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GIFT OF PUBLISHER

JUL 27 1935

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

U. S. POST OFFICE BARS BANK NIGHT 'LOTTERY' ADS

Federal Ruling Will Prohibit Advertising by Direct Mail and in Newspapers Holding Mailing Privilege; Code Authority Sets Out to Establish Status under State Laws » »

EQUITY "CRACKS DOWN" ON SUMMER THEATRES

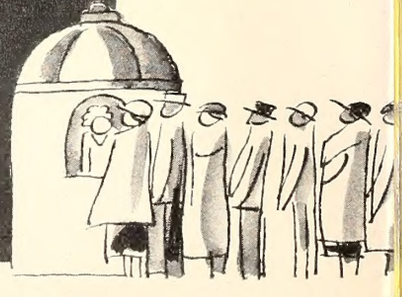
Producers Warn That Attempt to Force Wage Scale upon "Play Laboratories", Competitors of Film Houses, Will Hurt Legitimate Theatre When Regular Season Starts in Fall » »

In Two Sections — Section One

VOL. 119, NO. 5 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* MAY 4, 1935

IT'S SMART TO BE LIONIZED!





THE PEOPLE'S CHOICE!

(they kept theatres Lionized all season!)

DAVID COPPERFIELD
NAUGHTY MARIETTA
TREASURE ISLAND
RECKLESS
FORSAKING ALL OTHERS
THE PAINTED VEIL
HIDE-OUT
EVELYN PRENTICE
AFTER OFFICE HOURS
SEQUOIA
CHAINED
THE MERRY WIDOW
WEST POINT OF THE AIR
BARRETTS OF WIMPOLE STREET
—and many others

And soon:

NO MORE LADIES

starring
JOAN CRAWFORD
ROBT. MONTGOMERY

WE'VE been peeking again. Just for fun we looked over the headlines in the trade press since this season started. It's the same sweet story. M-G-M hits predominate again in the news from the nation's box-offices. And we've got a little secret for you. Another Lionized entertainment is on the way. Watch for it! Start talking it up now! "NO MORE LADIES" starring JOAN CRAWFORD and ROBERT MONTGOMERY. It's smart to be Lionized!



A DEDICATION

Today at the Strand Theatre, New York will get its first glimpse at the motion picture "G-Men."

Warner Bros. take this occasion to dedicate this picture officially to the men whose daring and devotion halted America's March of Crime ...to acknowledge publicly their debt of gratitude to the fearless Federal Agents whose heroic exploits and inspiration made this picture possible.

Miss Louella Parsons has called "G-Men" "a grand tribute to the Department of Justice." We hope it is that—and something more.

For Warner Bros. have consistently demonstrated their belief that the screen is not merely a medium of entertainment. It is an institution significant socially and responsible morally. Its obligation is to inform, to inter-

pret, to lead, and – most important of all – to establish an enduring record of our forward marching civilization.

We believe that "G-Men" fulfills, as few pictures have before, that end and those purposes. Its importance as an exciting new entertainment is dwarfed by its significance in the scheme of humanity's affairs – right here in America – at this very hour.

Other pictures have glorified fabled figures of the past. But Warner Bros. have chosen to celebrate the heroes of the present – to create a graphic and enduring record of that stirring chapter in American history written by Uncle Sam's stalwart Legion of the Law – the

G-MEN

You'll have that happy feeling

when you read pages 19 to 22



MOTION PICTURE HERALD

Vol. 119, No. 5 May 4, 1935

DREAMS "OVER THERE"

THE Child Welfare Committee of the League of Nations at Geneva is hearing about the motion picture and has a report from the British delegate saying, according to the New York *Times* wireless: " 'Children are often frightened at films and the fear remains with them and causes dreams,' this being especially true of war films."

That's too bad, of course—but with what appears to be going on over there concerning armies, airplanes and submarines, it would seem just possible that the children will not have to wait long with mere dreaming.

The motion picture record is automatic memory. If enough people could be made to remember, many reenactments—including wars—would not be so inevitable.

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IRRELEVANT METHODS

THE furore about "Bank Nights" as a box office expedient reminds one of some of the hectic circulation wars among the newspapers, and that great last splash in Chicago when the Chicago *Herald-Examiner* and the Chicago *Tribune* strove with $10,000 a day prizes until the whole town was upset. The net result was substantially nothing.

Putting at one side the questions of technical legality, the important problem is whether or not expedients of the kind are of real ultimate service to the project.

It is significant to observe that long, costly experience has taught the best publishers of the land that premium schemes have not been real builders. Publications stand or fall by their value to their readers.

The motion picture theatre's prosperity depends on its status as a place to which its public pays admission for entertainment, screen entertainment. Irrelevant devices rarely contribute to that status. The profits are finally in the seats filled by spectators who came to buy what the screen has to sell. That is what the business is about.

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NEWSPAPER UPTURN

MOTION picture advertisers, both exhibitors and national distributors, will find corroboration in the figures on a 12 per cent upturn in national account display space in newspapers for 1934, as reported to the American Newspaper Publishers Association in convention, by the Bureau of Advertising.

Painful comparisons with radio were presented to the publishers, indicating that the air medium is doing a better job of selling the advertisers than the consumers. Radio is credited with taking about thirty millions from the national accounts, while the magazines got sixty millions and the newspapers a hundred and two millions.

The motion picture continues to consider the newspaper the best buy—and non-competitive.

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THE TALK BUSINESS

THE fiftieth anniversary of the august American Telephone and Telegraph Company is upon us, a milestone in industry and civilization, if you can call it civilization. The kinships of the Telephone Company and the motion picture industry are many. The Telephone Company deals in the transmission of words while they are hot. The motion picture industry, using many telephonic tools, is engaged in a cannery activity of gathering words on records and shipping them around the country.

The Telephone Company is about twenty years older than the screen. Yet in its traffic of the intangibles of mere conversation it has become the world's biggest corporation with assets of $4,977,054,686, a figure large enough to challenge attention even in the slightly colossal motion picture business.

The high status of the Telephone Company and its continuous success must be seen as recognitions of attainment of a superior sort, amazingly disciplined and maintained. A motion picture man in an industry so amazingly beset with issues and problems both within and without, might possibly view the wire industry with some feelings of jealous concern. But there is at least some balm in the reflection that whereas the Telephone Company has done its job when you get your number and start talking, the motion picture industry has the tremendous obligation of taking responsibility for what the screen says after the customers are connected.

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MIRACLE

THE other day Mr. Walter S. Gifford, president of the American Telephone and Telegraph Company, went into an office at 32 Sixth avenue and picking up a telephone put in a call for Mr. T. G. Miller, vice president, who was in an office about fifty feet away. The call was routed by land line and radio wave around the world—around the world for the first time—and, lo, when Mr. Gifford picked up his call he was indeed talking to Mr. Miller next door. Engineers have no imagination. They should have completely closed the loop and let Mr. Gifford talk to himself, around the world.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK---

RELIEF ORDER

"It is apparent if they can afford to attend motion picture shows they have more money than they need for living expenses," said Miss M. E. Allen, relief distribution head in Bedford, Ia., as she ordered that persons on full relief found attending film theatres be reduced to the part-time relief rolls. . . .

THEATRE SALE

Submitting the only bid, the City Bank Farmers Trust Company last week bought at auction the Criterion and Loew's New York theatre properties in Times Square, including hotel and stores. The bank, holder of a $4,000,000 mortgage on the property, terminated all leases involved. The sale ended Paramount's interest in the property. Disposition of the sites has not been determined. . . .

UNIVERSAL APPEAL

En route to Hollywood from New York last week, Gary Cooper, Paramount player, expressed the opinion that the production code is successful because it does not accept the tastes of large cities as a criterion but considers the preferences of the smaller communities as well. He said it would be simple to make films only for the metropolitan centers, but that it was necessary to find a formula of universal appeal. . . .

HELEN STOUT GLEASON

Mrs. Helen Stout Gleason, a Mack Sennett comedy girl in 1917-1919, adjudged Miss California in 1921, died at her Chicago home last week of injuries sustained in an automobile accident a year ago. From 1923 to 1925 she played in a musical comedy act until she was married to William Gleason in 1925. . . .

THEATRE SUIT

Klaw and Erlanger New Orleans Theatre Company, lessor, has filed action in district civil court to compel Edward J. Chittenden, street car conductor by day, operator of the Crescent Theatre at night, to vacate on the ground that he has violated his lease. It is claimed he owes $700 rent for April. Mr. Chittenden is said to have presented films which drew police action. . . .

CARTOON MAGAZINE

United Artists plans exploitation tieups with a new publication, appearing May 15, called Mickey Mouse Magazine. Printed in four colors, the magazine will include stories, puzzles, games, drawings of Disney rodent and Silly Symphony characters. Its slogan: "A Fun Book for Children to Read to Grown-Ups." . . .

G-MAN FILMS

Latest developments anent films depicting the work of U. S. Justice Department agents: Edgar Hoover, bureau of investigation head, has ordered his men not to attend such films, not to issue statements concerning them; notes the department has not sanctioned them. After being banned as "over-stimulating" for children, Warner's "G-Men" was passed by the Chicago censor. The Ohio censor passed the film without a deletion. Warner's "Black Fury" has been passed in Kansas.

VARIETY CLUB AFFAIR

Sponsored by the Philadelphia Variety Club, Atlantic City will be the scene on Labor Day of a National Showmen's Variety Jubilee. Stage and screen stars and executives are expected to attend. Earl W. Sweigart is president of the Philadelphia Club. . . .

STAGE SUCCESS

Regarding the result as indicative of an upturn in conditions, officials of the Interstate Circuit at Dallas report a bright success with the showing of "Mary of Scotland," one of last year's hit Broadway plays. Opening in Dallas, the play took $13,750 in three performances, with the total for 10 performances in the state estimated at $46,530, a record. . . .

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MAURICE QUITS FILMS

Maurice Chevalier, who five years ago went to Hollywood to become a brilliant star of the screen, has signed a contract to return to the French music halls whence he came. This week Maurice resumed stage performances at Nice in the singing-dancing act which, he said, was his "first love." "I am glad I am finished with pictures. They do not suit my temperament," he said. . . .

HAYS LAUDED

That Will H. Hays, president of the Motion Picture Producers and Distributors of America, "is performing a great service" in elevation of moral standards of pictures, was resolved by the Vincennes, Ind., Presbytery, of which Mr. Hays is a member. The resolution was in response to criticisms by San Francisco Presbyterians. . . .

OBJECT TO THEATRE

Appearing before New York License Commissioner Paul Moss, a group of prominent citizens voiced sharp objection to erection by Henry Mandel, builder, of a film theatre at 79th street and Madison avenue, contending a theatre would reduce property values, invade a purely residential neighborhood. Mr. Moss reserved decision, but was expected to favor the objectors. . . .

CENSORSHIP

Paramount's "The Lives of a Bengal Lancer" was discussed in England's House of Commons last week, Lieutenant Colonel Sir Arnold Wilson, M.P., declaring it is objectionable to millions of Mohammedans in India, its locale. He also objected to ushers at the London theatre playing the film wearing uniforms of Indian cavalrymen. . . .

FILM THIEVES

When he received word from England that two film thieves had been jailed for stealing a print of Republic's "Sensation Hunters," Norton A. Ritchey, president of Ritchey International, releasing Republic product abroad, declared similar action should be made possible in the United States. . . .

AKERS CAMERA

The Akers camera, patents on which are held by Irving Akers, cameraman, and Augustine Rogers, sound technician, has been used by C. C. Burr in making "Kantucky Blue Streak," a feature just completed. Weighing 60 pounds, it may be used from the shoulder for action sequences, it is claimed. . . .

U. S. MAIL BARS ADS ON BANK NIGHT "LOTTERY"

Post Office Prohibits Advertising by Direct Mail or in Newspapers Holding Mailing Privilege; Handbills Not Affected

The Post Office Department at Washington this week declared that the "Bank Night" cash prize award used at motion picture theatres as a business "stimulator" is a lottery, and, therefore, any advertisements of the practice shall be barred from the mails.

The United States Government thereby became involved in the fight raging nationally over the legality of the practice, which now is the subject of dispute in the courts, in the press and state legislatures, in motion picture code and state prosecuting tribunals and among competitive theatre owners who are lined up either for or against, according to their individual policies.

The Code Authority has set out through questionnaires in the mails to determine the legal status of the promotional plan under the lottery laws of the various states—several of which now stand in conflict on their interpretations.

The Code Authority, through Tyree Dillard, Jr., its counsel in New York, is asking secretaries of Local Grievance Boards whether the proper state authorities have ruled on the legality of the plan and what those rulings are. They also are requested to submit the names and addresses of the distributors of the copyrighted "Bank Night" plan that is generally used.

Seek Reclassifying

The "Bank Night" distributors have been campaigning to have the National Recovery Administration reclassify the device as a premium and not as a lottery. Premiums are permitted under the code. Regardless, several states already have declared "Bank Nights" to be a lottery, and now the Post Office Department concurs.

NRA officials at Washington are understood to have received hundreds of letters and telegrams from exhibitors declaring that "Bank Nights" has proved a boon to the box office and asking that it be declared legitimate under the code and for that purpose reclassified as a premium. The NRA is replying that it cannot act unless the Code Authority so recommends.

The Post Office Department is instructing postmasters throughout the country to refuse "Bank Night" advertising if offered for transportation through the mails.

No general order of single nationwide application was issued, but the department's views are being made known to individual postmasters as they apply to Washington for instructions regarding the status of "Bank Night" advertising.

Officials of the Department this week professed inability to estimate how many such inquiries have been received from postmasters, but said the number was "substantial" and came from all sections.

It was explained that the result of instructions to postmasters barring "Bank Night" advertising would be to prohibit direct advertising, as well as newspaper advertising where the papers held mailing privileges. The post office has no jurisdiction, however, over those forms of advertising, such as "dodgers," posters and handbills, which do not go through the mails, nor to programs which are distributed on the streets or at theatres.

Many hundreds of theatres featuring "Bank Nights" are now expected to confine their publicity efforts in this connection to lobby displays and to the distribution of circulars.

One of the first territories to be affected immediately by the postal order was San Francisco, where all newspapers declined to accept theatre advertising mentioning the drawings.

While Local Grievance Boards continued to order theatres to cease and desist from the practice, determining its status under the code's lottery clause, the Code Authority just as quickly sustained the boards in appeals taken by "Bank Night" users.

While the practice was reported to be spreading, especially in the east and in New England, where 20 theatres started making the awards, Grievance Boards were asking the courts for the right to stop film service at theatres where exhibitors refused to cease and desist.

The Department of Justice is defending the Grievance Board at Los Angeles in its federal court fight to effect a film stoppage order at the Oxnard theatres and others,

PREMIUMS GROWING WITH LOTTERY FIGHT

The practice of giving premiums to theatre patrons was reported this week to be growing nationally, with the spotlight centered on Kansas City, Chicago, Pittsburgh and Philadelphia.

In Kansas City, Fox Midwest started a gift stamp premium, distributing 33,000 books on the first day at 12 participating theatres. When the books are turned in filled, the patron will receive merchandise gifts ranging from $5 to $50.

In Chicago, Balaban and Katz added "Screeno" to the dozens of devices and practices already in use throughout the city. B & K was giving cash awards instead of merchandise.

In Philadelphia, premiums have reached a new high. The same situation exists at Pittsburgh, and many other large cities.

Code Authority Sets Out to Learn Status of Practice Under Laws of Various States; Dallas User Gets Injunction

and this week an exhibitor at Dallas obtained an injunction in the 35th judicial district court, McCulloch county, preventing the board and distributors from discontinuing his film supply until he desisted from the "Bank Night" practice.

The United States district court at Fort Worth, Texas, has a similar case in hand, while a lottery case is pending in Oklahoma.

C. C. Esell, of Dallas, national sales manager for the copyrighted "Bank Night" plan, said last week that further court action is useless until a decision has been handed down in one of the important court cases.

The Florida legislature is considering a measure to outlaw the system by prohibitive taxation, and the Tampa *Tribune* is fighting the practice editorially.

Probably the most intensive fight over "Bank Nights" continued to rage in Kansas City, where, despite a setback by the county prosecutor's office, which refused to prosecute an exhibitor and a "Bank Night" distributor on charges of operating a lottery, Mrs. Abe Baier, of the Lindbergh, Kansas City, said she is determined to go through with her crusade to sweep the plan out of the city. She has further steps in mind, she indicated.

The prosecutor's office informed Mrs. Baier that in order to start prosecution against the local "Bank Night" distributor, R. W. McEwan, and Rube Finkelstein, operating the Belmont, she would have to sign as the complaining witness. This Mrs. Baier refused on the ground that if the men were acquitted at a trial she could become liable for damages on the ground of false arrest.

The county officials failed to agree with Mrs. Baier that "Bank Night" is against the public interest and a harmful business practice and should be stopped, and indicated their belief that "Bank Night" is a desirable and helpful business booster.

Sees Disaster for Theatres

"Bank Night" threatens to develop a disastrous situation for Kansas City unless effectively checked by the Code Authority, Mrs. Baier said in her appeal from the Local Grievance Board's dismissal of her complaints against the Belmont and Prospect theatres there.

"At the present time," Mrs. Baier's brief continues, "practically all suburban theatres in Kansas City are giving away dishes, silverware, running children's bargain shows, using 'trading stamps,' etc. If 'Bank Night' at the Prospect and Belmont theatres is allowed to continue, it is reasonable to assume that at least 75 per cent of the theatres in Kansas City will adopt the scheme. This will lead to a most disastrous condition not only for my theatre and a few others which do not wish to cheapen their operations by running lotteries, but will grow until all first run theatres will be compelled to resort to similar tactics to protect their huge investments."

$50,000 U. S. LOAN PLAN TO AID THEATRES IN LARGE COMMUNITIES

Housing Administration Rules That Loans Cannot Be Had for New Theatre Construction under Terms of Act

Loans under the Federal Housing Act, obtained from local banks approved by the Federal Housing Administration, cannot be obtained by exhibitors for insured mortgage loans applicable for new theatre construction, as the terms of the Act definitely restrict loans for new buildings to residential dwellings for not more than four families.

Such was the interpretation placed on the Act by the Federal Housing Administration at Washington in answer to a direct inquiry.

However, exhibitors may obtain loans for the improvement of existing property, either inside or out, as well as for certain stationary equipment.

The amendment now before Congress to raise the maximum amount of a property improvement loan from $2,000 to $50,000, as reported in Motion Picture Herald on April 20, will be, it is believed by the FHA, of special benefit to theatre owners in large communities, and enactment of the amendment will be followed by an intensive drive by the Administration to acquaint every motion picture theatre owner with the privileges of which he may avail himself to modernize his property.

The Administration found this week that modernization loans are being made to theatres all over the country, and while the FHA says it has not compiled any statistics in this connection to indicate the extent of theatre improvements already made under the plan, it would seem that the majority of loans have been granted to date only to theatres in smaller communities, probably because of the present $2,000 limitation.

Extension of the limitation of loans from $2,000 to $50,000 would, it is believed, find theatres in the larger communities taking advantage of the opportunity to repaint and remodel their properties.

Propaganda Films Involved

While the Housing Administration was rounding out plans to get more exhibitors interested in showing its "Better Housing News Flashes" as propaganda in motion picture form, and promised to publicize these showings so that theatre business will benefit, word came from Washington indicating that all publicity activities of the government, including the use of motion pictures and radio, may be placed under the spotlight of an investigation by the Senate.

Despite the fact that there has long been on the federal statute books a prohibition against the employment of press agents, it is estimated there are now as many as 150 on government payrolls. These are not termed publicists, but are given other titles, such as "administrative assistant."

Reports of an investigation of this nature last year resulted in quick transfers of title in some of the government agencies where it was felt the publicity had not been sufficiently camouflaged, but the present move is for an inquiry to determine whether any of the departments or emergency agencies are evading the law.

The Treasury Department for a while toyed with the idea of motion pictures to further the sale of its "baby bonds", but appears to have abandoned the proposal.

Use of the radio by federal officials has been very extensive. Every agency of the Government has made radio an important means of getting itself before the public. The Department of Agriculture for several years has had regular programs, but these are devoted to matters of interest to farmers. Many of the emergency agencies have used radio, not only to boost themselves but also to carry the word of the New Deal.

Central Distribution Office

The motion pictures prepared by the Federal Housing Administration are similar to news reels, containing several different sequences, and running on the whole from 600 to 700 feet. Their purpose is to explain "in entertaining manner" the operation of the National Housing Act, and at the same time to create an interest in the better housing movement.

In substance, the operation of the Administration's new plan to develop patronage for theatres which cooperate with it by showing the subjects, is as follows:

The Federal Housing Administration already has opened a central distribution office at 35 West 45th Street, New York, for shipping its prints directly to theatres. Bookers experienced in the film business are employed in this office. As soon as playdates are set in at New York, a copy is sent to the Motion Picture Section of the Federal Housing Administration in Washington.

Then the playdates are transmitted to more than 6,000 Better Housing Committees. Letters are sent to these committees by the FHA, urging them to have representatives call on theatre owners and arrange to attract as much attention as possible to the showings of the news flashes. At the same time a form letter is sent to the theatre managers who have play-dates, telling them of the Better Housing Committees and outlining the promotional plan to them. Under separate cover—to those communities where Better Housing Committees and others are ready to carry out promotional plans—are sent packages containing pamphlets explaining the modernization and mutual mortgage insurance plan of the National Housing Act; two-color one-sheets to be placed in theatre lobbies or elsewhere. The pamphlets are intended for distribution in the theatre lobbies. With them goes a card bearing, in large letters, the words "Please Take a Booklet," and a miniature 24-sheet to place on the distribution table.

Letters to Field Staff Also

Letters also are sent out from Washington to the field staff of the Federal Housing Administration in the various states, as soon as playdates are set, to a large list of industrial companies, contractors, builders, dealers, architects, to the secretaries of the American Institute of Architects and to bankers, explaining that they may obtain playdates by keeping in contact with Better Housing Committees. It is also suggested to these, all of whom are active in the durable goods industries, that they may work up more business in their communities by starting house-to-house canvasses and instituting other methods reaching home owners whose residences are in need of repairs; also prospective home owners who may desire to take advantage of the mutual mortgage insurance plan of the National Housing Act. It is further suggested to them that it would add to the opportunities of obtaining business from prospects to arrange to have these prospects attend theatres where "Better Housing News Flashes" are being shown. In many cases dealers and others are buying tickets in blocks and sending prospects to the theatres.

Produced by Pathe News

"Better Housing News Flashes" were produced for the Administration by Pathe News, Inc., in whose building in New York the FHA set up its distribution machinery.

The films were booked into the Radio City Music Hall, the Capitol and Paramount theatres on Broadway and other first-runs throughout the country. Fox West Coast booked them into all its houses. At that time a "Better Housing Week" was being emphasized in Los Angeles and vicinity. "Better Housing" exhibits were shown in the lobbies of the Chinese theatre in Hollywood; and in Loew's State, United Artists, Wilshire, Beverly, Village, Larchmont, Uptown, Stadium, Egyptian, Paramount, Apollo, Boulevard, Hollywood and many others in Los Angeles.

The entire promotional plan, it is explained, is being carried out along the same lines as a regular motion picture releasing organization would function. Every exhibitor, on getting a playdate for the news flashes, is supplied with a promotional plan, compiled by motion picture "experts" connected with the FHA, and is given an outline of possibilities in the way of model displays and radio and newspaper tieups.

HUGE RECONDITIONING COSTS SEEN PILING UP

Future costs that are likely to be all out of proportion to the income of the theatre have been piled up by the application of a penny - wise - pound - foolish policy to theatre operation, declares J. T. Knight, Jr., theatre maintenance and operating engineer for Paramount, writing in Better Theatres (*Section Two accompanying this issue of the* Herald).

"Owners and parent company executives for the last few years," he says, "have been harassed with financial worries, the Code and legislation to such an extent that future costs for reconditioning their properties are not fully realized. This piling up of repairs and renewals is reaching a point where there are many theatres being operated today which are actually unsafe and unfit for the public. Expenditures to recondition some theatre properties will be so large as to necessitate refinancing."

ACTORS' EQUITY TO 'CRACK DOWN' ON LOW PAY SUMMER THEATRES

Insists Players Get at Least Minimum Salary for Work; Producers Warn That Houses Would Have to Close

by FRED AYER

Actors' Equity Association has decided to "crack down" on the summer theatres of the country—which long have provided severe competition to motion picture theatres. "Swift and merciless extinction" is threatened for all theatres which have proved themselves unbusinesslike in management or callous in their treatment of players. The close of the 1934-35 legitimate show season, markedly more successful than any in the past five years, finds Equity throwing its challenge at the theatre's last remaining outpost of organized laboratory work.

Equity considers "intolerable" the working conditions of actors playing in summer stock in various eastern sections, and others. But while actors may have complained of small pay—in some instances receiving only board and lodgings for a summer season of eight or ten weeks—producers see in the Equity move a danger of serious damage to the legitimate theatre of Broadway.

The summer theatre is, in the final analysis, a workshop in which plays and players are tried out, with New York's regular season as the goal. There, plays are rewritten, acting technique is overhauled, and, most important, the producer has an opportunity to see and judge and acquire productions which he considers suitable for his Broadway schedule.

Producers say that any additional financial obstacles would bring virtual extinction of the summer theatre.

Insists on Minimum Salary

In years past, when stock companies were flourishing, New York's managers sent their agents to them in quest of talent. Occasionally, new plays were tried out in stock and revised for Broadway production. Today, so few stock companies are operating on a regular seasonal schedule that producers depend upon the summer theatre and the recommendations of agents.

Equity takes the stand that actors in all summer theatres should be paid at least a minimum salary just as when working on Broadway. Equity's press representative, Alfred Harding, holds that producers have got to be brought into line.

Mr. Harding said that so many complaints had been received from actors since last summer about working conditions that the Equity membership was asked to defer all summer theatre commitments until the association took its official stand. However, Mr. Harding, who has completed several months' study of conditions, gave some indication of the demands which Equity probably will make.

Mr. Harding's report is to be studied by Frank Gillmore, Equity president, who returned from Europe late last week, and the Equity Council. It is assumed that action will be taken immediately, as the summer season gets under way in another month.

One of Mr. Harding's proposals is that companies offering only room and board to players shall confine themselves to plays previously produced on Broadway and not try out new ones.

"The companies which are to try out the new plays," said Mr. Harding, "should be conducted on the regular stock basis: a permanent nucleus of six Equity members at the code minimum of $40, and jobbers (players not usually engaged for more than three weeks in the season) paid at least $25 a week.

"There will, no doubt, be other changes recommended and other requirements set up. As summer theatre groups are being got together and plans made, these matters should be taken into consideration by anyone who expects to have anything to do with a summer theatre group."

Mr. Harding's report places all summer theatres in three classifications, as follows:

1. An established group in a community able and willing to support a theatre; with reasonable equipment; fair pay; and a businesslike and courteous attitude towards its players; or,

2. A group which falls short of some of these conditions but which probably could be made adequate through proper regulation and supervision; and,

3. A group in which conditions are so unfavorable, equipment so inadequate, and the management so lacking in experience or so callous to its players that no consideration is deserved.

"For groups in the third category," Mr. Harding said, "the best that ought to be afforded is swift and merciless extinction.

"The try-out season, which used to be of sufficient importance to merit a separate form of contract during May, June and July, has practically disappeared. With it has gone the actor's chance for an engagement in a part he has created. Comparatively few of the summer theatre people are engaged for New York productions of the plays they have tried out.

"Certain summer theatres have been offering only board and room to their players, while they have been paid from $200 up to produce new plays for some producing manager. The producer has had a look at his play with actors for a small fraction of what a tryout would cost. The manager has been paid adequately, sometimes liberally, for his work. The actors have worked under great strain for their keep."

Call It Up to Actors

Whether a summer theatre set up solely to exploit actors in need of jobs should be eliminated, is one thing, managers said. But whether an actor should take advantage of the opportunity to be seen at work in a period when normally he would not be working, a period during which he still would have to pay for lodging and board, is up to the actor, they said.

Bela Blau, Broadway producer with possibly wider experience in the summer theatre than any other, said too rigid regulation of these workshops by Equity would deprive Broadway of young talent.

* * *

Elmer Rice, despite his protestations that he was "through forever" with the Broadway theatre, has with several wellknown actors, playwrights and critics formed the Theatre Alliance, a cooperative organization to establish a repertory theatre in New York City.

Social Drama, Leading Film Subject, Is Theme of 47 Per Cent of Features

The social drama is by far the leading motion picture subject, representing 47 per cent of all feature productions, which is more than double the 22 per cent of the melodrama, including crime films. Some 14 per cent of all pictures are comedies, 8 per cent are musicals, and about 6 per cent are "worldly wise," socalled, of the sophisticated type that interests only a mature and limited group. Geographic, travel or expeditionary subjects contribute but two per cent of the feature product of the whole, and fantasies make up one per cent.

These conclusions were made by Alice Ames (Mrs. Thomas G.) Winter, studio relations department of the Motion Picture Producers and Distributors of America, Inc., and contact between the studios in Hollywood and the women's clubs of the country. They were based on 274 features reviewed by her committee in past months, as follows: Social drama, 130; melodrama, including crime element, 62; comedies, 38; musicals, 21; "worldly wise," 21; geographic or travel, 4, and fantasies, 2.

On the subject of various film types and tastes, the Child Welfare Committee presented to the League of Nations at Geneva a report indicating that war and educational subjects are the films least liked by children of the eleven largest countries; Walt Disney's cartoons, it was pointed out, are universally popular.

Otherwise American, British, French, Italian and other boys prefer westerns, adventure, comedies and mysteries, followed by war films, romances, tragedies and educationals. Girls prefer romance, comedy and westerns, in that order.

The morally questionable element in films is ignored by children of school age and, in fact, it bores them, the Committee reported.

Children's attendance at motion pictures appears much more numerous in the United States than any other place, with Britain second.

PONS, PIGS, AND DECIBELS

Diminutive Opera Star Produces 80 Decibels of Sound, Street Car 75, Acousticians Are Told

Lily Pons, diminutive star of the Metropolitan Opera, street cars and guinea pigs were co-starred this week at the thirteenth annual show of the Acoustical Society of America, at the Hotel Roosevelt in New York. An educator revealed that Mlle. Pons, currently under contract to RKO Radio Pictures, produced 80 decibels of sound in singing "Lakme" while a Broadway street car shrieked 75. The guinea pig, perpetual victim of experimentation, squashed many legends crediting animals with more acute hearing than man.

Harold Burris-Meyer, professor at the Stevens Institute of Technology, told the sound engineers of experiments in the Stevens Theatre which might, he said, revolutionize the performance of grand opera, restore drama to the opera house and heighten the clarity and effect of the music.

"In opera today," Professor Burris-Meyer said, "the singer often has to crowd down to the footlights and howl to make himself heard over the orchestra. He may have to make more noise than a trolley car. Recent sound tests at the Metropolitan Opera proved that Lily Pons, singing the Bell song from 'Lakme,' produced 80 decibels of sound, where a Broadway streetcar makes 75."

Sound Control and Theatre

Through the various media explained by Professor Burris-Meyer, the legitimate theatre now is setting out to accomplish the sound control which in motion pictures is regulated primarily at the studios through the "mixing" process and perspective and dimensional sound and in the projection room.

The theatre, Professor Burris-Meyer explained, has only two means of getting its message to the audience, through sound and light. Light, he said, apparently is now completely under control and experiments have been made to collect all sound, pass it through a control switchboard, and send it on to the audience with the added power of creating effects not otherwise possible. The essential part of this trick, he said, is that reproduction must be so perfect that the audience never will be conscious of any mechanical factor involved.

No longer will the actor have to assume his famous frozen stare when he renders the time-honored "aside," for new sound equipment can replace this method of thought projection and now a character's thoughts, or *"alter ego,"* will be projected out into the theatre so that his words appear to materialize in and among the audience, and the actor can go about his regular stage "business" without a "strange interlude" contemplation of vacancy.

Traveling Ghost on Stage

The Stevens Theatre, Professor Burris-Meyer explained, produced a scene from "Hamlet" and made a transparent ghost with a sepulchral voice which moved around the stage with the ghost, a voice which enunciated perfectly and made every word understood. The Professor agreed, however, that the ghost "affected the audience profoundly with its unearthly tonal quality."

He explained several other tricks accomplished with directional sound such as "ethereal laughter," which can be made to whirl about above the audience. He said it is possible to make an invisible mob "rush across the stage, batter down doors and charge out over the footlights." This device, he believed, would be particularly well adapted to opera. The method employed consists of picking up the singer's voice and superimposing it on the orchestral background so that, no matter how much power or volume may be demanded from the instruments, the voice and words will be clearly heard in all parts of the auditorium.

This method, the professor said, would permit the singer to take a normal position on the stage and "even to do a little acting" to help the illusion of drama overcome the concert-hall attitude of audiences.

In prefacing his point that the intensification of sound effects increases audience reaction tremendously, he explained that the script of Elmer Rice's play, "The Adding Machine," calls for loud noise in a scene wherein a character undergoes a brainstorm. Then, when this scene was produced to an accompaniment of pure tones, varied swiftly in pitch and intensity, it brought the average audience to the verge of hysteria within 32 seconds.

Guinea Pig Less Sensitive

And as for the lowly guinea pig——.

John C. Steinberg, a Bell Laboratories engineer, reviewed for the convention the progress of experiments carried out at Harvard and Yale universities to test the auditory sensitivity of animals as compared to man. Tests were made on a chimpanzee, a monkey, a cat and a guinea pig.

In the case of the cat, an electrode was used, measuring a slight electric current.

According to Mr. Steinberg, the monkey and the chimpanzee were conditioned to press a key for food when they heard a tone; when no tone was sounded the animals got no food. In this manner they were taught to associate the key with sound, and the investigators could measure which sounds were audible to the animals and which inaudible. A similar reflex was imparted to the guinea pig through a different technique.

The results, according to Mr. Steinberg, indicated that for tones of 1,000 cycles frequency or less the auditory sensitivity of the animals did not differ greatly from that of man. The cat and the guinea pig appeared significantly less sensitive than man for tones of 4,000 cycles and higher, while for the tones of 8,000 cycles and higher the monkey and the chimpanzee appeared more sensitive than man.

More than 100 engineers attended the meeting, which ended Tuesday. P. E. Sabine was elected president of the Society, succeeding Vern O. Knudsen. Officers re-elected were R. F. Norris, vice-president; Wallace Waterfall, secretary, and G. T. Stanton, treasurer.

Workers' Group Threatens Fight Against Picture

Slovak Branch 2003 of the International Workers Order, in the foreign-populated Yorkville section of New York, has threatened theatres in that area against showing "Call to Arms," feature produced in Hollywood by an unnamed independent.

"The picture 'Call to Arms' which was produced by the Columbia Pictures Corp. is a fascist picture against organized labor and against everything that the Constitution guarantees to the people," said the warning. "We are therefore warning you, in advance, not to show this picture in your theatre.

"Should you ignore our protest, we the members will not only boycott your theatre, but will rally the people in Yorkville and expose you as one who is against working people, against liberty and is a Fascist. If necessary we will put up a mass picket in front of your theatre."

Michael Kovac signed the threat, a copy of which was sent in the mails to the 68th Street Playhouse, at 3rd Avenue and 68th Street. Michael Minday, manager, immediately communicated with the New York County District Attorney, but Edwin J. Talley, of that office, replied that it does not appear that there is any action that the District Attorney can take in the matter, although he agreed to investigate if supplied with further information.

Will H. Hays, president of the Motion Picture Producers and Distributors of America; Louis Nizer, counsel for the New York Film Board of Trade, and Columbia's home office executives were appealed to by Mr. Minday, for advice, but it appears that all concerned decided to await developments.

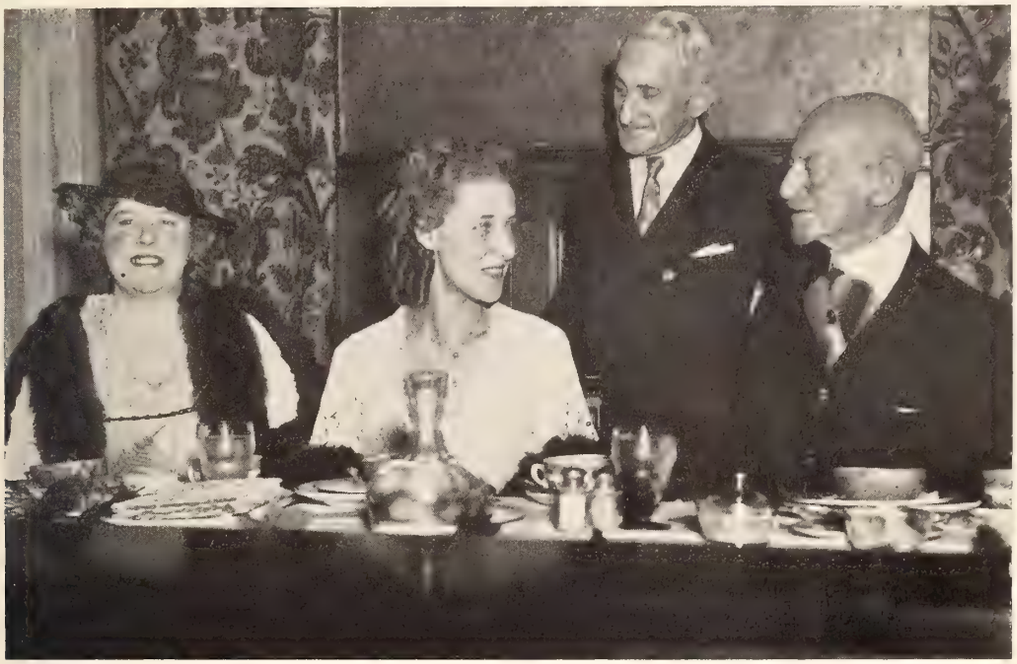
Meanwhile at Columbia it was said that the company did not produce the picture, and furthermore had not decided whether it would distribute it. "Call to Arms," it was pointed out, "is a totally inoffensive film and certainly it is not against the worker. The threats are being expressed even before the picture has been shown. It is an obvious attempt by an unimportant and very small group to 'bulldoze' the motion picture industry."

The story, based on the San Francisco bombing for which Tom Mooney was sent to jail, and whose incarceration has since caused international reverberations from "workers' groups," concerns the attempted bombing of a factory. This is prevented in melodramatic fashion by the inmates of an old war veterans' home, who march to the scene with the remnants of their G. A. R. uniforms and old muskets, which, even though unloaded, scare the would-be-bombers into submission, and they are marched to the police.

Lesser Closes Eastern Office

Sol Lesser has closed the New York office of Principal Distributing Corporation, and has appointed Ben Solomon, formerly auditor for the company, as his eastern representative, with offices in the Paramount Building.

THE CAMERA REPORTS



LADEN WITH MEMORIES. The yesterday of the theatre in New York was revived for the moment in memory last week at the weekly forum of the Motion Picture Club, at which the guests were the personalities of years ago. Among them, left to right, Vesta Victoria, Iris Victoria, famed Joe Weber, of the noted Weber and Fields vaudeville combination, and the great Daniel Frohman, for many years a leading producer.

ON HER WAY. (Below) To stardom in the motion picture, according to Paramount, is Beulah McDonald, taken from Leroy Prinz' dancers, and promoted via a new stock contract.





SHE DID IT AGAIN. Claudette Colbert, who took the Academy Award for her performance in Columbia's "It Happened One Night," receives the "Tangee Award" for that same performance from Jimmy Fidler, as the result of a nationwide radio poll.



APPOINTED. (Left) Renato Bassoli, recently appointed by Metro-Goldwyn-Mayer as that company's general manager for Italy. Headquarters, Rome.

THEY'LL SELL IT. (Below) But first they are looking over the merchandise they are to sell. From the left, Andy Smith, Major Albert Warner and Gradwell Sears, Warner sales executives, at the Warner Coast studio to look at new product.





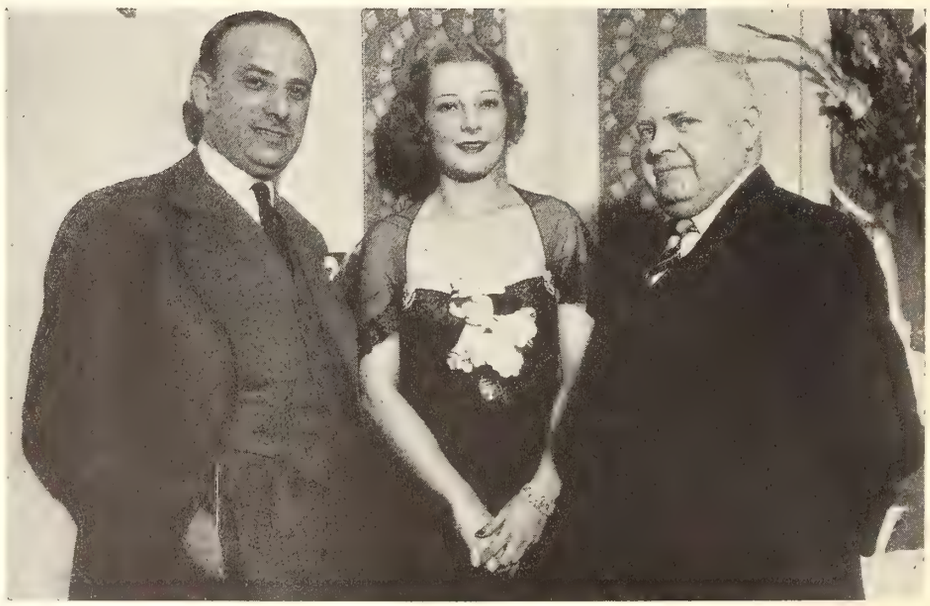
TURNING BACK A PAGE IN HISTORY. From deep in the files of O. L. Crabtree, of the Osborn theatre, at Hillsboro, in North Carolina, has been resurrected this photograph, depicting a North Carolina exhibitors' convention at Durham, 'way back in 1914, as one may guess from the sartorial effect pictured. A game for the motion picture's old timers; picking out the conventioneers. We might tell you the names of a few of the gentlemen behind those collars, but that would spoil the game.

AN ANCESTOR FILMED. (Right) The Duc and Duchesse of Richelieu curiously examining a print of "Cardinal Richelieu," 20th Century-United Artists feature, in which George Arliss impersonates the famous ancestor of the couple.





TO THE SCREEN AGAIN. Peggy Wood, noted stage star, entrains for Hollywood and the screen, where, for RKO Radio, she will play the lead in "Jalna," from the novel.



RETURNING HOME. To England is Michael E. Balcon (left), GB Pictures production chief, following a visit to the Coast during which he signed several players for appearances in GB films. Among them was Helen Vinson, sailing with Mr. Balcon. Arthur A. Lee, executive, sees them off.

SCHULBERG, HENIGSON, BERGERMAN, KOHN, LIGHTON IN STUDIO MOVES

Schulberg Drops Independent Production Plans and Joins Columbia, with Ralph Kohn; Henigson with Paramount

Several important appointments and changes in the executive structures of Hollywood studios, some of which might influence future production and policies, took place this week, as follows:

Benjamin P. Schulberg abandoned plans to continue as an independent producer and joined Columbia as a producer and studio executive.

Ralph Kohn became associated with Columbia studios to act in a general executive capacity.

Henry Henigson, who resigned last week as an executive producer for Universal, joined Paramount in a similar capacity.

William Le Baron and Paramount effected a contractual arrangement which will continue Mr. Le Baron on the studio staff as an executive producer.

Stanley Bergerman resigned as an executive producer for Universal and the company immediately was placed on a unit production policy.

Louis Lighton became an associate producer for Metro-Goldwyn-Mayer.

The appointment in Hollywood of B. P. Schulberg as a producer and studio executive for Columbia came abruptly. He had been producing independently for Paramount, and was considering other independent production plans. In explaining his reasons for transferring activities, he said: "I have chosen Columbia as the seat of my future activities because I believe it is the most progressive company in the business, where a producer is assured the greatest degree of individuality of expression."

The pictures produced for Paramount by Mr. Schulberg were made prior to the studio administration headed by Ernst Lubitsch and Henry Herzbrun. Unable in recent weeks to effect a new production arrangement with the Paramount trustees and management in New York, he looked elsewhere for an outlet. There had been reports that he would join Universal, and that he and Mr. Kohn would head a separate production unit at Paramount.

Ralph Kohn had been associated with Mr. Schulberg in his independent plans, and because of that association he went along with Mr. Schulberg to Columbia to act in a general executive capacity.

Mr. Schulberg, former general manager of production for Paramount, in which post he was succeeded by Emanuel Cohen, who in turn was succeeded recently by Ernst Lubitsch, began his career, with Famous Players, in 1912 as publicity director and scenario writer. Several years later he launched his own organization, and as an independent producer is credited with discovering Clara Bow. Returning to Paramount in 1925, as an associate producer, he subsequently was appointed general manager of west coast production. In 1932 he resigned and again joined the independent ranks, producing a series for Paramount, which included "Jennie Gerhardt," "Three Cornered Moon," "Thirty-day Princess," "Behold My Wife" and "Little Miss Marker." He has not made any pictures for the company since December.

Born at Bridgeport, Conn., Jan. 19, 1892, and educated at New York high schools and at the College of the City of New York, Mr. Schulberg's first experience in business was as a reporter on the old New York *Evening Mail*. After two years he resigned to become associate editor of *Film Reports*, organized in the interests of independent producers and distributors. One year later he became publicity director and scenario writer for Rex Pictures and after a year, in 1912, he went with Adolph Zukor at the launching of Famous Players, in a similar writing capacity. He is credited with publicizing "Queen Elizabeth," the first "big name," full length motion picture sold in America, with Sarah Barnhardt starring.

Ralph Kohn, former treasurer of Paramount Publix, was associated with the company for 22 years, since its inception. Joining Famous Players at the beginning as assistant counsel and assistant secretary, he was given the same posts on the organization of Paramount Famous-Lasky. He was elected a director of the company in 1923 and treasurer of Paramount and all subsidiaries in 1927. He resigned in May, 1934.

Henigson Joins Paramount

After mutual abrogation of his contract with Universal, where he had served as an executive producer, Henry Henigson this week joined Paramount in a similar capacity.

Serving also as studio manager of Universal City, Mr. Henigson, born in New York, Sept. 22, 1897, joined the company in 1920. He was assigned to auditing books of exchanges and in this connection toured South America and the United States, after which he was assigned to Europe as general manager of distribution. In 1925 he switched to production at Universal City.

William Le Baron, executive producer at Paramount's Hollywood studios, will continue in that capacity, a new contract having been signed Monday. Mr. Le Baron at the moment is concerned with the production of pictures starring Mae West, W. C. Fields, Gladys Swarthout, Jan Kiepura, Burns and Allen, besides an adventure picture of an aerial exploration over Alaska, and an untitled feature for Carole Lombard.

Mr. Le Baron, born in Elgin, Ill., Feb. 16, and was engaged variously as managing editor of *Collier's Magazine*, and in playwriting, from 1918 to 1920; director-general of Cosmopolitan Productions, 1920 to 1924; associate producer of Famous Players-Lasky, Long Island Studio, 1924 to 1927; in charge of Radio production in Hollywood, 1929-1931, and an associate producer for Paramount since.

He produced "Cimarron," "Rio Rita," "Street Girl," "Beau Geste," "When Knighthood Was in Flower," "Terror Abroad," "She Done Him Wrong," "College Humor," "Too Much Harmony," "I'm No Angel" and "It Ain't No Sin."

QUIGLEY CHICAGO OFFICE MOVES

The Chicago office of Quigley Publishing Company is now at 624 South Michigan Avenue. The former address was 407 South Dearborn Street.

Le Baron Signs New Paramount Contract; Bergerman Resigns from Universal and Studio Adopts Unit Production Policy

Bergerman Quits Universal

Stanley Bergerman, executive producer of Universal, "confidant," so-called, of Carl Laemmle and Mr. Laemmle's son-in-law, resigned abruptly late last week, although Mr. Laemmle said that Mr. Bergerman had resigned under the most friendly circumstances.

The resignation was followed immediately by decision of Mr. Laemmle to adopt the unit system of production throughout the studio. Mr. Laemmle is expected to supervise personally, and is said to have indicated that the new system would provide better pictures and greater efficiency and economy, with producers, given greater authority and responsibility, exercising more care in the selection and development of stories. Joe Pasternak, now in charge of Universal's European production, is slated for a unit at Universal City. Mr. Bergerman was reported to be looking to another major studio as an outlet.

Born at Pueblo, Col., on Aug. 27, 1903, Mr. Bergerman entered production at Universal in 1929, producing more than 100 short subjects before he was assigned to features.

Lighton with Metro

Louis D. Lighton, formerly an executive producer for Paramount, this week joined Metro-Goldwyn-Mayer in a similar capacity, to make six features yearly, starting August 1.

Mr. Lighton was born at Omaha Nov. 25, 1895, and received his early experience writing for newspapers and magazine fiction. He was a scenario writer for Paramount and subsequently became a Paramount producer, holding that post for seven years.

Hold Pathe Reunion

All former employees of Pathe in Boston held a reunion this week at the Club Devkelder. Harry Smith, RKO booker, was in charge of arrangements, assisted by Charles Lynch.

Ray Hopper Resigns

Ray Hopper, New York editorial representative for Jay Emanuel Publications, has resigned. He will devote all his time to writing and the stage.

NEWSPAPER ADVERTISING SHOWS UPTURN IN 1934

Bureau Report to Publishers Cites $163,000,000 Spent in Year, $145,000,000 in 1933

National or general advertisers spent $163,000,000 for newspaper space during 1934, compared to $145,000,000 in 1933, according to the annual report of the Bureau of Advertising, presented to the annual convention of the American Newspaper Publishers' Association last week in New York. The net gain for the year was 12.4 per cent, as against a loss of 9.4 per cent in 1933 as compared with 1932.

The report was submitted by Edwin S. Friendly, business manager of the *New York Sun,* chairman of the bureau. The report pointed out that the accounts contacted during 1934 represented a total advertising expenditure in three leading media of $193,337,586. Of the sum, $60,627,856 was spent for magazine space, $30,016,072 for radio time and $102,693,658 for newspaper space.

A survey conducted by the bureau of the reading and buying habits of almost 1,000,000 families, in 15 cities, indicated that 87.5 per cent of the families read one or more of the 35 daily newspapers circulated in the cities, compared with 47.6 per cent reading one or more of the leading 17 magazines. The study also pointed out the high degree of magazine duplication, which consumes 65 cents of every dollar spent in magazines, compared with only 35 cents going to effective coverage.

The bureau conducted an extensive comparative survey in the field of radio advertising as well, including a check on leading programs, with reference to coverage and cost. Six important points were taken into consideration:

Six Factors Considered

1. Number of radio sets in area of broadcast.
2. Number of sets actually in operation at the time the program is on the air.
3. Number of listeners who can identify the entertainment.
4. Number of listeners who can identify the product or the advertiser.
5. Cost of program (time and talent).
6. Cost per 1,000 homes identifying the product or advertiser.

A summarization of findings indicates that, of the sets in operation, the average number listening to any one program, that is, able to identify the entertainment, is 20 per cent, while the average number able to identify the product or advertiser is 14.4 per cent.

The report points out that the figures vary greatly, depending on the programs, from a cost of $1.25 per 1,000 listeners, to as high as $48.42 per 1,000.

Of all homes with radio sets (estimated at 20,000,000), from 72 per cent to 87 per cent are occupied between the hours of the survey, from 7 to 10 P. M., while 36.5 per cent have their sets in operation at some time during those evening hours.

The report said:

"While there can be no quarrel with success, the reports submitted to the bureau show that a great number of advertisers—even the more successful—are using radio at a cost that points strongly to a more profitable use of other media.

Magazines, Newspapers Compared

"One program broadcast by a leading automobile company, for example, reaches an average audience of 545,600 listeners (only 399,100 of whom can identify the advertiser or product) at a cost of $11,698. For the same amount of money this advertiser could buy more than a page and a half of newspaper space reaching 1,000,000 readers."

Relative to the comparative value of the newspaper and magazine media, the survey developed the point that "where an advertiser considers the use of magazines essential to his program, he can obtain better coverage by cutting the list of 17 magazines to five and spending the money thereby saved in newspapers."

"Fifteen newspapers plus the five magazines of leading circulation," according to the report, "reach 70.3 per cent of all the families in the cities covered, compared with 47.5 per cent reached by 17 magazines alone."

Advocates "Little" Theatre To Introduce Good Pictures

The Reverend William H. Wallace, speaking at the first annual meeting of the New Orleans Better Films Council last week, declared that motion pictures are a part of visual education that the church could not afford to neglect. He advocated a "little theatre for good pictures," which would not be for profit, and "not in competition with the big show houses, but in addition."

Mrs. A. S. Tucker was reelected president and the name of the organization was changed to the Louisiana Council for Motion Pictures. Miss Violet O'Reilly, president of the New Orleans Principals' Association, said that in her opinion motion pictures would improve as the child is educated to expect them. It was urged that the council's cooperation with schools be extended to take in the entire state.

Mirsch Leaves Warner

Harold Mirsch, for years Wisconsin district manager for Warner, has joined Standard Theatre Company, with headquarters in Milwaukee. The new circuit, operating six houses in Wisconsin, has taken over the Strand, Milwaukee house, dark for several months.

Breen Leaves May 15

Joseph I. Breen, production code administrator, plans to leave Hollywood May 15 for a trip to England, Ireland, France and Germany. The trip, he said, will last about two months.

GOVERNOR VETOES TAX; SAYS FILMS AID MORALE

Motion pictures and other forms of amusement are a necessity and should not be taxed out of existance, Governor Floyd B. Olson of Minnesota declared last week in vetoing the state omnibus bill, which called for a graduated levy on theatre admissions of from one to ten per cent.

"The theatre and amusement business also suffers from the imposition of taxes provided in this bill," the Governor said. "Those who believe in a low standard of living for the masses contend that amusements come under the head of luxuries. I contend that they come under the head of necessities. Remove amusements from the poor and their morale is destroyed and their nervous systems impaired. In this day of intense nervous strain, relaxation, in the form of amusements, is almost as necessary as food."

New Haven School Exhibit To Promote Motion Pictures

Under the auspices of the visual education department of the board of education of New Haven, Conn., a section of the city's "hobby show" for children and adults, beginning May 13, will be devoted to motion picture promotion. A miniature film theatre, complete with stage, box office and lobby, in the construction of which local house managers are assisting, is planned.

Electrical Research Products, Inc., is to install a sound projector and other companies are furnishing varied short subjects. Showings will be held during the week of the exhibit. The program will include instructional and entertainment films, lectures on production and the like. Posters advertising coming attractions at the local theatres will be a feature of the lobby.

Major Distributors Contribute to NVA

Eight major producers have agreed to waive their interest in the 10 per cent of gross receipts of theatres pledging that amount on their shows of Monday, May 20, as their contribution to the 1935 NVA fund drive. All major circuit theatres have agreed to contribute. Special Saturday midnight benefit shows will be held in New York, Boston, Washington, Philadelphia, Pittsburgh, Chicago, Detroit, Baltimore, Cleveland, Los Angeles and San Francisco. Independent theatres are to be enlisted.

Music League Sees Film

As part of the program celebrating its tenth anniversary, the National Music League, this week in New York, saw a short motion picture, "Youth and Music," which illustrated the work of the league.

Columbia Declares Dividend

The board of directors of Columbia Pictures last week declared the twenty-fifth consecutive quarterly dividend of 75 cents per share on the preferred stock, payable June 1, to holders of record May 15.

NEW BRITISH FIRM TO RELEASE HERE

Captain A. C. N. Dixey, member of Parliament, has formed Anglo-American Renters, Ltd., capitalized for £175,000 (approximately $875,000), for British and American distribution of British films. Captain Dixey had been joint managing director of London Films with Alexander Korda and is still a stockholder in that company. London financial interests are said to be backing the company to the extent of approximately £1,000,000, with the intention of absorbing Reunion Films, Ltd. An agreement is said to have been reached with American interests which assures release for all the company's product.

Philadelphia Unit An Allied Affiliate

The Independent Exhibitors' Protective Association of Eastern Pennsylvania, Southern New Jersey and Delaware last week effected a union with Allied of New Jersey at a joint meeting in Philadelphia attended by some 60 theatre men from those territories. Affiliation of the IEPA with national Allied makes the fourth new independent unit to join that organization within the past year. Since Allied held its last convention, units in Columbus, Atlanta and Washington, D. C., have joined. The Columbus unit is known as the Independent Theatre Owners of Ohio; in Washington it is Allied of the District of Columbia, and in Atlanta, the Georgia-Florida-Tennessee-Alabama Independent Exhibitors.

With the Philadelphia unit, Allied now has 38 states of the Union and Sidney E. Samuelson, president, believes that within the next year the entire country will be covered by Allied.

The joining of the IEPA with Allied had been forecast ever since the organization of the former and marked the end of negotiations started more than two years ago.

Guy Troyer was elected president of the North Dakota Theatre Owners' Association, succeeding John Piller, resigned. Other officers elected were William McCarthy and Anton Giles, vice-presidents, and Gus Wingreene, treasurer.

The convention of the GFTA, originally scheduled in Atlanta for May 21-23, coincident with the national Allied convention there, has been indefinitely postponed.

RKO Midwest Board Holds Monthly Meeting

Directors of RKO Midwest Corporation, of which Ike Libson of Cincinnati is the head, held their routine monthly meeting in New York last week, with Mr. Libson and his two associates, Ben Heidingsfeld and Maurice White, attending. Mr. Libson reported conditions much better in his territory and said the past year has seen a decided improvement.

CANADA'S WAR FILM FAVORABLY RECEIVED

Veterans Respond; the Second "March of Time" Withdrawn; F-P Canadian Shows Profit

by J. A. COWAN

Toronto Correspondent

Compiled from war film in the Canadian Government Archives and supplemented, obviously, by shots obtained from other sources, "Lest We Forget" is the official Canadian war picture, exploited, nevertheless, as a film lesson of the folly of war. As such, it can be expected to do from fair to good box-office business in Canadian houses, but its field would appear to be strictly limited to Canada. That it would have drawing power even in other sections of the Empire is extremely dubious. It has been prepared with a purely Canadian appeal.

Sponsored by the Canadian Legion (national organization of war veterans), the picture is a newsreel-type feature, but the shots were effectively selected and the editing was well done. There are British, French and American sequences as well as some originating in German sources. The sound consists of a narrator and some background of organ music. There has been some criticism of the absence of the customary sound effects of war, but the producers felt they would have to draw all their revenue from Canadian sources and thus had to limit expenditures very carefully.

The film has been playing, on metropolitan dates, to unusually heavy matinee trade, but this has not been feminine. A special price arrangement for war veterans, made by the Legion, has been responsible for a large fraction of the grosses, much of this business coming in the afternoons from the ranks of unemployed veterans. Whether announced as a war or anti-war document in celluloid, the draw seems to be chiefly the veteran, his family and friends. It does not seem to be pulling the younger trade. Business in general is profitable, but not standout. In Toronto, it played first-run at the Uptown, haunt of the carriage trade, and might have been better spotted at the smaller, downtown Tivoli, where it would have had excellent hold-over chances.

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Second "March of Time" Withdrawn

The second release of "March of Time" has been withdrawn altogether from Canada and the prints have been shipped back to New York.

Taken by Famous-Players Canadian for the circuit, the first release was very successful at the box-office, though not as decided a hit as in the United States. The fact that the magazine *Time* in Canada has a restricted circulation due to a 5-cent per copy tax, accounts for this.

When the second release arrived, it was held up by the Ontario censors on two counts. The footage dealing with Hauptman and the scoop on his sentence was ordered out on the grounds of bad taste. All the Flemington trial scenes have been cut from Ontario newsreels for the same reason. Then the Hitler story and the ring-of-steel sequences likewise were banned. International amity is a tender point with Canadian authorities, and even the British film of some years ago with Dame Sybil Thorndike as "Edith Cavell" came under the ban as far as a large section of Canada was concerned, lest it might stir up wartime antagonism. With these two exceptions, the No. 2 March of Time was approved, but so little was left that the producers preferred to withdraw the release altogether.

Now the Ontario newsreel ruling covering British and Canadian content must be settled. For Ontario, the reels must contain 25 per cent Canadian material and 50 per cent of British and Canadian. The censors suggested that this regulation would also apply to the March of Time on the screen. The producers countered with the argument that the new film offering was no newsreel but a magazine and that the 25-50 regulation did not apply.

▽

F-P Canadian Profit Rises

Operating profits of Famous-Players Canadian Corporation increased materially during the year ending Dec. 29, 1934, according to the company's annual report, and there was a sharp gain in working capital, with a large drop in current liabilities and a jump in current assets.

Operating profit was $1,434,011 and other income brought the total up to $1,639,373 with $302,625 the amount available for dividends, or 80 cents a share on the 378,790 shares outstanding. For 1933, it worked out at 25 cents a share.

The balance sheet shows current assets of $2,112,977, with current liabilities down to $573,329 from $1,009,253 in 1933; increasing the working capital from $712,400 for the year previous to $1,349,900 on the current statement.

A dividend of 50 cents a share was authorized at the annual meeting in Toronto and also the issuance of 18,940 common shares to present shareholders and holders of the voting trust certificates at $10 a share.

George J. Schaefer, vice-president and general manager of Paramount Publix, was elected as director.

Barring Giveaways

Giveaways, particularly dinnerware, in Toronto theatres, will be stopped, police announce, or court action will follow. The Canadian metropolis has a by-law on the statute books which makes merchandise lures illegal as box-office draws. A number of neighborhoods already have been warned and the morality squads have orders to see that "Dinnerware Nights," "Silverware Nights" are dropped.

In Canada, the law on this point varies from city to city and province to province. There is also considerable variation in enforcement. As far as Toronto is concerned, the authorities have been inclined to let the matter ride to a limited extent. Police did stop "Gift Nights" with major prizes awarded by drawing numbers out of hats but paid no attention to the policies of giving every customer a dish stand.

EGYPT RAISES IMPORT DUTY BY 500 PER CENT

Drastic Increase Stirs Storm of Protest; Papers See Tax as Unjustified and Ruinous

Action recently of the government of Egypt in increasing the import duty on foreign motion pictures by 500 per cent has raised a storm of public and press protest. The duty previously was 100 piastres per kilo (approximately $5). On the average length feature picture the former import duty amounted to approximately $150. Under the increase the duty on a feature length film amounts to approximately $750.

It was pointed out by *The Egyptian Gazette,* leading English daily newspaper, published in Alexandria, that the tax is especially unjustified since there is no question in this instance of protecting a domestic industry, in view of the fact that Egyptian motion picture production is negligible. Further, the newspaper contended that the prohibitive increase in the duty actually will result in loss, rather than gain to the government, since it is likely importation may cease altogether, except for those pictures which are practically certain to draw large grosses in the country. The tax makes it virtually impossible for the importer to derive any profit from his operation, *The Gazette* insisted.

If the government was planning that increased admissions would take care of the increased duty, said the editorial, its reasoning was incorrect, since only the few first run theatres in the cities in effect pay the duty. The second run and third run theatres obtain the product at extremely low rentals.

"A government which based its fiscal policy on social considerations would, one may think, refrain from imposing any taxation whatever on cinema films," the editorial said. "The net annual revenue is small and it is derived from an article which constitutes for a very large section of the public the sole form of public amusement they can enjoy. . . . The Egyptian government has made prohibitive the only distraction of hundreds of thousands of deserving folk, depriving them of their weekly surcease from daily cares. . . . The interests of the working masses . . . should be sufficient to secure abandonment of (the) project."

French Paper Joins Attack

Another daily newspaper, *Le Phare Egyptien,* on two different occasions, sharply attacked the government's action. One article was titled, "Death of the Cinema in Egypt!" It pointed out that approximately 250 films are annually imported into the country, a figure which may be expected to fall away drastically with the imposition of the increased duty.

In addition to supporting the contention of *The Gazette* relative to even smaller revenue to be anticipated, the French daily contended that the importers, since the importation of films no longer could be a profitable enterprise, would decrease their staffs, thus tending to add to the unemployment problem, already serious. Another result, declared the paper, will be the closing of the popular priced theatres, unable to operate at the higher admissions which would be necessitated by the duty increase.

Importations Already Affected

In a second article, published after the effective date of the tax, the newspaper reported that the importation of films into the country had fallen drastically, importers refusing to take their shipments out of the customs warehouses. The article cited interviews with importers who have agreed that continuation of the increased duty will mean the ruination of their business.

The authorities have promised, following wide protest, that the matter will be given consideration, with a view to possible revision of the increase.

Two Nations Shun Congress in Berlin

The International Film Congress, meeting in Berlin under the patronage of Dr. Paul Joseph Goebbels, German Propaganda Minister, began its sessions last Thursday in the Kroll Opera House with 40 nations, represented by about 2,000 individuals, participating.

Two nations, however, had declined to attend—Great Britain and Holland. The British shunned the meeting because of political and "technical considerations," and a British spokesman said prior to the opening of the congress that inasmuch as the whole German film industry was under the domination of the government there could be no free discussion.

The Dutch, it was said, were against participation from the beginning. American film companies are attending through their European representatives or German branch offices. The Motion Picture Producers and Distributors of America indicated two weeks ago that none of its members would attend.

In a preliminary talk to the press, Dr. Fritz Scheuermann, president of the Reich Film Chamber, emphasized his gratification that despite political animosities, the congress was taking place in Berlin after all. He expressed the hope the congress would contribute to international understanding.

According to figures presented to the congress, Germany produced 170 feature pictures during the 1934-35 season at a cost of 54,000,000 marks.

George Thompson Dies

George H. Thompson, 57, for more than 30 years manager of the Waller theatre at Laurel, Del., died at his home in Laurel of complications resulting from a paralytic stroke. He managed the first theatre ever opened at Laurel. He is survived by his widow, two sisters and five children.

Exhibitor Group Urges Dual Plan

A compromise calling for the establishment of an "arbitrary percentage of each major company's releases which shall be double featured, if the exhibitor desires," was urged this week in the bulletin of the Independent Exhibitors' Protective Association of Pennsylvania, Southern New Jersey and Delaware as a means of solving the dual bill problem.

"No restrictions should be placed on the type of picture which may be twin billed, nor should the theatre's run be affected in any way," the bulletin stated. "It is obvious that the weaker pictures will be used on the dual bills, so the producers need not fear that their specials will be part of double feature programs."

The bulletin asserted that "it appears that between 20 and 30 per cent of the major companies' products are so weak that they show in few theatres at a profit." The organization also suggests a double feature privilege of 33 1/3 per cent for territories "like Cleveland and Philadelphia."

Possible legal entanglements in the double bill releasing plan sought by Kansas City exhibitors were being studied by distributors there during the week as a result of objections raised by W. D. Fulton, suburban operator. While the legal questions are delaying the distributors' decision, some independent suburbans, impatient, are double billing features which the companies this year have restricted to single bills.

In Milwaukee, plans for eliminating double bills were discussed at a meeting last week of Milwaukee county members of the Independent Theatres' Protective Association. It was decided twin bills should be wiped out before any headway could be made in the move to raise admission prices.

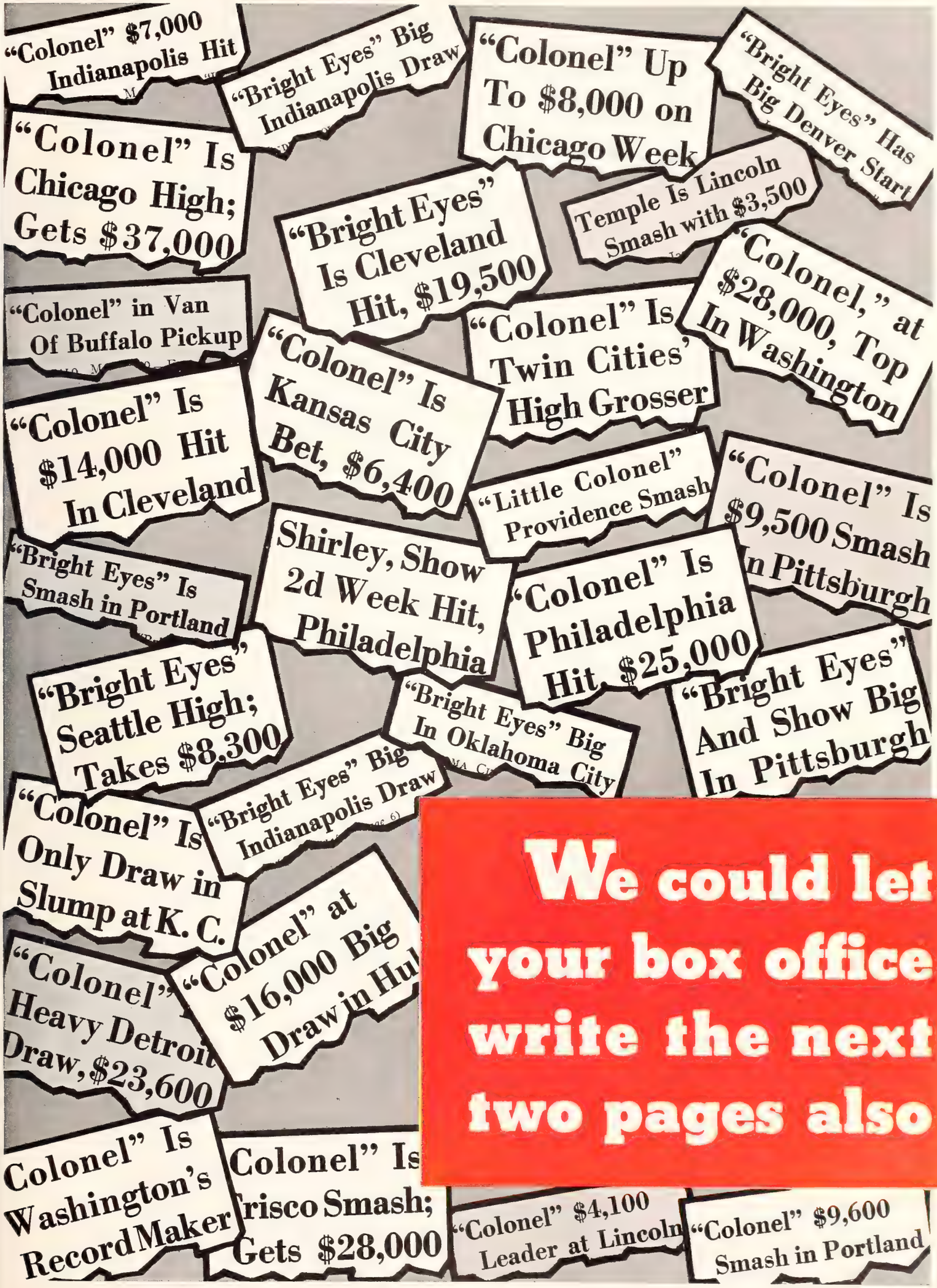
Fox Quarter Net Equals $616,806

Fox Film on Wednesday reported consolidated net operating profit after all charges, including federal income taxes, of $616,806 for the 13 weeks ended March 30, 1935. This compares with net loss of $233,143 for the 13 weeks ended December 29, 1934, and profit of $805,376 for the first quarter of 1934.

The net for the 1935 quarter amounts to 25 cents per share on the 2,436,409 shares of Class A and Class B stock outstanding. No theatre earnings are included from National Theatres Corporation, in which Fox Film holds a 42 per cent interest.

Columbia Signs Three New Writers

Charles Condon, Andrew Bennison and Benny Rubin, authors and scenarists, have been named to the Columbia staff of screen writers at the studio. Contracts have been renewed with Ford Beebe, Earle Snell, Harold Shumate and Sidney Buchman, also members of the writing staff.


"Colonel" $7,000 Indianapolis Hit
"Bright Eyes" Big Indianapolis Draw
"Colonel" Up To $8,000 on Chicago Week
"Bright Eyes" Has Big Denver Start
"Colonel" Is Chicago High; Gets $37,000
"Bright Eyes" Is Cleveland Hit, $19,500
Temple Is Lincoln Smash with $3,500
"Colonel," at $28,000, Top In Washington
"Colonel" in Van Of Buffalo Pickup
"Colonel" Is Twin Cities' High Grosser
"Colonel" Is $14,000 Hit In Cleveland
"Colonel" Is Kansas City Bet, $6,400
"Little Colonel" Providence Smash
"Colonel" Is $9,500 Smash In Pittsburgh
"Bright Eyes" Is Smash in Portland
Shirley, Show 2d Week Hit, Philadelphia
"Colonel" Is Philadelphia Hit, $25,000
"Bright Eyes" Seattle High; Takes $8,300
"Bright Eyes" Big In Oklahoma City
"Bright Eyes" And Show Big In Pittsburgh
"Bright Eyes" Big Indianapolis Draw
"Colonel" Is Only Draw in Slump at K. C.
"Colonel" at $16,000 Big Draw in Hu
"Colonel" Heavy Detroit Draw, $23,600
"Colonel" Is Washington's Record Maker
Colonel" Is Frisco Smash; Gets $28,000
"Colonel" $4,100 Leader at Lincoln
"Colonel" $9,600 Smash in Portland
We could let your box office write the next two pages also...



SHIRLEY TEMPLE

in her greatest picture

'Our Little Girl'

with

ROSEMARY AMES
JOEL McCREA
LYLE TALBOT
ERIN O'BRIEN-MOORE

Produced by Edward Butcher

Directed by John Robertson

From the story "Heaven's Gate" by Florence Leighton Pfalzgraf. Screen play by Stephen Avery and Allen Rivkin. Adaptation by Stephen Avery.

AND LOOK WHAT ELSE IS COMING FOR YOUR SPRING FESTIVAL

...To write *more* brilliant pages in your box office history *for* MAY · JUNE · JULY

WARNER BAXTER and KETTI GALLIAN in **"UNDER THE PAMPAS MOON"** with Tito Guizar, Veloz & Yolanda

"THE DARING YOUNG MAN" with James Dunn, Mae Clarke, Neil Hamilton

GEORGE O'BRIEN in **"THE COWBOY MILLIONAIRE"**

WILL ROGERS in **"DOUBTING THOMAS"** with Billie Burke, Alison Skipworth, Sterling Holloway, Gail Patrick

"LADIES LOVE DANGER" with Mona Barrie, Gilbert Roland, Donald Cook, Adrienne Ames, Herbert Mundin

"CHARLIE CHAN IN EGYPT" starring WARNER OLAND, with "Pat" Paterson and Stepin Fetchit

"BLACK SHEEP" with Edmund Lowe, Claire Trevor, Tom Brown, Eugene Pallette, Adrienne Ames, Herbert Mundin

"THE LORD'S REFEREE" (tentative title)

"ORCHIDS TO YOU" with John Boles, Jean Muir, Genevieve Tobin, Charles Butterworth, Harvey Stephens

"GINGER" with Jane Withers, Jackie Searl, O. P. Heggie, Walter King

GEORGE O'BRIEN in **"HARD ROCK HARRIGAN"**

SHIRLEY TEMPLE in **"CURLY TOP"** with John Boles, Rochelle Hudson

FOX

A. T. & T. Growth Noted As Fiftieth Year Is Observed

On the occasion, last week, of the fiftieth anniversary of the American Telephone and Telegraph Company, Walter S. Gifford, president, visioned a great future for the company, with advancement in the ensuing 50 years equal to that of the first half-century. He expressed the belief that it is only a matter of time before the Bell System will be connected with every telephone in the world. "It is now practical and possible," he said.

Western Electric, a subsidiary of A. T. & T., serves the motion picture industry with the manufacture of producing and reproducing sound picture equipment, through its own subsidiary, Electrical Research Products, Inc.

Mr. Gifford declared that in the past 50 years the company has developed a network of wires making connection with 13,360,000 telephones which are Bell-owned, and more than 3,430,000 which are Bell-connected. At present only three countries with 100,000 or more telephones are outside the reach of the Bell System.

Last Sunday evening the company presented a program, over WABC and a nationwide hookup, tracing the development of the telephone industry from the time when, in a small garret in Boston, on June 2, 1875, Dr. Alexander Graham Bell, young professor of vocal physiology, discovered the principle of the telephone. On March 10, 1876, he transmitted the first message, the famous "Mr. Watson, come here, I want you," to his assistant, Thomas A. Watson. Today the A. T. & T. is the largest corporation in the world, with 1934 assets of $4,977,054,686.

The first telephone company was the Bell Telephone Company, formed in 1877 and capitalized for $500,000. At present there are 24 associated companies in the system, together with the long distance lines, returning a gross revenue of $884,532,429 in 1934. The company's radio telephone service embraces 60 foreign countries and island groups.

150 from East to Attend SMPE Coast Convention

Approximately 150 eastern members of the Society of Motion Picture Engineers are expected to attend the spring convention at the Hotel Roosevelt, Hollywood, May 20-24. W. C. Kunzman, vice-president, is in charge of the convention. The tentative papers program has been arranged, under the direction of J. O. Baker, chairman of the papers committee. Studio problems will be stressed.

The Midwest section of the SMPE was to hold its regular monthly meeting in Chicago this week. Under the direction of Herman Busch the subject of the meeting was to be "An Insight Into the Operation of a Modern Film Exchange."

Grant Quits Magazine

Jack Grant, recently named editor of the Fawcett publication, *Hollywood Magazine*, has resigned, effective May 6.

BRITISH BUDGET GIVES STAGE A LIGHTER TAX

Film Interests, While Welcoming $11,500,000 Saving, Wonder About Legitimate Scale

The 1935 Budget, though it abolished the tax on seats up to 12 cents, probably will go down in British motion picture history as that which introduced the highly important principle of discrimination in taxation in favor of stage entertainment. Heretofore, all forms of amusement have paid the same Entertainment Tax. In future the theatre, music hall, circus, concert and recital will operate under a separate scale considerably more favorable to them.

An exact comparison between the rates to be paid by theatres and cinemas is difficult because the scale is differently graded; the lowest range for the theatre is "over 12 cents and not over 17 cents," while the cinema starts at "over 12 and not over 15." The following table, however, roughly reflects the relative positions:

—Admission Less Tax— (in Cents)		——Tax in Cents——	
Stage	Cinema	Theatre	Cinema
12-17	12-15	1	3
17-22	15-20	2	4
22-27	20-25	3	5
27-32	25-30	4	6
32-37	30 and over	5	2 on each 10
37-42	....	6	2 on each 10
Over 42	....	*	2 on each 10

* Six for first 42 and 2 per 10 higher.

(American values are calculated on the par value of the pound.)

It will be seen that the "living" theatre, as well as sharing the benefit of the abolition of tax on "up to sixpence" admissions, has the exclusive benefit of a reduced scale; on all seats still subject to taxation the cinema pays exactly as before. The advantage is greater than appears from the table, due to the difference in "stepping" the two scales. The theatre, for instance, will pay 4 cents on a 32 cents admission; the cinema 6 cents on 30 cents. In relation to gross admissions one will pay 11.1 per cent and the other 16.6 per cent, in this instance.

The Chancellor of the Exchequer estimated the cost of the concession to the theatres at £400,000 ($2,000,000) and of the abolition of the "sixpenny" duty at £2,300,000 ($11,500,000).

The trade is not disposed to grudge the assistance given to other forms of entertainment; there is a general recognition that the cinema has a cultural dependence on the theatre and that its continued prosperity is, even from a selfish viewpoint, desirable. There is, however, a certain amount of foreboding about the precedent established by Mr. Chamberlain, and some justification for it in his statement to the theatres that "they will not fail to appreciate the importance of a change which for the first time differentiates between this kind of performance and another."

The quoted opinion of the secretary of the Variety Artistes' Federation that the Budget in "a first step in the right direction . . . even more important as a gesture than from the financial point of view," shows that the hint has been taken. Undoubtedly claims for further tax concessions in future years will be affected by the fact that different sections of the amusement industry will have different and to a certain extent conflicting interests.

"Cleavage" Troubles Britons

The announcement of the approaching visit of Martin Quigley and Carl Milliken to confer, on behalf of Will Hays, with the Film Group of the Federation of British Industries, coincided with the publication of the new censorship ruling regarding "cleavage," which has caused a considerable feeling of uncertainty and insecurity among that section of British producers which hope for an American outlet. The opportunity of hearing at first hand exactly what the Production Code demands is therefore eagerly welcomed, and there is undoubtedly a general feeling that the conference may indirectly lead, in the words of Mr. Alexander Korda, to "an extension to the British and American industries of the complete cooperation of the various branches of the industry which I learned to admire in Hollywood." Direct contact between the two industries is the more necessary because, with a certain section of the British press, the Code is either misunderstood or misrepresented whenever a British picture incurs American censorship.

Celebrities with Newsreels

British Movietone News certainly started something by announcing that Sir Malcolm Campbell had become editor and commentator-in-chief, and that the "celebrity" idea was to be maintained in an extensive departmentalization which would bring in as expert contributors the famous cartoonist Tom Webster, the War correspondent, G. Ward Price, a British broadcasting company racing expert, Capt. R. C. Lyle, an Oxford oarsman in Guy Nickalls and a whole series of others with headline publicity value. The close association of the Harmsworth *Daily Mail* interests with Movietone is obvious in the details of this typically journalistic piece of enterprise; Wardour Street is now wondering just what other reels will do about it when Mr. Campbell, who is to be released for further world record speed attempts, tells Movietone listeners exactly how he did it.

NRA to Hold Dickinson Code Hearing Next Week

The NRA this week announced it will hold a public hearing on Monday, May 6, in the office of the State NRA Compliance Director, 212 Post Office Bldg., Topeka, Kan., on the request of Glen W. Dickinson, operator of several theatres in Kansas and Missouri, for exemption from the labor provisions of the motion picture code.

The application for exemption was submitted by Mr. Dickinson as president of the Glen W. Dickinson Theatres, Inc., president of the Dickinson Investment Company, president of the Kaw Valley City Theatres, Inc., and an owner of various Kansas and Missouri theatres.

Over the border!-



on with the danc

Hollywood's



holiday playground

new



Tropical Musical, seething

rhythm, ablaze



with stars - -
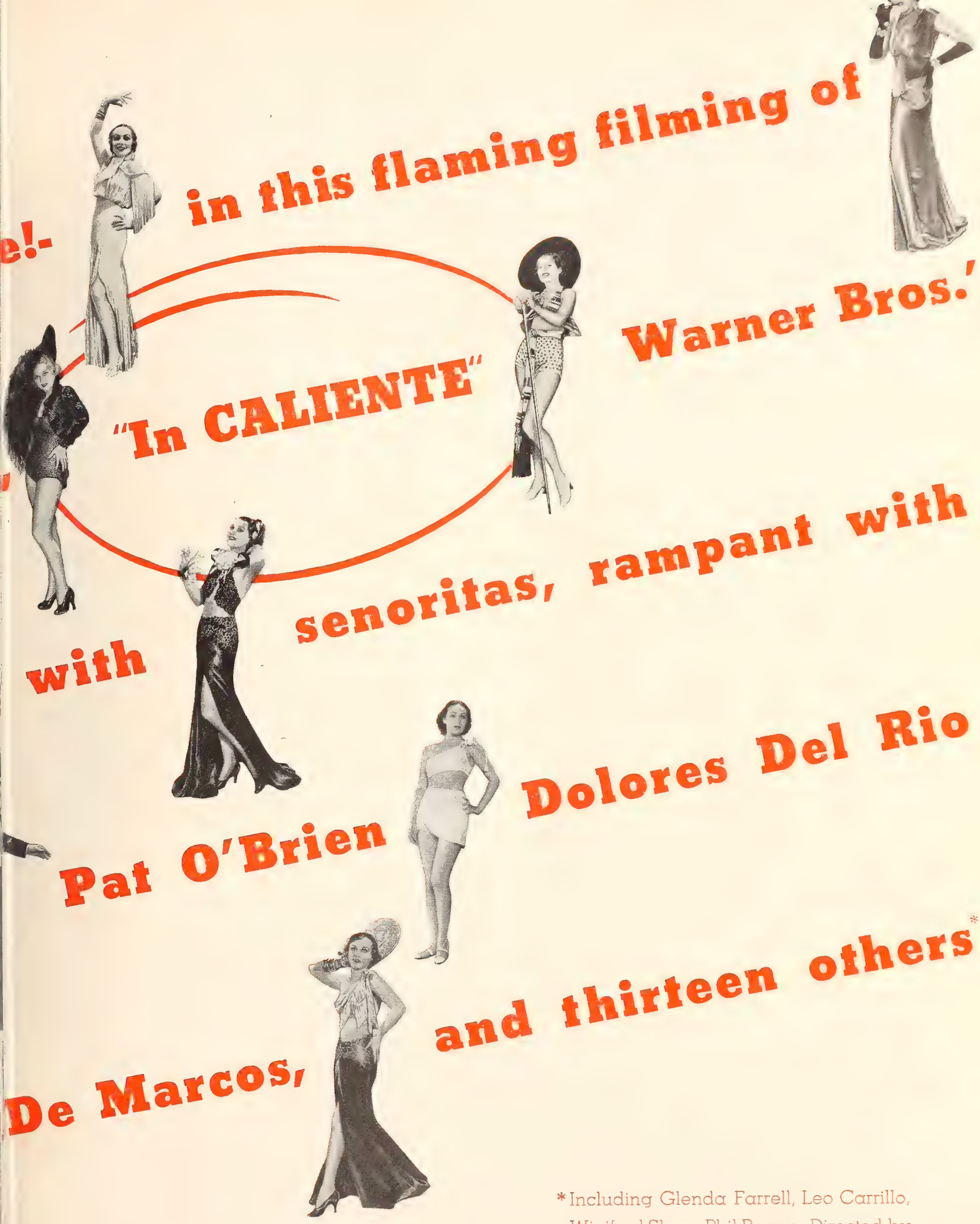


Edw.



Everett Horton



the



*Including Glenda Farrell, Leo Carrillo, Winifred Shaw, Phil Regan. Directed by Lloyd Bacon. Dances created by Busby Berkeley. A First National Picture.

COURT APPROVES STOCK PLAN FOR PARAMOUNT

Provides for Unit of One-Quarter Share New Common, One-Fifth New Second Preferred

Federal court approval given late last week for the underwriting, by Atlas Corporation and affiliates, of a Paramount Publix Corporation $6,441,804 stock issue of subscriptions to warrants is one of the final procedures to be taken toward effecting complete reorganization of the company and the return of the corporate structure to its normal status. The Paramount board of directors already had approved the plan, in which Lehman Brothers and Hallgarten and Company will participate with Atlas.

There remains only a hearing, to be held May 10, on approval of the new charter of incorporation, new bylaws, security forms and other such matters before the reorganization is completely effected, and then the formal election on May 15 of the new board of directors.

Approved by Court

Approval by Federal Judge Alfred C. Coxe in United States district court, New York, of Atlas' underwriting proposal; its immediate favorable reaction in the open market on Paramount securities, and a petition for permission to extend its holdings in Famous Players Canadian Corporation, were the principal developments of the week.

Less important were the formal dissolution of some old Saenger Theatre subsidiary identities and their replacement with new corporate structures, and the filing of an amended petition to cancel existing claims and contracts with the Skouras interests.

Dow-Jones, Wall Street publishing firm, predicted Paramount will earn $2,000,000 in the first quarter of 1935.

Under the Atlas-Lehman-Hallgarten plan of underwriting the new issue, each stockholder will be entitled to subscribe to a unit consisting of one-quarter share of new common stock and one-fifth share of new second preferred stock. Atlas and its affiliates agree to subscribe to all units not taken by holders of warrants. Units available number 3,220,902 at the subscription price of $2 per unit.

Floyd B. Odlum, of Atlas, John D. Hertz of Lehman Brothers, and Maurice Newton of Hallgarten are the only members of the new Paramount board having a direct interest in the new financing. However, it was said that other business may compel Mr. Odlum to relinquish the board post, in which event he probably would designate a successor.

One Per Cent Commission

The plan was presented to the court last Wednesday afternoon without any objections, this because it is generally conceded to be quite favorable to the corporation, providing as it does for a commission of only one per cent, or $64,418.

Paramount stockholders have until September to exercise their subscription warrants, and the money derived therefrom will be used as working capital. The warrants will be made available July 1.

The immediate effect of the court's approval was to strengthen the position of Paramount bonds and certificates in the open stock market, the bonds being the feature of bond trading last Friday, advancing rapidly on a good turnover. Paramount-Publix 5½s rose to 87, a day's gain of six points, and a new high, while the certificates were 5½ points higher at a new top level for the move, closing Friday at 86⅛. Paramount-Famous-Lasky bonds rose 5½ to a new high of 85½ and the certificates were up six points to a new high of 86.

The Paramount Publix bonds continued strong over the weekend and by Monday night had reached 87¼, while the certificates were traded at 87. The Paramount-Famous-Lasky bonds likewise held the ground gained after court approval of the underwriting plan.

Hearing on Further Purchase

Special Master John E. Joyce set Thursday as the date for hearing the petition of the corporation to purchase an additional 18,236 shares of Famous Players Canadian Corporation, largest theatre circuit in the Dominion, and in which the company already owns 378,790 shares, or 96 per cent of all stock outstanding. The parent Paramount company would have the right to purchase, at $10 per share, 18,236 shares of a new issue of 18,940 shares just authorized by Famous Players Canadian, and under a recent dividend declaration of 50 cents per share, Paramount will derive $182,263, which the petition proposes to apply to the purchase of the additional stock.

Net profit of $302,625 and an earned surplus of $3,762,036 were reported by the Canadian circuit in its statement of operations for 1934.

Involved in the petition to adjust claims and contracts between Paramount and the Skouras interests, and which will likewise be heard Thursday, are old contracts with Skouras Brothers arising out of St. Louis and Atlantic States' operating agreements, and the mutual cancellation of claims thereunder. Spyros Skouras would repay to Paramount some $90,795, with interest, representing the balance of a $100,000 loan. Payments would be made quarterly over a six-year period. The Skouras Brothers have long since given up their interests in the two groups of theatres involved.

At Dover, Del., incorporation papers were granted for the Paramount-Richards Theatres, Inc., a new holding company for the Saenger stock.

Sues to End Partnership

Juliette E. Fulton has filed suit in circuit court, St. Louis, asking dissolution of partnership and receivership, against her husband, William D. Fulton, operating five suburban theatres. Mrs. Fulton contended her husband had violated an oral agreement whereby they became partners in theatre operation, for which she put up the greater part of the capital. He denied the charges.

Federal Admission Tax Is Expected To Be Continued

While the motion picture continued to be the target of attack in the few state legislatures still in session, first indications came from Washington this week that the ten per cent admission and other emergency taxes will definitely be continued by the Administration.

Continuance already has been given tentative approval by the House ways and means committee, which met late last week for the purpose of drafting the bill to succeed the present measure which remains in effect until July 1.

CALIFORNIA: Proposals to tax motion picture films on a footage basis were buried in the Assembly when the two principal proponents of the idea—Assemblymen Laughlin and Morgan—withdrew their measures. The joint steering committee of both houses this week started consideration of the problem of raising $250,000,000 in new taxes. A proposal by Senator Duval to cut in half the income tax levy recently passed by the Assembly and add numerous nuisance taxes, including a charge of 30 cents ad valorem on $100 valuation, was being studied by the committee, but this plan, minus the admission levy, is considered nearly as unacceptable to the studios as the other. A new one per cent gross transactions tax, backed by the studios, was submitted.

CONNECTICUT: Theatre owners lost their fight for Sunday openings after 2 P. M. when the Senate this week at Hartford turned down the proposal.

FLORIDA: E. J. Sparks was receiving credit for the defeat of the proposed 10 per cent admission tax which died last week in the House judiciary committee, which also rejected the proposed taxation of "bank night" theatres.

IOWA: Iowa's proposed 10 per cent admission tax has been tabled in the House.

MASSACHUSETTS: An attempt to force an act for licensing stage hands by the commissioner of public safety through the present session failed.

MICHIGAN: A bill to permit smoking by patrons, subject to fire marshals' regulations, has been introduced in the Michigan legislature.

MINNESOTA: Minnesota exhibitors won their fight to prevent enactment of a 10 per cent admission tax in addition to a 3 per cent sales tax, when Governor Olson vetoed the omnibus tax last week.

MISSOURI: The Senate voted to reduce the rate in the proposed retail sales tax from two to one-half of one per cent.

NORTH CAROLINA: A bill to prohibit preferred playing time and designated playdates was introduced.

OKLAHOMA: The House, having killed the bill requiring the filing of schedules and film rentals along with other regulations in aid of subsequent runs, the Oklahoma legislature ended its session last week with no adverse film legislation except for the one per cent sales tax.

PENNSYLVANIA: A bill calling for a tax on film footage was killed in committee.

RHODE ISLAND: The legislature adjourned last week without the passage of the four bills which would have affected the industry. These included a two-men-in-a-booth measure, another to confine auditoriums to the street floor, a sales tax and an income tax.

WASHINGTON: Under a ruling by the state tax commission, benefit shows put on by schools, churches, lodges, women's clubs, etc., will in future be subject to an admission tax.

WISCONSIN: A two-men-in-a-booth bill has been introduced in the Assembly.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

Al Finestone sends from Kansas City a reportorial account of Chief Caupolican's encounter with two desperadoes on a dustswept prairie in western Oklahoma. The Chief, an Indian opera singer, had to sing in deep bass in the outdoors to demonstrate his identity and gain liberty.

On his way from Hollywood to Philadelphia to join the Philadelphia Opera Company, Chief Caupolican and a young soldier hitch-hiker he had given a ride were held up at night on highway Number 66 between Oklahoma City and Elk City.

Driven into a side road, robbed and threatened with torture and death because he had only about $37, the Indian singer resorted to operatic concert to gain freedom.

"Remember Eddie Cantor's picture, 'Whoopee'?" he asked. "Well, I was the Indian chief who stood on the mountain and sang. I'll show you," and he proceeded to reel off a few scores.

"That's right," one of the bandits said. "I guess you're the chief, all right."

Chief Caupolican offered to pay ransom later if they freed him. They argued and finally decided to release him and his companion without additional tribute. They didn't even take his traveler's checks. The chief could not help but observe that civilization's improvements have not made the Oklahoma plains much safer than a century back when his Indian forefathers rode the countryside bareback on fast ponies, with bow and arrows.

▽

One of Lee Tracy's fans read a magazine story of the star's early life in St. Louis and then sent him a bill for $1.76 for a window pane he broke 20 years ago. Tracy sent back a check for $32.86, which included interest. (If the mathematical conclusions are a nickle or two out of the way, blame Read Kendall.)

▽

Through the persistent efforts of William P. Bernfield, United Artists' publicity man in his sector, Al Finestone, our correspondent in Kansas City, has been able to secure for us a membership in "The Ark," at Omaha, where Kindred and Konvivial souls may Kommune.

"Anyway," apologizes Alfred, "it's just as good as being a Kentucky Kernel."

In Nineteen Hundred Thirty-four
There lived a modern Noah.
He built an Ark—a ritzy bark,
Where parties one may throw-ah!

For forty weeks and forty nights
It has been getting wett-ah;
So for a lark go to this Ark
And make yourself feel bett-ah.

▽

From Abner Silver we hear the story about the "sneak" preview of an unimportant picture that had just been turned out by one of the large companies. The producer himself was present and eagerly he turned to his executives and writers and asked them what they thought of it. "Colossal!" said the first. "Superb!" screamed the second. "Magnificent!" bellowed the third. And then the boss turned to another man. "What do you think of it?" he asked hopefully. "Awful," answered the fellow. "The worst I've ever seen!" The producer glowered. "You're fired!" he stormed. "Get out!" "All right. I'll get out," retorted the iconoclast, "but you can't fire me. I don't work for you—I work for Warners Brothers."

▽

Richard Dix and Marion Davies are the only two stars in Hollywood who still cling to the custom of silent picture days, having an orchestra on the set between scenes to play soothing tunes.

And from Essey Oppey, Manhattan contributor to Rob Wagner's *Script*, we hear a story about Messmore Kendall, a member of the directorate of Metro-Goldwyn, who, reaching Havana recently, found his venturesome, never-miss-a-trick, 80-year-old mother, who looks 60, right in the thick of the current Cuban fracas. She had gone over to Havana from her Miami home hoping to get in on some Class-A hell-breaking-loose. Her perturbed son, after hours of heated argument, finally packed her on board the *Santa Rosa* and brought her north. Now he's wondering what to do with her to keep her safe for democracy and her family.

"She's always been like that," he sighed. "When the United States entered the war, she was in her 60's and looked 40. Before we could realize what she was up to, she had gone to France. The next we heard she was in the ambulance corps, having given her age as 41. Later we heard she was a passenger in the first American bomber to fly in France. After many other adventures we learned she had been decorated with the Legion of Honor. Then, after the war was over, I prepared to go abroad and bring her home and cabled her that I was sailing. But her reply was back before my message was dry. 'Don't you dare come,' it read. 'Remember, I am listed as 43 years old. You aren't born yet!'"

▽

Item in Omaha's *World-Herald:*

It was said not long ago that Hollywood has only two adjectives, the one of approval being "swell".

The *World-Herald* yesterday received a package from MGM, containing 31 pictures of eight featured players. The studio thinks well of them, but not one was described in the captions as "swell". In 16, the subjects were called "lovely," four were "pretty," one was "young," one "charming," one "baby-blue-eyed," one "noted" and six were just "stars". Seven pictures were of Gloria Swanson, who was "lovely" six times and a "star" once.

▽

Sid Rechetnik, of Charlie Einfeld's home office press department at Warner Brothers, observes that "the best way for a man to keep a girl from giving him the cold shoulder is for him to put an ermine wrap around it!"

▽

Phil Regan hopes that his greying ol' mother in New York will never see him in his forthcoming picture, "In Caliente," Warners.

Reason: Some time ago, Phil promised his mom that he would never wear a mustache. In the film he wears one—he had to, on orders of Busby Berkeley, who never lets sentiment stand in the way of a mustache.

And, not content with mustaching Regan, Berkeley put rubber horseshoes on two dozen white horses which are ridden madly into a Mexican cabaret set. The horses' iron shoes at first made so much noise that the music was drowned.

▽

They say that Chico Marx in Hollywood was chagrined when he read the news that Homer Weinberg, Buffalo jeweler, had been named pinocle champion in a national contest in New York, with 58,000 champions listed. Chico is tops at this game. Admits it himself. He hurled a defi at Weinberg, offering to post $5,000 if Weinberg will put up the same amount, as a purse in a contest to determine which of them is the better pinocler.

Infantile paralysis victims in the state of Kansas will benefit by the experience of E. A. Briles, exhibitor of Stafford, Kansas, who, as a member of the state legislature, was instrumental in the passage of a bill to establish serum stations throughout the state.

Some months ago the nine-year-old daughter of the Briles' was stricken with the disease. Representative Briles discovered that the nearest place where the serum could be obtained was a hospital in Kansas City. He called the MGM exchange there and Branch Manager Frank Hensler chartered a plane, delegating Joe McGuire, his booker, to obtain the serum and fly with it to Stafford. The flight was made in record time, and scores of Stafford townspeople were on hand to help land the plane, which, because of the absence of an airport, came to ground in a cow pasture. The serum saved the life of the little girl.

Under the new bill, which was passed without a single dissenting vote, serum will be purchased and distributed to hospitals throughout Kansas.

Besides holding a seat in the legislature, Representative Briles operates the Nu Era theatre at Stafford, publishes the newspaper there, is the town banker and its ex-mayor.

▽

We have Drew Pearson's word for it that square-jawed Minister Bordenave of Paraguay, who headquarters at Washington, has become an unwilling victim of Shirley Temple. Mr. Bordenave has been in the United States for some years, and has come to look upon it as his second home. So also have his two children, aged five and seven. But there is one thing he doesn't like about this country—Shirley Temple.

"I have to take my children to see all her pictures," he complains. "I have to buy dresses, pajamas, hats, all modeled after Shirley Temple. I even bought a book on Shirley Temple, and had to discourse and comment and explain about it. I am glad there is no Shirley Temple in Paraguay."

NOTE—The Ambassador of Argentina, Senor Philipe A. Espil, universally known as the best informed diplomat on the agriculture, industry, commerce and politics of the U. S., does not know who Shirley Temple is.

▽

Of course not too many people took too seriously the industry's threat to move production out of Hollywood if and when California's legislature effected its proposed program of taxation, but, regardless, some of the studio moguls did proceed with preparations of one kind or another, as witness the following anonymous note from "Studio Worker," to Rob Wagner's *Script* out there:

DEAR ROB:

I was firm in my belief that our big executives were serious in their statements that the studios would sooner or later move en masse to the East, until businesslike-looking men began going from office to office measuring our desks, for, as they solemnly assured us, an immediate exodus. Then I began to figure: Why should they move a lot of bulky desks; why measure them if they intended to—it would be easy to compute a carload from one desk; furthermore, if, as we had been told, it would take two or three years to build new studios, why would they be moving desks *now*? . . .

▽

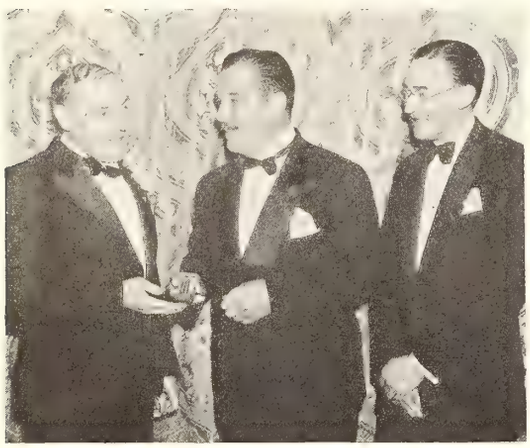
Hollywood's matrimonial fickleness is at last explained, by Virginia Bruce, actress, who says: "Acting is a portrayal of life, and certainly the best and quickest way to get the knowledge of it is in matrimony." For years and years we've been wondering why so many of them were so versatile.



MERRY MAKERS At the AMPA

Photos by Cosmo-Sileo

LEON J. BAMBERGER, in charge of accessories at RKO Radio; RUTGERS NEILSON, publicity; S. BARRET McCORMICK, advertising and publicity director; RALPH LUND, advertising and publicity, and guests.



W. R. FERGUSON, retiring president, is presented with a watch, gift of the AMPA, by GROVER A. WHALEN, while BRUCE GALLUP, president-elect, grins an okeh.



ED FINNEY, advertising and publicity director, Monogram.



GEORGE DEMBOW, sales manager of National Screen Service; MIKE KAUFFMAN; HERMAN ROBBINS, president; WILLIAM BRENNAN, and guests.



HAL HORNE, director of advertising, publicity and exploitation of United Artists, with Mrs. Horne.



GORDON S. WHITE, director of advertising and publicity, Educational Pictures, with Mrs. White.



HARRY H. BUXBAUM, Fox Films' exchange manager for metropolitan New York, and guest.

"NAKED TRUTH" DINNER

Astor Hotel, New York, April 27



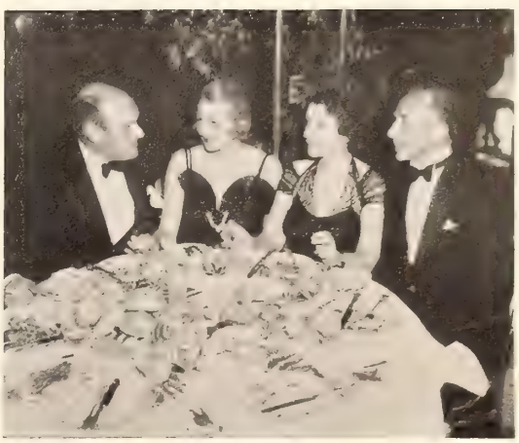
TESS MICHAELS, publicity department of United Artists, and escort; HERBERT S. BERG, publicity and new treasurer of the AMPA; GREGORY DIXON, advertising department; MONROE GREENTHAL, advertising head.



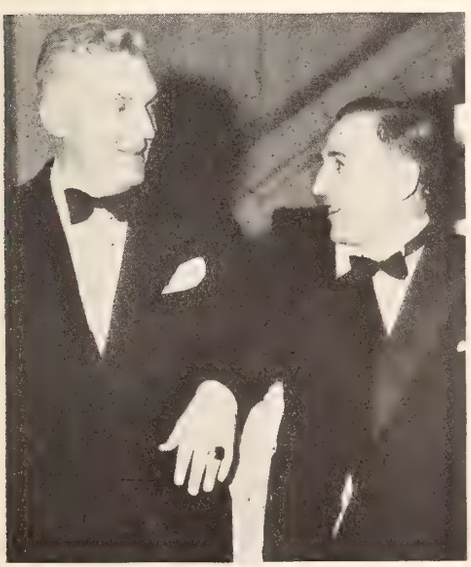
MADELINE WHITE, executive assistant to W. RAY JOHNSTON, president of Republic Pictures; MR. JOHNSTON; "DING" BELL, advertising production artist; EDWARD A. GOLDEN, general sales chief.



AL GOTTLIEB, Columbia advertising department.



HARRY M. WARNER (right), president of Warner Brothers, and Mrs. Warner, with S. CHARLES EINFELD, advertising and publicity director, and MRS. EINFELD.



RALPH ROLAN, vice-president and advertising manager of March of Time, and CHARLES CURRAN of Donahue and Coe.



CHARLES LEONARD, advertising manager, Universal, and guest, and Al Sherman, press representative.



SILAS F. SEADLER, advertising manager, MGM, and PATRICIA REISS, executive assistant to Howard Dietz.

PARAMOUNT LINKED IN FOX "MET" PLANS

Fabian Says Atlas and Fortington, Through Schaefer, Suggested $4,000,000 Cash Bid

The increasingly complicated reorganization problem of Fox Metropolitan Playhouses assumed increased importance this week when several developments and highly intricate proposals were revealed in federal judge Julian W. Mack's court in New York. Among these were:

1. Submission by Si Fabian of a plan of reorganization calling for payment to noteholders of 20 per cent in cash and 80 per cent in debentures, a plan which also would mean elimination of Skouras and Randforce as operators of the circuit.

2. Disclosures that Paramount Publix, through financial interests now represented on its new board of directors, discussed with Si Fabian the making of a $4,000,000 cash bid for Fox Metropolitan.

3. Revelations that Warner Brothers had sounded out Mr. Fabian on possible purchase of the 18 Fox Metropolitan houses in New Jersey in the event his bid is successful.

4. Disclosures that William Fox is one of two voting trustees owning a substantial amount of the stock of Bankers' Securities Corporation, Philadelphia, the Albert M. Greenfield financing company which has agreed to loan $650,000 to Mr. Fabian for his plan of reorganization.

5. Testimony by Herbert Bayard Swope, chairman of the Keith - Albee - Orpheum board, that KAO's stock ownership participation in Fox Metropolitan may be a maximum of 25 per cent or a minimum of 20 per cent if the Joseph M. Schenck-Fox Theatres' plan goes through.

Judge Mack on Wednesday advised the Paramount interests, and the proponents of two new plans, B. S. Moss and Nicholas Atlas, attorney for Fox Theatres stockholders' committee, to submit their proposals at once. He turned over to the bondholders' committee for consideration the plans offered by Schenck-Fox Theatres and Si Fabian.

The Fabian plan of reorganization for Fox Metropolitan, submitted last Thursday, was attacked before Judge Mack by Isidor J. Kresel, counsel for the Schenck-Fox Theatres' reorganization plan, who said Mr. Fabian's sole objective was to block any other plan presented

Mr. Kresel elicited from Mr. Fabian the information that his principal associate in the proposed reorganization would be Albert M. Greenfield of the Bankers Securities Company of Philadelphia. Mr. Fabian earlier had testified that $1,000,000 in cash would be provided. Under cross-examination he explained that he would put up $350,000 and Bankers' Securities Company the remaining $650,000, which would be in the nature of a non-interest bearing loan to be repaid and serviced entirely from dividends of the reorganized company. Mr. Fabian said he would give the bankers a 25 per cent interest in the common stock as bonus.

Despite the fact that Mr. Fabian would put up only $350,000 of the proposed $1,000,000, he would receive 75 per cent of the Fox Metropolitan stock. This he explained by saying that the $650,000 Bankers' Securities money is a loan to him, for which all the Fox Metropolitan stock would serve as collateral. Fabian Enterprises, he said, would have no liability as a result of the loan, but dividends from Fox Metropolitan would be turned over to the Greenfield bank until the loan was repaid.

Mr. Kresel asked Mr. Fabian if he had been approached by any motion picture company with a view to participation in a reorganization of Fox Metropolitan. Mr. Fabian answered that both Paramount Publix and Warner Brothers had done so and that "an official" of Paramount had suggested a $4,000,000 cash offer. Mr. Fabian said he had been told by financial interests now represented on the new board of directors of Paramount that it would be unable to make any bid until it was completely free of court jurisdiction in its own reorganization proceedings and the new Paramount board had been formally elected.

Mr. Fabian named Atlas Corporation and H. A. Fortington as the Paramount financial interests in the cash bid proposal. Floyd B. Odlum, head of Atlas, is one of the designated new directors of Paramount, and H. A. Fortington, American representative of large British insurance companies, also is a director-elect. The actual proposal, Mr. Fabian testified, was made to him through George J. Schaefer, general manager of Paramount Publix.

It was indicated that the proposal had not been discussed with any other members of the proposed new Paramount board.

Mr. Fabian said the discussions took place a little more than a month ago and that Mr. Schaefer had told him that if his bid was successful Paramount product would be available for Fox Metropolitan.

Pooling Proposal Broached

In testifying that Herman Starr of Warner had told him the company would like to buy the 18 Fox Metropolitan houses in New Jersey in the event the Fabian bid was successful, Mr. Fabian said he had vetoed the suggestion, but had told Mr. Starr that he would be willing to discuss a pooling arrangement with Warner for the houses.

At one point in the cross-examination, Mr. Fabian said "Herman Starr told me that if the Schenck-Fox Theatres' plan is successful, A. C. Blumenthal has promised Warners the Jersey theatres."

Questioning Mr. Fabian as to confidential reports on Fox Metropolitan operations which he had received in his capacity as advisor to Irving Trust Company, receiver for Fox Metropolitan, Mr. Kresel asked him whether he had delivered any of these confidential documents to Warner Bros. Mr. Fabian said he had retained copies but denied he had given anything to Warner Bros. that had not been authorized by either the receiver or the court.

On Monday William Fox was revealed by Mr. Greenfield to be one of two voting trustees owning a substantial amount of the stock of Bankers' Securities, Mr. Greenfield being the other. Mr. Greenfield said he had had no other discussions with Mr. Fox than regarding the desirability of an investment in Fox Metropolitan and a statement by Mr. Fox that he considered Fox Metropolitan "to be a good circuit".

Keith-Albee-Orpheum's participation in Fox Metropolitan plans was revealed last week by Herbert Bayard Swope, chairman of the KAO board, shortly after that company had reached an informal agreement with Joseph M. Schenck which automatically eliminates Fox Metropolitan as a competitive bidder for product against KAO. The agreement, which would be effective provided the Schenck-Fox Theatres' plan were accepted, would result in a permanent continuance of the existing product agreements between KAO and Fox Metropolitan, under which KAO is permitted to day-and-date Radio and certain other product under first-run contract to KAO in return for KAO's day-and-date playing of Fox product, which is under franchise to Fox Metropolitan.

The following day Mr. Swope announced that KAO's stock participation in Fox Metropolitan may be a maximum of 25 per cent or a minimum of 20 per cent if the Schenck-Fox Theatres' plan is successful. KAO's 25 per cent stock participation could be had, according to the present understanding between Mr. Swope and Mr. Schenck, only if Fox Theatres does not exercise its option under the reorganization plan to purchase 50 per cent of the Fox Metropolitan stock. In that event all the Fox Metropolitan stock would go to Mr. Schenck and he would dispose of 25 per cent of it to KAO. If the Fox Theatres option is exercised, however, KAO will be permitted to acquire only a 20 per cent interest.

Tuesday's hearing was devoted to further cross-examination of Mr. Fabian.

Meantime, in Kansas City, it was reported this week that transfer of assets of Fox Rocky Mountain and Fox Midwest to National Theatres, scheduled for last week, will take place on Saturday when Associated Theatres and Fox Midcontinent will assume operation of the 200 theatres.

New Zealand Sets Minimum Prices

To prevent uneconomic price cutting, rather than to reduce admission prices, the Cinematograph Films Amendment Act has been altered to permit minimum admissions of six pence for adults and three pence for children in New Zealand, Australia. Exhibitors taking advantage of the new minimum must use only films released during the 1933 season, and may show them only on Tuesday, Wednesday and Thursday, at the new minimum.

After long negotiation, the agreement was reached. Supervision and control is vested in a minimum admissions committee, including three representatives of the Exhibitors' Association, two of the Film Exchanges Association and one of the distributors who are not members of the Exchanges Association.

The distributors will make separate contracts for such exhibition, and are entitled to exclude road show films from the minimum classification. Enforcement of a minimum admissions regulation has been the obstacle to agreement for a long period. It was contended some time ago that while independent suburban theatres were forced to adhere to the regulation by threats of suspension of film service, circuits in competition ignored the regulation.

Erpi Club Sets Golf Date

The Erpi Club, made up of employees of Electrical Research Products, Inc., will hold its seventh annual spring golf tournament on May 18, 19, at Briarcliff Lodge, Westchester County.

GERMANY SETS MINIMUM WAGE SCALE FOR THEATRE WORKERS

Basic Number of Working Hours Placed at 41 in Seven Days; Vacations Are Specified; 14 Days' Notice Also Required

by J. K. RUTENBERG

Berlin Correspondent

In its policy to put working conditions throughout the Reich on a foundation of strict equality and to prevent individual excesses, the German Government has established a minimum wage scale for theatrical employees of all kinds which must be observed to the letter. The new order was effective as of March.

The new regulations, which at first are valid for cinemas, stage and vaudeville theatres in Greater Berlin only, will shortly be extended to other cities and communities.

The working hours are 41 hours per seven days and under certain conditions may be extended to 49 hours a week without any extra payment. The overhauling of reproducing sets and the preparations necessary for a showing must not exceed half an hour daily and this is not considered as working time.

Extra work that means more than 49 hours per week is not to be allowed. In case of emergency they shall be equalized by free hours. Apart from this equivalent all employees in cinemas, on the stage and in vaudeville houses and the like are to receive extra payment of 25 per cent of the hourly wage from the 51st hour upward to the 61st hour a week. Above the 61st hour the extra payment is 50 per cent of the specific wage per hour. Extra work of more than fifteen minutes is considered as half an hour, of more than 30 minutes as a full hour.

Every individual employee is entitled to two free days a month, for which full payment must be paid. The date of these free days must be fixed by agreement between employee and theatre owner under consideration of the special situations in the enterprise. Replacement of the free days by extra payment is forbidden. For May 1, being Labor Day and a legal holiday, payment must be made in full, although work starts no earlier than 6 p. m. Theatres playing less than seven days a week are not bound to give extra and fully paid free days to their employees.

Vacations Specified

Every employee after six months' service in the enterprise is entitled to a vacation during which the wage is continued. In cinemas and theatres of less than 250 seats the vacation in the first and second year of work amounts to six days a year; in the third year, nine days; fourth year, 12 days; fifth year, 15 days annually. In each successive year one day more of vacation is provided up to 18 days per year. In cinema and theatres of more than 250 seats to the vacations are to be four days per year in the first and the second year of service, six days in the third and fourth year, eight days in the fifth year, and in every succeeding year one day more up to 12 days per year. A payment instead of the vacation is forbidden. The vacation must be between May 2 and September 30 of each year. The wage is due before the starting of the vacation.

Every theatrical employee is entitled to 14 days' notice, which must be given at the end of the week and therefore is effective from the second week following. In case of illness the payment is continued throughout the following three days, after which the respective authorities take charge of the employee.

Lower Wages in Smaller Houses

The closing down of theatres throughout the summer months does not necessarily result in a cancellation of the contracts entered. Transportation of prints from one theatre to the next one is not considered as part of the normal working hours. It is paid individually and separately.

The following minimum wages, in reichmarks, are part of the new tariff and binding:

	First Runs	Over 900 Seats	Under 900 Seats
First operator	65	60	50
Second operator	50	45	40
Cashier	32	32	30
Stoker	35	35	30
Usherettes	21	21	21
Porter	25	25	22
Lift operator	25	25	22

The wages for minor halls are correspondingly lower.

Nashville Paper Honors Tony Sudekum on Anniversary

Honoring Tony Sudekum, president of the Crescent Amusement Company, southern theatre circuit, the *Nashville Tennesseean*, local newspaper, recently published an editorial coincident with the celebration by Mr. Sudekum of his twenty-eighth anniversary in motion picture exhibition. He opened the Dixie theatre in Nashville in April, 1907, which has grown into his present circuit, with houses in Tennessee, Kentucky and Alabama.

The editorial stressed the fact that Mr. Sudekum, growing with the motion picture industry, the future of which he had the foresight to appreciate in 1907, has in those years been a generous and public spirited citizen, sending his film equipment for the benefit of shut-ins, and contributing regularly to worthwhile causes.

Jack Warner East For Two Premieres

Jack L. Warner, vice-president in charge of production for Warner, arrived in New York from Hollywood Tuesday to be present at the Broadway premieres of "G Men" and "Go Into Your Dance." He sails for England this week to discuss production there with Irving Asher.

Radio Invention to End Static Called Aid to Television

A new system of ultra-short wave radio communication which its inventor believes will help to solve the problem of network television, was announced last week by Major Edwin H. Armstrong, veteran radio expert. The system invented by Major Armstrong is claimed to be not subject to static and other extraneous noises.

The invention is based on principles directly opposed to accepted scientific theories relative to the action of electrical disturbances in radio circuits. It is considered potentially opening the way to a new era in point-to-point communication using waves under 10 meters in length.

His result, explained Major Armstrong, was reached after long research in the laboratories of Columbia University and the National Broadcasting Company atop the Empire State Building. From that station he conducted finally successful experiments in the elimination of static.

"In this new system, instead of changing the amplitude or strength of the incoming signal as is now the practice, the wave length or frequency is altered in accordance with variations in the voice or music," said Major Armstrong. "When the speaker talks loud or shouts, the wave widens. If he whispers, the wave narrows. This enables a differentiation between what goes through the microphone and the natural disturbances such as static.

"Radio receivers now in use are in engineering parlance 'amplitude modulated sets.' The new system features frequency modulation. It involves a method which translates at the receiver the variations in the frequency into variations of amplitude or intensity, so that the signal may be detected.

"The incoming impulses consist of variations in frequency of the transmitted wave. Mixed with it are various disturbances such as static, tube noises and man-made static as generated by electrical devices.

"In the new system, all these currents are passed through a current-limiting unit designed to remove the amplitude variations. The signal is then led through a selective circuit which translates the variations of frequency into variations in amplitude from which sound is derived. That is where nature, which produces static, is foiled. It cannot produce this new type of signal."

Henry Weinberg Dead

Henry Weinburg, pioneer exhibitor of Hagerstown, Maryland, and proprietor of Henry's theatre in that city died Monday at Johns Hopkins hospital in Baltimore. Burial was in the Hebrew Friendship Cemetery, Baltimore.

The Informer



A JOHN FORD
PRODUCTION
with
VICTOR McLAGLEN ★ HEATHER ANGEL
PRESTON FOSTER ★ MARGOT GRAHAME
WALLACE FORD ★ ★ ★ ★ UNA O'CONNOR
From the story by Liam O'Flaherty — Cliff Reid, Associate Producer

RKO-RADIO PICTURE



LAST WEEK WE PREDICTED THAT EVERY CRITIC IN AMERICA WOULD PLACE THIS PICTURE ON HIS LIST OF THE "TEN BEST" FOR 1935

HERE IS THE START OF THE NATIONWIDE STORM OF PRAISE

Informer

"A FINE AND DISTINGUISHED MOTION PICTURE . . IN EVERY WAY A SPLENDID CINEMA ACHIEVEMENT" . . . . .
Richard Watts, Jr. in Special preview for N. Y. Herald Tribune

AND FROM HOLLYWOOD

"'The Informer' is one of the finest pictures ever to come out of Hollywood" . . . . . *Los Angeles Examiner*

"It held a preview audience spellbound! . . by far the most dynamic picture that has been shown in many months" . *Los Angeles Times*

"This picture should be listed among the greatest films ever produced" . . . . . *The Movie Mirror*

"'The Informer' is magnificent" . . . . *Hollywood Reporter*

"Strong entertainment . . . it looks like a natural" . . . . .
Hollywood Variety

"A triumph of artistic expression" . . . *Motion Picture Daily*

Witnesses Heard In Monopoly Suit

Witnesses for the plaintiffs in the trial of the anti-trust action of General Talking Pictures and Duovac Radio, which is no longer active, against Electric Research Products, Western Electric and American Telephone and Telegraph were scheduled to conclude their testimony Wednesday before Judge John P. Nields in the United States district court at Wilmington. The plaintiffs charge Erpi, Western and A. T. & T., with having built up a monopoly in the sound industry through a series of contracts with exhibitors and producers.

Trial opened April 22 and adjourned last Friday, until Tuesday, when Joseph Stark, of International Varieties Theatrical Exchange, and David R. Hochreich, vice-president and general manager of Byers Studios and former president of Vocafilm, testified for the plaintiffs. Both were formerly connected with General Talking Pictures. Mr. Hochreich said Vocafilm went out of business in 1929 after investing $700,000 fighting the "monopoly" and that after making 100 pictures it was unable to distribute them due to practices of the defendants. He said that Burt Adams of Paramount told him of a contract between Paramount and Erpi whereby Paramount was to sell only to exhibitors having Erpi equipment.

Four more witnesses testified against the defendants. They were Joseph Silver, former Duovac salesman; Walter K. Pettus, former Erpi sound engineer; Nathan Goldman, vice-president of Duovac since 1933, and Leon Britton, independent producer.

Through the courtesy of the defendants, motion pictures were shown before Judge Nields during the latter part of the week. "Cardinal Richelieu" and "Naughty Marietta" were presented along with a number of shorts. The equipment is no ordinary portable sound projection apparatus. It is in a specially constructed fireproof steel projection vault set up in the court room and is valued at $20,000. Racks of Western Electric tubes are set in another part of the room. The equipment will be used later in the trial as exhibits by Western Electric.

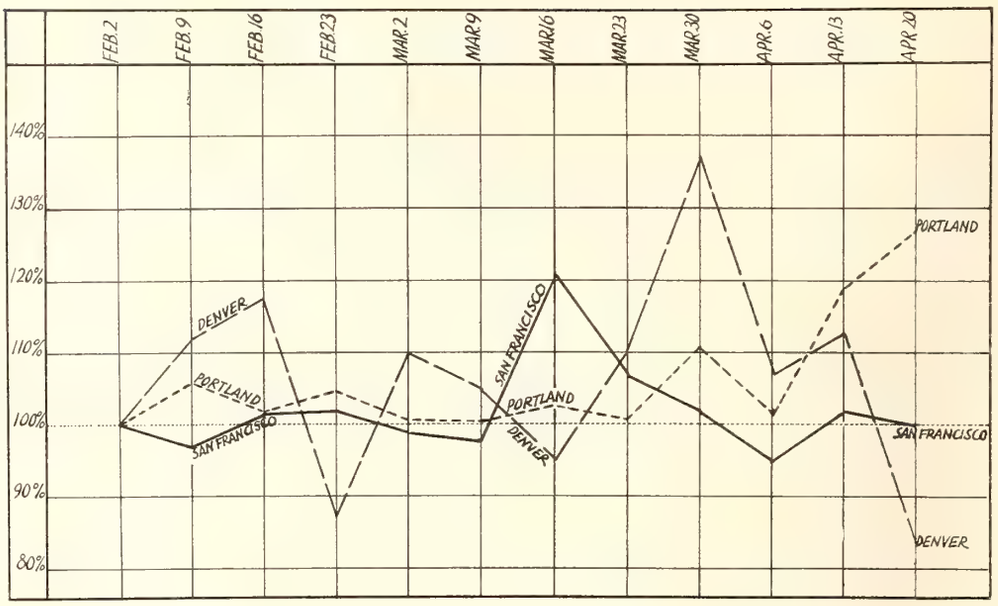
Forum Hears About Circus Charities

The weekly forum of the New York Motion Picture Club on Tuesday was devoted to the sawdust ring and members were told about the formation of the Circus Saints and Sinners, a charitable organization, by Fred D. Benham, former newspaper writer.

Other speakers included Tony Sarg, Dorothy Herbert, rider with Ringling Brothers, Barnum & Bailey; Jennie Rooney, aerialist; Eli Sugarman, editor of *Billboard*, and Louis Nizer, counsel to the New York Film Board of Trade.

Warner Suit Delayed

The $1,000,000 suit of Warner Bros. against National Screen Service will not come up for hearing in New York supreme court before October at the earliest, it was indicated this week.



The chart, based on Motion Picture Herald's weekly tabulation of box office grosses, indicates the changes in business in each of three Western cities during the twelve weeks period from February 2 to April 20, 1935. The gross for each city in the first week of this period is taken as 100 per cent for that city.

Republic Reported Seeking Mascot

W. Ray Johnston, president of Republic Pictures, and Herbert J. Yates, president of Consolidated Film Industries, Republic's financial backer, were conferring with Max Levine, head of Mascot, in Hollywood this week, on a proposed deal under which Mascot would be acquired by Republic.

It was reported that Liberty and Majestic also would be absorbed under the plan. All these companies have been financed by Consolidated.

Senate Committee Votes for NRA Extension to April, 1936

The Senate finance committee in Washington on Wednesday approved, by a vote of 16 to 3, extension of the National Recovery Act until April 1, 1936, in its present form, but with two modifications. The first is that price fixing is to be allowed only in codes governing industries engaged in operation with natural resources. The second modification is that no code shall affect an industry engaged wholly in intrastate commerce.

President Roosevelt, at a conference with Congressional leaders on Tuesday said that he would sign a bill extending the NRA until March 1, 1936, with three modifications: elimination of price fixing, limitation of codes to intrastate commerce and functioning of federal regulation over code authorities now dominated by private groups.

Predicts Color Activity

Prediction that by the end of the summer the large companies will begin to concentrate upon films in natural tints was voiced in New York this week by Robert Edmond Jones, "color designer" on Pioneer's "Becky Sharp."

Loew's Reports $4,345,337 Net

Loew's, Inc., this week reported a net profit of $4,345,337 for the 28 weeks ended March 14, an increase of $371,885 over the same period for last year and is equivalent to $31.78 on the preferred and $2.64 on the common stock.

The statement sets forth that the company's share of operating profit after subsidiaries' preferred dividends was $7,015,676. Depreciation and taxes totaled $2,670,339.

National Screen to Film Allied Convention Delegates

Talking pictures of all exhibitors attending the national convention of Allied at Atlanta May 21-23 will be made by National Screen, it was announced this week. National made the same arrangements for the MPTOA convention in New Orleans in February.

Lee Daly Is Dead

Michael L. Doherty, veteran showman, who was known professionally as Lee Daly, died in Shenandoah, Pa., Tuesday, after a heart attack. He was 49 years old. He had been a producer of musical shows for nearly 30 years.

Dembow Notes 2,000 Reopenings

George Dembow, assistant to Herman Robbins, president of National Screen Service, returned Wednesday to New York from a six weeks' tour of the country, said that in the past two years approximately 2,000 theatres had reopened.

Shapiro to Speak

Victor M. Shapiro, manager of the Hollywood Bureau of Quigley Publications, will be the speaker Monday at the 267th meeting of the Present Day Club on the Coast.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Scoundrel

(Paramount—Hecht & MacArthur)

Romantic Drama

"The Scoundrel" brings to the motion picture screen the pungent personality of Mr. Noel Coward, actor, to sell to a box office audience that has previously heard of him only as an author, and actor of the stage, chiefly as the author of the great "Cavalcade."

And Mr. Coward has come to the screen under the aegis and auspices of that famed knockabout team of bitterly able dramatists, Mr. Ben Hecht and Mr. Charles MacArthur, in the third and last of their trio of Astoria production ventures and adventures. Their vehicle for Mr. Coward puts him in the role of an ironical, cynical playboy publisher, against a background one would judge to be bounded on the north by the Algonquin, on the south by Greenwich Village, on the east by Park avenue, and on the west by Eternity.

The world of "The Scoundrel," what little of it is shown, will be quite as new and unknown to the motion picture audience as the world of "Front Page" was to the theatre public a few years ago. A few, perhaps a few hundreds, will remember a New York publisher who was very like the Anthony Mallare of Mr. Coward's role.

But after all "The Scoundrel" is not a play about publishing, but once again a "he and she" story of serial amours and faith and unfaith in a life made mostly of words and wit, as thin as the printed page, but given a third dimension of relief now and then by gunfire. Several more members of the cast might have been shot with profit.

The plot condenses, thus: He, the brittle, sophisticated publisher, betrays the She, young, tender poetess, and then surviving a shot in the cigaret case at the hands of her fiance, lives to presently fly away perfidiously Bermuda bound in pursuit of another light of love, only to crash in the sea, drowned. And then. Yes sir—and then! Mr. Mallare comes back, by command of the Angel of Death, it seems, with a month in which to attain some measure of peace through the ever-after by winning the tears of the Girl who really loved him. This is achieved, through much suspense, and Mr. Mallare goes back to death, hell-bound but purged a bit.

The reaction of the spectator will be conditioned by what he brings with him. He may get thrills, shivers and heart-throbs, interspersed with laughs. He may also, especially if he chances to know personnel and locale, feel that Mr. Hecht and Mr. MacArthur have taken him for a swift ride from Michael Arlen to Harold Bell Wright, and way stations, also interspersed with laughs, however the same laughs.

The manner of the telling on the screen is effectively direct until the story and Mallare go off the deep end into the Atlantic to come up spectrally, but bearing real, wet sea-weed all the way back to his office to prove it. The lusty drama of Hecht-MacArthur is on surer ground this side of the Great Beyond.

"The Scoundrel" will thus be found to be two kinds of merchandise; a most satisfactory seeing of the famed Mr. Coward and a lightsome dip into the life that Mallare epitomizes, with technical interest in treatments, and on the other side, to the emotionalists of the masses, spice, sympathy, hate and eerie adventure.

In the great open spaces that lie between the Hudson river and Hollywood Boulevard the exhibition job will be a selling job pertaining to entirely new, and to the public unknown, merchandise. Glancing through the cast, the reader will discover the name of Mr. Alexander Woollcott, in the role of Vandeveer Veyden. This is to be sure none other than the same Mr. Woollcott of fame as dramatic critic, essayist, author of "While Rome Burns," and radio speaker of wide popularity. It seems, however, that by reason of the producers' agreement with Mr. Woollcott, his name is not to be played with in publicity, billing and advertising. Meanwhile Mr. Woollcott, in playing a role that is considerably himself, has no apparent reason for concealment. It will be a note of interest, too, that one of the better bums in a flop-house scene is played by Mr. Charles MacArthur, with great verisimilitude.—T. R.

Produced and directed by Ben Hecht and Charles MacArthur. Distributed by Paramount. Story by Hecht and MacArthur. Lee Garmes, photographer and associate director. Arthur Rosson, production manager. Harold Codsoe, assistant director. Running time, 68 minutes. Release date to be determined. P. C. A. Certificate No. 758. Adult audience classification.

CAST

Anthony Mallare	Noel Coward
Cora Moore	Julie Haydon
Paul Decker	Stanley Ridges
Carlotta	Rosita Moreno
Vandeveer Veyden	Alexander Woollcott
Maggie	Hope Williams
Julia Vivian	Martha Sleeper
Jimmy Clay	Ernest Cossart
Rothenstein	Lionel Stander
Maurice Stern	Eduardo Giannelli
Mildred	Everley Gregg
Mrs. Rollinson	Helen Strickland
Massey	Frank Conlan
Luigi	William Ricciardi
Slezack	Harry Davenport
Howard Gillette	Richard Bond
Fortune Teller	Shushkina
Felix Abrams	Raymond Bramley
Calhoun	O. Z. Whitehead

Call of the Wild

(U. A.-20th Century)

Melodrama

Showmanship here should take advantage of all the values which this production offers in personnel and story values. As liberal license is taken in modernizing the probably most famous of all Jack London's novels, this version emerges as an action, suspense-packed melodrama of frozen Alaska. Man's greed for gold is the motivating factor about which is centered all the romance, comedy, adventure, villainy and tragedy.

Acted in a stirring vein, against beautiful natural backgrounds, the story fully preserves the thrilling exciting atmosphere of the gold rush days. Claim-jumping Jack Thornton and his comedy relief pal, setting out to grab what they can, come upon beautiful Claire Blake, half frozen in a shack. She believes that her husband, Blake, has been lost in the wilderness. Attracted to the robust Thornton, but nevertheless in conflict with him, Claire is forced to accompany the pair to the gold claim that she and her husband intended should be theirs.

While they trudge onward, Smith (the story's heavy, realistically portrayed by Reginald Owen) finds Blake and together they start toward the mine. Shamming friendship until he learns the location, Smith attempts to murder Blake. They reach the claim. While Shorty is gone to register it, Smith robs Thornton and Claire of all that would assure their safety, but is drowned in the rapids as he tries to make a getaway. In the meantime sequences featuring Thornton and Buck, the dog, adding to the entertainment and showmanship value, interlude the episodes that bring the man and woman to a closer understanding. What is expected, however, is not to be, as Thornton, finding the sorely wounded Blake, brings him back to camp, and the manner in which Claire nurses him back to health leaves audiences to imagine whether the lovers ever will get together again.

Made up of elements that have proved their commercial worth, the picture combines qualities proved appealing to both men and women. There is vivid interest in the conflicting love angle, as there is also an interest in the comedy. The action that accents its drama is full of tense suspense. The beauty of the settings, practically all of which are outdoors, adds to the entertainment and exploitation possibilities. Cast names, particularly Clark Gable, Loretta Young, Jack Oakie and Reginald Owen, being ample to take care of those whose chief thought is "who's in it," there is also so much of additional showmanship value that can be readily adapted that picking out the most potent appealing angles appears to be the hardest job one will have to do.—McCarthy, Hollywood.

Produced by 20th Century Pictures, Inc., Darryl Zanuck. Distributed through United Artists. Based on the story by Jack London. Directed by William Wellman. Associate producers, William Goetz and Raymond Griffith. Screen play by Gene Fowler and Leonard Praskins. Film editor, Hanson Fritch. Photographed by Charles Rosher. Musical score by Alfred Newman. Art directors, Richard Day and Alexander Golitzen. Costumes designed by Omar Kiam. Sound, Jack Noyes and Roger Heman. P. C. A. Certificate No. 777. Running time, when seen in Hollywood, 90 minutes. Release date, May 6, 1935. General audience classification.

CAST

Jack Thornton	Clark Gable
Claire Blake	Loretta Young
"Shorty" Hoolihan	Jack Oakie
Mr. Smith	Reginald Owen
John Blake	Frank Conroy
Marie	Katherine DeMille
Joe Groggins	Sidney Toler
Ole	James Burke
Francois	Charles Stevens
Kali	Lalo Encinas
"Tex" Rickard	Tommy Jackson
Bartender	Russ Powell
Sam	Herman Bing
Mounted Policeman	George McQuarrie
Buck as himself	

The Informer

(RKO Radio)

Drama

"The Informer" is human drama told against the background of Ireland's 1922 uprising. Much rarely attempted in screen entertainment is done in it. Essentially it is a gripping character study not only of one man but of many persons. As it tells its story, it makes the hero a villain—a despicable character to whom no sympathy accrues, but the constant focal point of tense interest. In the early part, as the theme is established, dialogue is held to a minimum. Audience imagination is permitted to function as, aided by skillful camera work, facial

VARIETY

'Frankenstein' in 1st Day Equals Previous Full Week in L. A.;

Los Angeles, April 23.

Though trade is better this year over the Easter Sunday week than last year, majority of the houses with top attractions are not clicking as anticipated. They had to overcome a stagnant Good Friday intake, with Saturday in most of the spots being way off and, in quite a few, Sunday little better.

Outstanding on the take was Pantages with 'Bride of Frankenstein.' Pic opened there Saturday with an 11-show grind that included two of the midnite affairs and hit over $2,700 on the day, which is on a par with the usual weekly take the house has had. Then Sunday ran along the same gait, with seven shows and a straight 40-cent admission, which equaled the previous day take, giving house one of biggest weeks it has had in its career.

Pantages (Pan) (2,700; 25-40)—'Bride of Frankenstein' (U). Best take house has had and with limited advance campaign did $5,500 on first two days, Sat and Sunday, and looks as though its first week will be a cinch, $13,000.

'Frankenstein' Big $24,000, Chicago;

(Best Exploitation: Palace)

Battling it out for the big coin this week are 'Bride of Frankenstein' at the Palace and Casino de Paree unit at the Chicago.

Smash full-page feature yarns, contest tie-ups with the newspapers and other angles were arranged for 'Frankenstein' by John Joseph of RKO and Duke Hickey of Universal here for a bang-up exploitation campaign.

Palace (RKO) (2,500; 25-35-55)—'Bride of Frankenstein' (U) and vaude. Excellent $24,000. Last week 'Roberta' (Radio) finished a wallop-ing four-week march to great

'Frankenstein' Wow $12,000;

San Francisco, April 23.

Orpheum (F&M) (2,662; 30-35-40) —'Frankenstein' (U). A wow at $12,000. House turned 'em away in droves on Good Friday, opening day. Looks like a sticker.

'Frankenstein' $9,000,

Seattle, April 23.

Orpheum (Hamrick) (2,700; 25-35) 'Bride of Frankenstein' (U) and vaude. En route to smacko $9,000.

Words fail us—

. . . except that "The Bride of Frankenstein" is HELD OVER at the Pantages, Los Angeles, is HELD OVER at the Orpheum, San Francisco; moved from Portland Orpheum to Blue Mouse and CONTINUES its first run, moved from Chicago Palace to Apollo and CONTINUES its first run!

expressions, slowly tempoed action and unique musical accompaniment are the interpreting mediums.

The idea of the story is simple and powerful, qualities which intelligent direction and application of novel production effects, together with sincere and inspired acting, greatly accentuate. In the history of Irish rebellion the informer is the most hated character. Gypo Nolan, a modern Judas, informs on his pal, McPhillip, on whose head the Black and Tans have placed a price of 20 pounds. He wants the money to take himself and his street walking lover, Katie to America. McPhillip is slain, at the cost of many lives. Gypo, despised by the Tans, feared and distrusted by his erstwhile Republic army comrades, spends his money in riotous drunken revelry. In the McPhillip home, the stark tragedy of a bereaved family and the danger to the cause is impressively picturized through an authentic portrayal of an Irish "wake."

Katie forgotten, dim realization of his treachery creeps into Gypo's dumb brain, to be drowned in more drink, eliminated completely in the joy of brutal fistic combat and wild spending, tempered by bits of kindly charity. Denying to Mrs. and Mary McPhillip that he betrayed Frankie, when called before Commandant Gallagher, he accuses an innocent man, Mulligan. Ordered to attend a midnight secret investigation, he is followed by Mulholland and O'Connor, who take him from a brothel sequence, which is highlighted by Terry's comedy, to headquarters. Mulligan clears himself. Gypo confesses. A desperate man, he fears to die, and escapes as the Republicans draw lots to determine who shall shoot him. Wild scenes—packed with thrilling, dangerous action, contrasted by pleas of the mother, Mary, and Katie, that there be no more killing—ensue before Gypo is trapped to die, after being forgiven by Mrs. McPhillip before the crucified figure on a church altar where she has come to pray for her son's soul and the soul of the man who killed him.

"The Informer" does not appear to be a cruel or brutal picture. Because of the many things in it that appeal to the most tender emotions, it seems to be one which properly understood and sold in the correct manner should have wide appeal to both men and women. Its ruthless realism is contrasted by tenderness, its lack of "love interest" by an exposition of devotion and idealism that makes its treachery and tragedy more pathos-inspiring than repellent, and so it puts the job of selling right in the hands of those who play it.

Not only is there a novelty in story text to talk about, but the performance given by Victor McLaglen, the production and direction technique of John Ford and the general tone of the picture, which is radically different from anything currently being shown, are exploitation assets almost certain to create a beneficial word-of-mouth advertising effect.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. Associate producer, Cliff Reid. Directed by John Ford. Screen play by Dudley Nichols. From the story by Liam O'Flaherty. Musical director, Max Steiner. Photographed by Joseph H. August. Art director, Van Nest Polglase. Associate, Charles Kirk. Costumes by Walter Plunkett. Recorded by Hugh McDowell, Jr. Edited by George Hively. Assistant director, Ed O'Fearna. P. C. A. Certificate No. 734. Running time, when seen in Hollywood, 90 minutes (to be cut). Release date, May 24, 1935. Adult audience classification.

CAST

Gypo Nolan	Victor McLaglen
Mary McPhillip	Heather Angel
Dan Gallagher	Preston Foster
Katie Madden	Margot Grahame
Frankie McPhillip	Wallace Ford
Mrs. McPhillip	Una O'Connor
Terry	J. M. Kerrigan
Mulholland	Joseph Sauers
Tommy Connor	Neil Fitzgerald
Rat Mulligan	Donald Meek
The Blind Man	D'Arcy Corrigan
Donahue	Leo McCabe
Daly	Gaylord Pendleton
Flynn	Francis Ford
Madame Betty	May Boley
The Lady	Grizelda Harvey

The Czardas Duchess

(Ufa)

Operetta

Adapted from an Hungarian operetta, this German produced picture importation is light, lively, romantic entertainment, studded with music and effective comedy. The dialogue is entirely in German, although there are plenty of superimposed translations of dialogue to make for ready understanding of the story.

The story is made up largely of romantic and comedy aspects, never becoming really serious, even in its most dramatically romantic moments. The film seems to be best adapted for showing either in communities where there is certain proportion of German-speaking patronage, or in those theatres in metropolitan centers which may count upon a number of persons interested in foreign pictures of merit.

Marta Eggerth, the star, is attractive and a capable singer.

In the story, Miss Eggerth heads the cast of a Budapest show, which is constantly attended by a middle-aged count, who married another star years before and lived on memories as he constituted himself adviser to all the girls in the chorus. Miss Eggerth is pursued by a count, Paul Kemp, who supplies most of the picture's comedy. He introduces her to Friedrich Ulmer, young soldier, also a count, and the two fall in love. The soldier's parents attempt to break up the affair by announcing the engagement of their son to a young countess. Miss Eggerth is introduced to the soldier's father as the wife of Kemp. At a festive ball staged by the parents to announce their son's engagement, Ulmer upbraids Kemp for marrying the girl he loves.

Kemp and Ulmer's fiancee find themselves in an elevator which has jammed and fall in love. They elope in disguise, and when the old count recognizes in Ulmer's mother the show's former star, who left him, he obtains the parents' consent to the marriage of Miss Eggerth and Ulmer. She already has left for the station en route to an American engagement, but Ulmer, in pursuit, catches her at the station, the train leaving without them.—Aaronson, New York.

Produced and distributed by Ufa. Directed by George Jacoby. From the Hungarian operetta by Emmerich Kalman. Running time, 102 minutes. Release date, April 24, 1935. General audience classification.

CAST

Sylva Varescu	Marta Eggerth
Edwin Prince Weylersheim	Hans Soehnker
Count Boni Kancsianu	Paul Kemp
Feri von Kerekes	Paul Hoerbiger
Countess Stasi von Planitz	Inge List
Countess Weylersheim	Ida Wuest
Count Weylersheim	Friedrich Ulmer
The Commandant	Hans Junkermann
The Theatrical Manager	Edwin Juergensen
The Tzigane Orchestra Leader	Andor Heltai

The Florentine Dagger

(Warner)

Mystery

An intriguing and active murder mystery film has been constructed from Ben Hecht's story of the same title. It is filled with atmosphere giving rich background to the crime, in setting and situation. There may be real selling value in some situations in stressing the origin of the film.

Located in the mountains of Italy and in Vienna, the film neatly combines mystery, romance and comedy, and in entertaining fashion. It deals with the supposed homicidal phobia a young man thinks he possesses by reason of his ancestry, the notorious Borgia family, famed in early Italian history especially for its murderous proclivities, and the melodramatic complications into which he falls as a result of that phobia.

Donald Woods and Margaret Lindsay share the leading roles, importantly supported by C. Aubrey Smith, Henry O'Neill and Robert Barrat. The fact that these names, while familiar, are not outstanding, makes it more necessary that the exhibitor concentrate in his selling on the story itself, making the most of the mystery aspect and of the title, of course, in that connection. And here is attractive romance under difficulties, some comedy and a mystery which is most difficult of solution, even by the most confident amateur sleuths among the patronage.

Young Woods, Borgia descendant, affected by the phobia, seeks to commit suicide in the Italian village near the ancestral castle, but Smith, noted physician, persuades him to write a play about the Borgias as a means of "getting it out of his system." O'Neill, another visitor at the village and a Viennese producer, offers to stage the play. In Vienna, it is impossible to find the proper feminine lead, until Woods meets Miss Lindsay, ideal for the role, and with whom he falls in love. The play is a success.

O'Neill is found murdered, with a Florentine dagger in his back, the kind of dagger the Borgias commonly used for their misdeeds. It develops that Miss Lindsay is actually the daughter of O'Neill's wife by a former marriage, who had been severely burned in a London theatre fire years before. Woods believes he killed O'Neill while in a dazed condition, and tries to convince police inspector Barrat of that, when Miss Lindsay, who left the theatre suddenly that night, is arrested for the murder.

The inspector is not convinced, and Smith and Woods attempt to solve the mystery. A clue leads them to a wig and mask maker's shop after Miss Lindsay, temporarily released, has disappeared. There they find Miss Lindsay, and Smith suddenly sees the light. O'Neill's housekeeper is in reality his first wife and Miss Lindsay's mother, but, mutilated in the fire which was caused by O'Neill, she wears a mask with her features as they were before the accident. She confesses and Barrat, who was listening via dictaphone, permits the entire group to go free, back to Italy and peace for mother, daughter and her fiance, Woods.

Well paced, and with a totally unexpected conclusion, the film may be sold as effective melodramatic mystery material, acceptable at any showing during the week.—Aaronson, New York.

Produced and distributed by Warner Bros. Directed by Robert Florey. Story by Ben Hecht. Screen play by Tom Reed. Additional dialogue by Brown Holmes. Photography by Arthur Todd. Editor, Thomas Pratt. P. C. A. Certificate No. 613. Running time, 69 minutes. Release date, March 30, 1935. General audience classification.

CAST

Cesare	Donald Woods
Florence	Margaret Lindsay
Dr. Lytton	C. Aubrey Smith
Victor Ballau	Henry O'Neill
The Captain	Robert Barrat
Teresa	Florence Fair
Von Stein	Frank Reicher
Salvatore	Charles Judels
Lili Salvatore	Rafaela Ottiano
Antonio	Paul Porcasi
Fredericka	Eily Malyon
Karl	Egon Brecher
Auctioneer	Henry Kolker
The Baker	Herman Bing

The Werewolf of London

(Universal)

Drama

Here is more of a dramatic shudder picture than a shocker. Its story content, acting and production values should inspire a unique type of showmanship. Primarily an adult attraction because of its weird exciting character, it not only provides a full quota of thrills and chills, but also includes a dramatic, romantic, sympathy stimulating angle and the two elements are accompanied by a comedy contrast that results in a well rounded out show.

Essentially the picture is a realistically produced exposition of legendary superstition. As such it is entirely unreal, a quality which in this type of picture accentuates its entertainment and showmanship value. In place of mystery, and accentuating the drama, is a quickly understood premising of what is going to happen and why and then a careful plotting in which suspense fulfills its function.

The story concerns Dr. Glendon, English botanist, who goes to the interior of Tibet in

search of a plant, the juice of which is an antidote and preventive to "werewolvery," a horrible malady that turns its victims into inhuman beasts. Warned of the dangers, Glendon persists. As he discovers the plant, he is attacked, bitten by a werewolf and knows the fate in store for him. Back in London, his wretched mental state made more unbearable by the suspicion that his wife, Lisa, is becoming infatuated with her childhood lover, Ames, Glendon nurtures his plant under artificial moonlight.

To his botanical gardens comes Dr. Yogami, a strange Oriental, in whom Glendon recognizes something strangely familiar. As it is quickly realized that Yogami is a werewolf, one of Glendon's buds develops. Yogami steals it and as he inoculates himself, Glendon under the spell of the full moon turns into a werewolf. First terrifying his wife and other attendants of Miss Coomb's party, he kills an unknown girl. Knowing what he has done, the light of day brings him back to normal. Comedy provided by two boarding house biddies features the next night's episode, in which Glendon again kills. Other murders are reported in distant parts of London.

But one bud is left on the plant. Lisa and Ames plan a moonlight ride to her old home. Warning her not to go, Glendon goes to his laboratory to clip the bud that would save him. Yogami is there, and is killed in the fight that ensues. Turning into werewolf, Glendon is in his wife's old home when she and Ames appear. As he leaps at her, she is saved by Ames. A chase follows, Scotland Yard officers participating and the man-beast is slain. Before he dies he becomes human again, to deliver a eulogy to his wife.

There being only a vague similarity to other current horror pictures, showmanship that emphasizes its novelty seems to be right in order, as well as emphasis on the value of a gripping story, convincingly acted and directed and not ignoring the strange make-up that Henry Hull assumes.—McCarthy, Hollywood.

Produced and distributed by Universal. Directed by Stuart Walker. Associate producer and original story by Robert Harris. Photographed by Charles Stumar. Art director, Al D'Agostino. Adaptation by Harvey Gates and Robert Harris. Editorial supervision, Maurice Pivar. Screen play by John Colton. Film editor, Milton Carruth. Sound supervision, Gilbert Kurland. P. C. A. Certificate No. 714. Running time, when seen in Hollywood, 75 minutes. Release date, May 13, 1935. Adult audience classification.

CAST

Dr. Glendon	Henry Hull
Dr. Yogami	Warner Oland
Lisa Glendon	Valerie Hobson
Hugh Renwick	Clark Williams
Paul Ames	Lester Matthews
Lady Forsythe	Charlotte Granville
Miss Ettie Coombs	Spring Byington
Hawkins	J. M. Kerrigan
Head Cooley	Louis Vincent

The People's Enemy

(RKO Radio)

Drama

The greatest selling asset in this picture, produced by Select for RKO Radio distribution, is its timeliness. Striking four-square with the events of the day, it offers an excellent opportunity for the exhibitor to tie his selling into the headlines, as it deals with the conviction by the federal government of a racketeering chief for evasion of the federal income tax.

It is, at the same time, a preachment of the theme that crime does not pay, and that there is no such thing as bribery, fixing and dodging where the federal government is concerned. The activities of the Department of Justice and its agents enter into the story but casually, so that it cannot be too completely sold from the angle of a Justice Department story. There is sufficient lively action to warrant a billing at the end of the week, and the title itself gives promise for the patronage of that action.

Heading the cast are Preston Foster and Melvyn Douglas, with Lila Lee in a comparatively minor role, William Collier, Jr., and Roscoe Ates, the latter for comedy, in support. Since the cast names lack strong drawing power, the selling should concentrate on the story, its timeliness and its action. The romance is subordinated.

Foster is a big time racketeer, defended successfully in the state courts many times previously by Douglas. But this time, before a federal judge, he is sentenced to nine years in the penitentiary for income tax evasion. Before he leaves for prison he asks Douglas to find the wife and child he deserted years before, hoping that their appearance at the right time will help his case when his turn comes for parole. Collier, Foster's younger brother, thinks of nothing but his brother's release. Foster learns that Herbert Rawlinson, to whom he had given $100,000 to "fix things," had failed him and had kept the money.

Douglas finds Miss Lee, Foster's wife, and their child, and becomes more and more interested in her, a feeling which is returned. Collier believes Douglas means to see to it that Foster stays in prison, so that he may continue to see Miss Lee. The hearing on Foster's parole is called, and Douglas, in loyalty to his client, makes an eloquent plea which would have been successful had not the righteous Rawlinson appeared to cause the parole board to refuse Foster's release. Collier thinks Douglas is at fault, an idea pushed by Rawlinson. With the aid of cell-mate Ates, Foster escapes, finds his way to Douglas' office, and is about to kill him when Rawlinson arrives to bargain with Douglas to withhold information which would convict him of fraud. Rawlinson admits his duplicity in the Foster case, and the hidden fugitive kills him. Federal agents arrive to dispose of Foster, and Miss Lee and Douglas, who has left criminal practice, leave on a honeymoon.—Aaronson, New York.

Distributed by RKO Radio. Produced by Select Productions. Producer, Burt Kelly. Directed by Crane Wilbur. Story by Edward Dean Sullivan. Screen play by Gordon Kahn. Photography by Joseph Ruttenberg. Settings by William Saulter. Sound, Daniel Bloomberg. Edited by William Thompson. P. C. A. Certificate No. 599. Running time, 70 minutes. Release date, March 15, 1935. Adult audience classification.

CAST

Vince	Preston Foster
Catherine	Lila Lee
Traps	Melvyn Douglas
Ann	Shirley Grey
Slip	Roscoe Ates
Tony	William Collier, Jr
Mary	Sybil Elaine
Duke	Herbert Rawlinson

Tars and Stripes

(Educational)

Good Comedy

The latest of the Buster Keaton comedies for Educational, this is effectively set at the United States Naval Training Station at San Diego, Cal., that setting adding much to the subject. Keaton is the "dumb" rookie sailor, taken over the jumps by the tough petty officer, and constantly getting into trouble with that gentleman. He ducks in and out of the brig, falls for the petty officer's girl and is in worse difficulty. As it happens, the officer gets the worst of most of the encounters, and Buster finally gets a medal for rescuing another officer from the water into which Buster's clumsiness had landed him. A lively and entertaining comedy, despite a comparative weakness in story.—Running time, 20 minutes.

Okay Toots!

(MGM)

Amusing

An amusing situation provides most of the comedy in this latest Charley Chase subject. Charley goes home to dinner, only to find his wife with a group of women having their fortunes told—and no dinner ready. Angry, he tells her he would like to have her easy job at home, doing nothing, and she contends she would like to change places with him. He goes to his room, falls asleep, and dreams. The dream is enacted and we find Chase with his wife's high-pitched voice, and her with Chase's deep masculine bass. The result as they go to a party, and "change places," is amusing.—Running time, 18 minutes.

Taming the Wild

(Educational)

Interesting

Written and narrated by A. L. Alexander, this interesting subject, which should have wide general appeal, is concerned with depicting the manner and method of training various animals. The puma, tiger, lion, dog, cat and birds are taken in turn, the film indicating with what patience and care the training is carried on. The interesting concluding sequence pictures the training which results in the fox and pigeon, and the cat and pigeon brought to the point where they will suffer each other's company without fear or attack.—Running time, 10 minutes.

What, No Men?

(Vitaphone)

Entertaining

Featuring El Brendel and Phil Regan, this number of the Broadway Brevities series, in Technicolor, is genuinely entertaining material. In a western town, Brendel finds Indians and cowgirls, all women, and no men about. The color and situation provide opportunity for attractive girl dance numbers, and the rendition of a song of the girl who was wronged, burlesqued in the costume of the "mellerdrammers" of years ago. It is an amusing and entertainingly colorful subject.—Running time, 21 minutes.

Five Puplets

(Educational)

Amusing Cartoon

An amusing novelty cartoon in the Terry-Toons series, this is a burlesque on the Dionne quintuplets of Canada, and their Dr. Dafoe. The stork flies over animal town, the doctor races to keep up with him, and the townspeople pull in their chimneys. But he deposits his bundle, the folks go mad over the event, and ingenious contrivances care for the quintuplet puppies mechanically. A clever and entertaining subject.—Running time, 6 minutes.

Beginner's Luck

(MGM)

Amusing Comedy

The Our Gang kids, with their newly developed, and excellent star, Spanky, provide considerable amusement, for children and adults, in this comedy. Spanky's mother decides to enter him in an amateur show, reciting from "Julius Caesar," and dressed appropriately. He arranges with the gang that they shall see to it that he does not win first prize, to prevent further "acting." But at the last minute he determines to win so that a little performer with stage fright shall get her new dress with prize money. But he cannot make the gang understand, and as he tries to recite, they hoot and hiss and bombard him with pea-shooters, while he goes on and defends himself with his shield. In a riot of comedy, he wins first prize.—Running time, 20 minutes.

Desert Harmonies

(Universal)

Fair

The chief weakness in this Mentone subject is its artificiality, its assets tuneful music and a vaudeville turn or two. A motion picture company is supposed to be shooting in Algiers, and Robert Halliday, its star, is in love with Evelyn Herbert. To impress her, he arranges that she be kidnapped by a real sheik, but when the sheik decides to make a real job of the kidnapping, Halliday goes to the rescue. In the hotel the guests are entertained by an adagio team, a blackface combination and four Negro singers. Only a fair subject.—Running time, 10 minutes.


They met machine guns with microscopes and trapped the greatest killer of the age!
They smashed a reign of terror with test-tubes in America's "silent war"!
LET 'EM
RELIANCE PICTURES presents

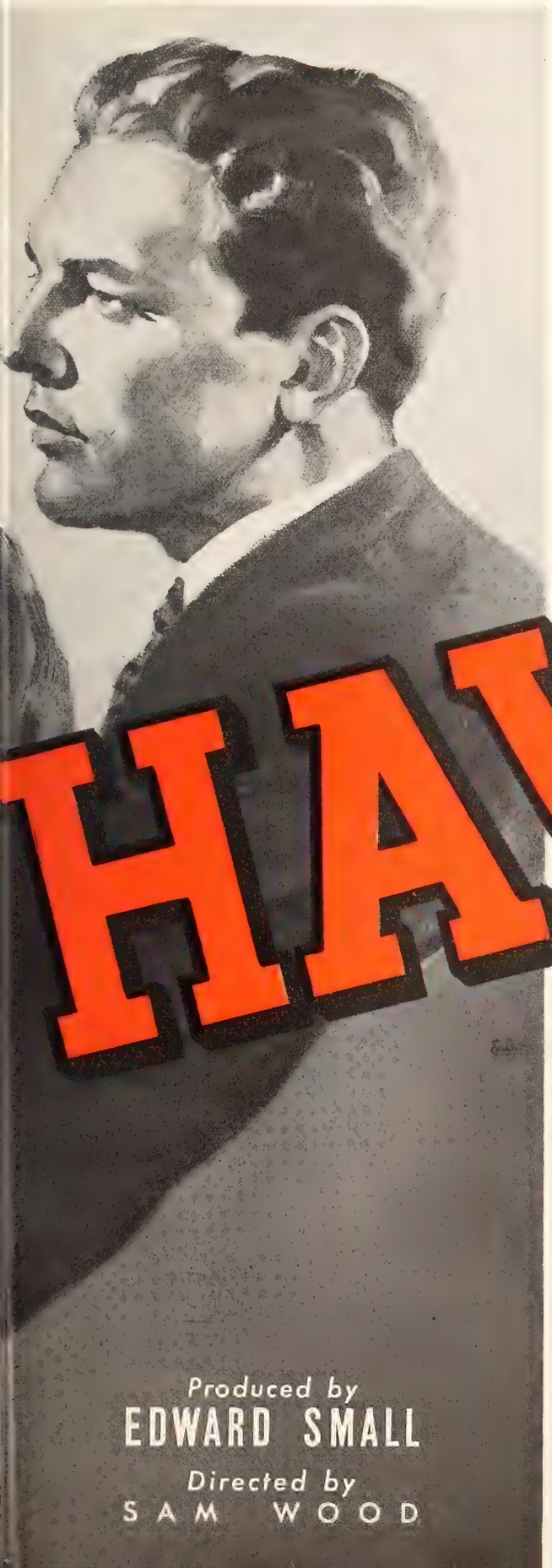


They proved that guns leave their autograph on every bullet fired!

AMERICAN YOUTH AND SCIENCE SWING INTO ACTION IN THE WAR AGAINST CRIME!

Microscopes against machine guns, relentlessly tracking unseen and unknown mobsters...re-building their very images from simple clues, trapping them in their hide-outs from tiny bits of evidence!

"LET 'EM HAVE IT!"...the embattled cry of aroused youth in America's "silent war"! A story of incredible daring, of high courage...of a youthful army fighting ceaselessly while a nation sleeps!



HAVE IT

with

Richard ARLEN · *Virginia* BRUCE

Alice BRADY · *Bruce* CABOT

HARVEY STEPHENS • ERIC LINDEN
GORDON JONES

Produced by
EDWARD SMALL
Directed by
SAM WOOD

Released thru
UNITED ARTISTS

FOUR MORE COMPANIES SET CONVENTION DATES

15 Distributors Add to Product Releasing Plans; Several New Concerns Make Ready

Four more companies this week set dates and places for sales conventions officially launching the new season: Paramount, June 13 to 16, New York; G-B Pictures, New York, week of May 20, and Chicago, beginning May 27; Fox Film, May 30 to June 1, Chicago; Columbia, Atlantic City, in June.

Previously, Universal had decided upon Chicago and June 1-3 for its meeting, and Warner had tentatively set June 6 at Los Angeles, while June and Chicago were RKO's tentative decisions.

Added to actual product plans already made are those emanating this week from 15 distributors, as follows:

Burroughs-Tarzan

Following a trend in making a feature and serial both out of the film photographed by independent expeditions, for release on the state rights market, Ben S. Cohen, vice president of Burroughs-Tarzan Enterprises, has decided, in Hollywood, so to construct the thousands of feet of material taken by the Ashton Dearholt expedition to Guatemala.

▽

Columbia

Atlantic City was under consideration by Columbia home office executives as the site for its 1935-36 convention, where, in June, salesmen will hear details of 40 features and 12 westerns.

▽

Fox Film

The Congress hotel will be headquarters for the Fox convention in Chicago, set for May 30 to June 1, in charge of William Sussman, assistant to John D. Clark, general sales manager. There will be 50 features and four George O'Brien westerns on the new program, and the same number of short subjects as this year—58 one-reelers and 52 in two, besides the newsreel. Much of the new lineup was set during the three weeks of studio conferences in which Sidney R. Kent, president, participated with W. R. Sheehan and Sol Wurtzel.

▽

GB Pictures

First convention for GB, previously set for Chicago, will be held in New York and a second meeting for the West will be called on May 27, lasting to May 29, at Chicago's Congress hotel. The New York session will be held a few days ahead.

▽

Gulf Coast Studios

George Orth, in New York this week, was said to have decided on four features and 36 short subjects as the schedule to be produced by the new Gulf Coast Studios under construction at New Orleans.

▽

Halperins

A series of features for 1935-36 is said to be having the consideration of Victor and Edward Halperin, independent producers of Hollywood.

▽

Mascot

Nat Levine's Mascot Pictures will make 14 features, four of them "specials," and several serials for the new season. He originally intended to make ten features.

▽

Paramount

Dates for the 1935 annual sales meeting of Paramount Pictures Distributing Corporation were definitely set for June 13 to June 16. It will be held at the Waldorf Astoria hotel in New York. Meanwhile, foreign representatives will gather May 9th at Paris for a sales meeting, at which John W. Hicks, general foreign manager from New York, and Fred W. Lange, chief foreign representative, will preside.

Paramount previously had decided to hold its convention from May 23rd to May 26th, but postponed it until June because the theatre divisions will be out of receivership by June 15th and it is desired to have all theatre partners on hand.

The product program will consist of 65 features, 100 one-reelers and the newsreel. The present flexible sales policy will be continued, and by convention time it is expected that every important sales contract will have been consummated.

The "Popeye, the Sailor" cartoon series will be backed next season by "Popeye Carnival Clubs," to be placed in operation in every key city starting June 1.

Paramount will revive "The Virginian."

▽

RKO Radio

Robert Sisk arrived in New York this week from the Radio Hollywood studios with a print of "The Informer," his first as an RKO producer. At the same time it became known that Cliff Reid and Mr. Sisk will make 12 for the company in 1935-36.

▽

Republic

While W. Ray Johnston, president, was flying westward to Kansas City, Los Angeles and Minneapolis to close contracts for the few remaining franchises to be awarded on the new Republic national distributing setup, franchises were announced as follows: to Jack Berkowitz and Bernard H. Mills, for Albany and Buffalo, and their Standard Exchanges will be changed to Republic; to Sam Seplowin, for Michigan; to Jack Sheffield, for Seattle, Denver, Portland, Butte and Salt Lake, and the name Sheffield Exchanges will be abandoned in favor of Republic; to N. L. Nathanson, for Canada; to Allied Exchange, Michael Hoffman, for Los Angeles and San Francisco; and to Nat Steinberg and Bernard Rosenthal, for St. Louis. Mr. Hoffman sold Allied Exchanges in California to Floyd St. John. Republic takes Liberty and Weiss Brothers release contracts held by Allied.

Mr. Johnston while in Hollywood will also spend some time with Trem Carr, vice-president, to talk about 1935-36 product.

I. E. Chadwick, pioneer independent producer, will contribute "My Old Kentucky Home" to the new program, incorporating the music of Stephen Foster.

▽

Smith

William G. Smith productions announced a series of eight railroad action features, to star Ralph Graves and Evelyn Brent, and a national tieup for exploitation with *Railroad Magazine*.

▽

Toeplitz

Additional foreign product will be sent to this market next season by Toeplitz Productions, London, which this week ordered Paul Graetz, head of Paris Export Film Company, to New York on the *S.S. Champlain* to negotiate distribution, to obtain talent, and to study the possibility of producing in Hollywood. Mr. Graetz, formerly in charge of Continental distribution for Toeplitz, is now its worldwide "ambassadorial" contact, and was due in New York Wednesday.

Already scheduled by the company are: "Crime Don't Pay," London gangster story by Bechoffer Roberts; "Byron in Italy," an original by Leon Koghnitsky; "The Legend of King Arthur," by Karl Zuckmayer; and "The Golden Age," by A. P. Antoine.

▽

United Artists

With "Congo Raid" completed and "100 Years from Now" nearing completion, both concluding 1934-35 commitments, Alexander Korda, head of London Films, announced from England that the company will contribute 13 features to United Artists' 1935-36 program, as follows: "Mary Read," play by James Bridie; "Nijinsky," based on the life of the noted dancer, by Romola Nijinsky; "Joseph and His Brothers," by Thomas Mann; "Claudius the God," by Robert Graves; "Lawrence of Arabia"; "Sir Tristram Goes West," a story out of *Punch*, to be directed by Rene Clair; an untitled story about the history of aviation; "Young Mr. Disraeli," from the play by the same title; "The Man Who Could Work Miracles," by H. G. Wells; "Elizabeth of England"; "Elephant Boy"; "Franz Liszt" and "The Broken Road."

London Films has under contract for the new product Charles Laughton, Leslie Howard, Conrad Veidt, Leslie Banks, Clive Brook, Maurice Chevalier, Roland Young, Robert Donat, Paul Robeson, Merle Oberon, Flora Robson, Elsa Lanchester, Benita Hume, Raymond Massey, George Grossmith, Lady Tree and Ralph Richardson.

The directors will be William Cameron Menzies, Rene Clair, Zolton Korda, Lothar Mendes, Robert Flaherty, Anthony Asquith, Victor Seastrom and Jacques Feyder.

Writers who will prepare the scripts include: H. G. Wells, Frederick Lonsdale, Lajos Biro, Robert Sherwood, A. E. W. Mason, John Monk Saunders, Mary Borden, Arthur Wimperis, Jeffrey Dell and Baroness Orczy.

Walt Disney's "Silly Symphonies," United Artists released, will be made in Italian next season for the Italian-speaking countries.

▽

Universal

The producing organization to be headed by Frank Z. Clemente, which will make several features next season for Universal, started this week to take form with the appointment of Samuel Harris as casting director and Herman Schoenbrun, recently of the RKO photo and press department, as his assistant. The first will be Victor Hugo's "The Man Who Laughs," now tentatively titled "The Veiled Lady." Christopher Beaute was assigned to the production stac and filming will be in the East.

▽

Warner

Warner Brothers reopened the Vitaphone short subject studio in Brooklyn to start on 1935-36 releases. Leon Schlesinger will make 13 "Merry Melodies" and 13 "Looney Toons," in color.

Kansas City Variety Club Opens Quarters

The Kansas City Variety Club opened its new quarters recently with a housewarming attended by 400 members and friends. The committee, headed by William Wagner, with Harry Taylor as co-chairman, comprised Barney Joffee, William Warner, Finton Jones, Frank C. Hensler, Robert F. Withers, T. R. Thompson, William Benjamin and Joseph Manfre.

There was an elaborate program of entertainment. Arthur Cole was chairman, assisted by William Wagner, Martin Finkelstein and Leo Finkelstein.

WOMEN WILL ADORE ITS DARING INTRIGUE

THEY'LL GASP

—when a beautiful intruder boldly invades a gay bachelor's apartment one minute after a murder.

THEY'LL GLOW

—when, to capture his heart, she becomes his captive... in a breathlessly dangerous game of love.

THEY'LL GLORY

—in the gorgeous gowns and stunning settings... the rapid-fire pace... the thrilling excitement.

AND THEY'LL BRING THE MEN IN WITH THEM!



LADIES LOVE DANGER

MONA BARRIE • GILBERT ROLAND

DONALD COOK • ADRIENNE AMES • HARDIE ALBRIGHT

HERBERT MUNDIN • JOHN WRAY

Produced by Edward T. Lowe *Directed by* H. Bruce Humberstone

Screen play by Samson Raphaelson

From a story by Ilya Zorn *Adaptation by* Robert Ellis and Helen Logan

FOX

THE HOLLYWOOD SCENE

TOP PICTURES ARE GUARDED WITH SECRECY
PRODUCTION EBB HAS HOLLYWOOD GUESSING
INDEPENDENTS HIT PREVIEW ADVERTISING
ONLY THREE FILMS START; SEVEN COMPLETED

by VICTOR M. SHAPIRO
Hollywood Correspondent

ANNUAL announcements notwithstanding, every Hollywood studio shrouds some of its picture plans in secrecy. Most of the concealments surround films that break precedent, that may launch a trend, a picture having new and original idea value. Anything gleaned from teacup chatter or around the town pump might cause confusion with these plans.

On each lot, usually one or two pictures a year are guarded with instructions from the front office that there is not to be a peep until either the script is completed or the cameras start turning.

MGM adopted this approach long before the industry became aware that "David Copperfield" was to be filmed. Howard Estabrook, scenarist, responded to those who asked that he "was working on an air story." Before embarking for Europe with all research and pre-production plans established, and with only the selection of young "David" to be made in London, "David Copperfield" was announced to the trade.

Nobody in Hollywood knew much about "Sequoia," or "Malibu" as it first was called, until the preview, which was held a year and a half after the production went into work. John W. Considine, Jr., the producer, in protecting the idea also contended he added to its dramatic premiere by keeping it quiet.

Fox kept airtight all its plans about "Just Imagine." No publicity, no photographs, no information was broadcast until "Just Imagine" had its opening.

The same procedure was followed with "Grandeur Film" when it made its Hollywood bow in "Happy Days."

At Radio, a production revolving around a national personality, is being kept under cover, with no announcement but with preproduction plans proceeding apace.

"The Informer" was shrouded in mystery all during production with only wisps of information wafted about.

Warner, which stole a march on Hollywood with "G"-Men," had Seton I. Miller on the lot writing it, and even his agent wasn't permitted to know Miller's assignment, while he himself reported he was "working on an air story."

The subject matter of "Black Fury" was kept in the dark with little available about its theme.

Columbia never tipped that Clark Gable was to play comedy in "It Happened One Night" and the theme of Grace Moore's present film is most secret.

Darryl Zanuck, who has been known to purchase ideas from one sheet of typewriting, usually has a few writers tucked away working on only ideas.

Production activity, currently at a low ebb, has Hollywood guessing as to the cause. The lull was first attributed to unrest over the tax situation, but that cleared up. Executives, artists, agents, all have theories—the letdown is seasonal, studios are ahead of their commitments, they are waiting for the spring sales conventions. But no one will be pinned down to a definite answer as to why there were only 29 features in work last week, whereas there were 39 in the same week last year. Today, with the exception of Columbia, all major studios have stages gaping and empty.

▽

B. P. Fineman is back in his old office at Paramount after serving as producer with M-G-M. . . . John Hay ("Jock") Whitney, back in town, hosted Sir Adrian Baille, who has a finger in all the big Bombay (India) film enterprises. Mr. Baille is looking into the Technicolor situation with a view to buying up India rights. Incidentally, Mr. Baille is a relative by marriage to Whitney. . . Myrna Loy, feeling that she would be miscast in MGM's "Masquerade," asked to be relieved of her role, to which the studio acquiesced. . . . **RCA dropped its long standing suit against Hollywood Motion Picture Equipment Company charging patent infringements.** . . . Ben Koenig, personal representative of Nat Levine and Jack Fier, left for New York with authorization to spend plenty of money on story and talent for Mascot's new season program. . . . Exhibitors were incensed at the Fox Wilshire Theatre for advertising a Mae West preview in the local newspapers. The Independent Theatre Owners drafted a registered letter to the Paramount Exchange demanding the preview be considered a first-run, making the picture available to independents henceforth. . . . The Screen Writers' Guild met to discuss new policies and for organizing a board of which Ernest Pascal is the head. . . . Chester Rowell, editor of the San Francisco *Chronicle,* in a talk to the Los Angeles Town Hall at the Ambassador hotel, said the film industry had nothing to fear on the tax situation. . . . The Hollywood extra's limited registration list is dead. The Extra Standing Committee has recalled the list for checkup of possible errors, a matter of form to avoid public announcement. . . . **Major studios are now working on a plan whereby twenty films on the new season's program will be produced in the East.** . . . Fox West Coast has changed the operating set-up in Washington and Oregon. The Evergreen State Amusement Corporation, a subsidiary of the theatre chain, will no longer work out of the home office—being divided into districts. Frank Newman, president, supervises first-runs. Al Rosenberg leads the Portland territory and Al Finkelstein handles Washington. . . . Bob Sisk planed to New York with a print of Radio's "The Informer."

Something in the nature of a calm struck Hollywood production activity during the past week, and only three new pictures started, and but seven features were completed. Of the new three, two are major studio products, the other an independent. Two independent pictures were completed.

At Metropolitan Studio, Wanger Productions started "Shanghai" for Paramount release. The cast to date includes Loretta Young, Charles Boyer, Fred Keating and Charley Grapewin, with James Flood directing.

Warner started work on "Not on Your Life," a comedy-tinged romantic drama which features Warren William, Claire Dodd, Guy Kibbee, William Gargan, Mary Treen and Leon Errol. Robert Florey is directing.

"The Girl Who Came Back," sixth feature on the Chesterfield program, was put into work. A drama, it stars Sidney Blackmer and Shirley Grey. Support includes Noel Madison, Ida Darling, Torben Meyer, Mathew Betz, John Dilson, Maude Truax, Ed Martindel, Robert Adair, Frank LaRue and Don Brodie. Charles Lamond is directing.

Fox Completes Two

Two of the completed features are credited to Fox. Both appear to be in the big picture class. "Red Heads on Parade," erroneously reported as completed several weeks ago, is a Jesse Lasky production. A musical romance drama, produced on a large scale, its cast includes John Boles, Dixie Lee, Jack Haley, Raymond Walburn, Alan Dinehart, Herman Bing, Patsy O'Connor, William Austin, Duke York, Wilbur Mack, Francis MacDonald, William Davidson and Larry Ceballos. Norman McLeod directed. The other Fox picture is "Black Sheep," a drama which teams Edmund Lowe and Claire Trevor in the leading roles, directed by Allan Dwan, who also did the original story.

MGM completed "Public Hero No. 1," the title of which gives a definite hint of its character. It's a Government man picture, directed by J. Walter Ruben. With Chester Morris in the lead, the cast features a much talked about new comer, Joseph Calleia.

Paramount's contribution to the completed list is "College Scandal," dramatic murder mystery story told against the background of a college campus. Elliott Nugent directed. The cast includes Arline Judge, Kent Taylor, Benny Baker, Wendy Barrie, William Frawley, William Benedict, Douglas Blackley, Edward Nugent, Joyce Compton, William Stack, Mary Nash, Samuel Hinds and Edith Arnold.

"Broadway Gondolier," a comedy with music, was completed except for a few scenes in which Adolphe Menjou appears. Directed by Lloyd Bacon, the cast features Dick Powell, Menjou, Joan Blondell, Louise Fazenda.

At Mascot, "Headline Woman" was completed. Roger Pryor and Heather Angel are starred. William Night directed.

"Champagne for Breakfast," an M. H. Hoffman drama, also was completed by Melville Brown, director. The cast includes Hardie Albright, Joan Marsh and Mary Carlisle.

JUST A MATTER OF CONSONANTS

When Dolores Del Rio decided that she did not like the part of the daughter of a Southern Colonel in "Not on Your Life," Jack Warner permitted her to withdraw like the gallant Kentucky Colonel he is, but the supervisor whipped himself up into a frenzy.

"We go all through the dialogue," he moaned. "Because Del Rio can't say consonants, we take out all the consonants and replace them with vowels! Now look! We've got to put back all our consonants for Claire Dodd again."

A BIG HAND

from the critics for "Vagabond Lady"

"Vagabond Lady" loaded with bubbling comedy situations and sprightly dialogue. Sam Taylor gives it well-paced direction, and the entire cast performs nobly. Robert Young in fine form as the playboy. A good number for the whole family, in any house.

—Hollywood Reporter

"Vagabond Lady" provides laughter for popular entertainment. Will take care of itself nicely anywhere. Director Sam Taylor keeps the comic antics stepping at fast pace, hammers the laughs out rapidly. Robert Young and Evelyn Venable make a fine romantic pair in the gay, farcical mood of the tale.

—Daily Variety

A swell comedy-drama that moves along at high speed loaded with laughs, action, and human interest situations. Should register big with every member of the family. Robert Young is tops as the breezy son. Sam Taylor's direction never allows for a dull moment.

—Film Daily

A brisk comedy romance, keynoted by sparkling fun. Speed in witty situations and action together with surprise situations, give it a character appealing to audiences.

—Motion Picture Daily

Give your fans a solid 73 minutes of fun. Smartly paced, with laughs in every foot, the Hal Roach production of "Vagabond Lady" is likable entertainment. Sparkling, clean, different. A truly worthwhile picture.

—Billboard

Smart dialogue, apt direction, plenty laughs. "Vagabond Lady," intriguing title, for the family trade should more than please. Hilarious scenes, plenty smart lines.

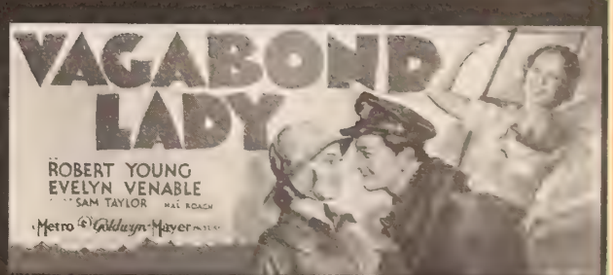
—Jay-Emmanuel Publications

Sweet little picture will turn out to be a real box office honey. This picture never loses its tempo. It moves from start to finish like a favorite coming down the home stretch. The romance and comedy is welded together into perfect entertainment.

—Showmen's Trade Review

PERSONAL!
M-G-M TO HAL ROACH!

Hooray Hal, this is positively the best feature - length comedy you've ever made. Cheers for Robert Young, Evelyn Venable, director Sam Taylor and your whole studio!



TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 264.—(A) What do you regard as the minimum amount of spare parts, in good condition, that should be carried in a theatre to enable the rapid correction of the more common sound equipment troubles? (B) Indicate why all defective parts should be immediately segregated from the good parts carried in stock. (C) What are the most common causes of flutter in sound reproduction for which projectionists should be constantly on the lookout?

Answer to Question No. 258

Remember, men, that until further notice all questions are being asked by the engineering departments of two of our largest sound equipment organizations, so think them over and be careful. As encouragement I have been most agreeably surprised by the number and excellence of the answers received to question 261, *the first of this series.*

Bluebook School Question No. 258 *was this: (A) By what simple, easily applied experiment may the projectionist prove that the best view of picture detail cannot be had at long viewing distance? (B) Does it not then follow that if good view of picture detail cannot be had at long viewing distance it will be impossible to maintain sharpness of focus without the aid of a good opera glass or its equivalent. (C) Will an opera glass compensate fully where projection distance is such that the unaided eye cannot judge of focal sharpness? (D) Is it not plain common sense to presume that if projection distance be such that sharpness of focus cannot be accurately judged with the unaided eye, and no glass is supplied, the picture will not be kept in the sharpest possible focus?*

The following made acceptable answers: S. Evans and C. Rau; G. E. Doe; D. Danielson; C. Oldham; L. Cimikoski; G. Edwards; J. Wentworth; T. Van Vaulkenburg; J. R. Sanborne and D. L. Hubbard; L. Hutch and D. Goldberg; C. Umphrey; M. and J. Devoy; G. N. Guidotti and F. L. Savlor; P. H. Kay; C. Mellinger and H. Pitchkey; T. Turk; S. Johnson and E. Hodson; G. Thompson; J. Lansing and R. D. Oberleigh; E. Mantol and H. Hughes; F. Ferguson and D. Lally; D. L. Sinklow; R. and K. Wells; B. L. Murphy; L. M. and C. B. Traxler; F. T. Dodd and L. Panley; L. M. Goss and T. Danielson; Bill Doe; B. L. Jackson and N. K. Hendries; T. T. Davidson and R. G. Crews; F. H. and L. Klar; P. L. Nathan; G. C. Sanderson, B. L. Diers and T. Purley; N. L. Loyd; B. H. Thaller and S. Spooner; G. Wayne and D. Stellegos; D. L. Scenneld; T. N. Onby; L. Thomas and L. Boyd; R. Davis and G. B. Lantree; L. Grant and R. Geddings; P. and L. Felt; T. L. Irwin and N. McCoy; F. H., S. and P. Dalbey; F. Harlow and G. Harrison; N. Goldberg; H. T. Daniels; B. N. Sommers; D. Breaston and H. Haber; T. L. Samuels.

I have selected the answer of P. and L. Felt as perhaps most informative. They say: "This is a matter that may be demonstrated by standing near any object in which there is considerable detail and moving away from it. The object suggested by Mr. Richardson, namely, a tree, is perhaps as good as any. As we stand close to it, all details of its foliage are distinct. Every leaf may be observed. Unless one has unusually good vision, even at a distance of 50 feet some of this detail disappears. At 100 feet the leaves may still appear as separate items upon close observations, but their details (veins, etc.) will no longer be visible to the eye. At 150 feet the leaves as a whole will blur together. We cannot see each individual leaf except possibly as a more or less indistinct bit of green. At greater or less distance, depending upon individual keenness of vision, all detail disappears and the tree foliage appears merely as a somewhat broken mass of green.

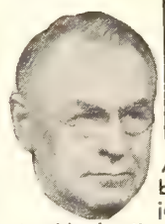
"This, of course, is equally true in observing a motion picture, especially because of the fact that it is viewed under difficulties—through glass and through an opening of restricted dimensions in a wall that usually is more or less lighted. Under these conditions it is doubtful if even a very good pair of unaided eyes can see much of the finer detail, which must be depended upon for sharpness of focus at even one hundred feet."

(B) V. Van Vaulkenburg says: "Yes, it naturally follows that where the projection distance is long, some means must be provided to enable the projectionist to have an occasional 'close up' of the screen. The only available means is a really good 'glass,' so mounted that it may be held perfectly steady and focused permanently upon the screen. I do not believe a hand-held glass is best. I do believe such a glass should be provided, mounted in a special small port in convenient location, and that it should be used at least once an hour during projection. It must, of course, be so located that the projectionist may manipulate the lens focusing screw while looking at the screen."

(C) D. L. Sinklow answers thus: "No, an opera glass will not be the same as being close to the screen, but it will nevertheless help a lot. About six months ago I finally persuaded our manager to get one. To do this I secured the loan of a really good glass and had our manager sharpen the focus as well as he could. Then I had him look through the glass (projection distance 123 feet) and try moving the lens focus screw. *He bought the glass,* which I then mounted in the left hand observation port by cutting a hole in the glass near the top and making a clamp that held securely the lens and the glass. I used thin, rather hard packing rubber between the clamp metal on each side of the glass. It works just fine and gets used a lot."

(D) Every one of the hundreds answering said yes to this one. L. Cimikoski went considerably further, as follows: "If the management does not supply such necessary equipment as a glass, then he does supply the projectionist or projectionists with an abundance of alibis as to why his picture is not so pleasing as are those of his competitor who does. Moreover, it always is very possible that a projectionist may himself have imperfect eyesight. He may be troubled with an error in refraction. This may be hyperopia (far-sightedness); myopia (near-sightedness); or astigmatism (unequal refraction), or a combination of one or more of them.

"While this may or may not be considered germane to the question, I do believe it 'belongs' in such a discussion. I hold that it is perfectly right and proper that managements demand that the projectionist have his eyes examined and any eyesight defect, such as I have named, corrected—as may easily be done by any competent oculist."



F. H. RICHARDSON'S NEW BLUE BOOK OF PROJECTION

A new edition of this famous book is now on the press. Projection, sound reproduction and trouble-shooting all in one compact, handy volume of 700 pages, including 153 illustrations of hook-ups, wiring diagrams and schematics.

Experts consider it the most up-to-date and practical projection manual on the market. Contains an extremely simple index system for instant use in emergency breakdowns. A book that should be part of every projection room in the country. Order early and get an original author's autographed copy.

QUIGLEY BOOKSHOP 1790 Broadway New York $5

Only THE BEST IS GOOD ENOUGH FOR Educational Pictures



CELEBRATING 20th ANNIVERSARY IN May

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"The Top. This is easily the best work Ernest Truex has done in the shorts field. They have found the type of material that fits him perfectly, and Truex scores with telling comedy throughout the film . . . Class laffs delivered by a master."

—Film Daily

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THEATRE RECEIPTS

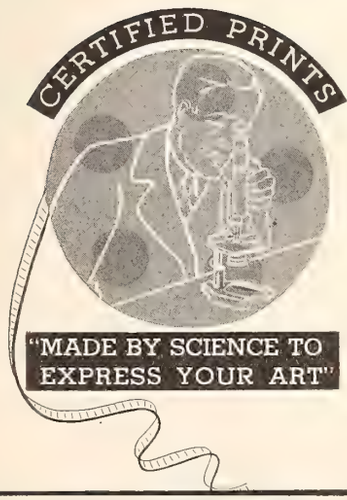
The total of theatre receipts for the calendar week ended April 27, 1935, from 112 theatres in 18 major cities of the country, reached $1,165,500, an increase of $255,114 from the total for the preceding week, ended April 20, when 110 theatres in 18 major cities aggregated $910,386.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1934) (Dates are 1934 unless otherwise specified.)	
Boston			Picture	Gross	Picture	Gross		
Boston 3,246		25c-50c	"Transient Lady" (Univ.).....	31,000	"Roberta" (Radio) ..... (2nd week)	12,000	High 4-27-35 "Transient Lady".....	31,000
							Low 2-2-35 "One Exciting Adventure"..	8,500
Fenway 1,382		30c-50c	"Black Fury" (F. N.) and..... "A Night at the Ritz" (W. B.)	6,000	"Case of the Curious Bride" (F.N.) and "Hold 'Em Yale" (Para.)	5,000	High 1-6 "Lady Killer" and "Girl Without a Room"	12,000
							Low 3-9-35 "One More Spring" and "Lottery Lover"	2,500
Keith's Memorial 2,907		25c-65c	"Life Begins at 40" (Fox).....	10,500	"The Scarlet Pimpernel" (U.A.).. (2nd week)	10,000	High 3-23-35 "Roberta".....	30,000
							Low 1-19-35 "Evergreen"	7,000
Loew's State ... 3,537		25c-55c	"Reckless" (MGM) ... ... (25c-50c)	12,000	"One New York Night" (MGM).. and "I'll Love You Always" (Col.)	9,000	High 4-7 "Riptide"	22,000
							Low 4-20-35 "One New York Night" and "I'll Love You Always"	9,000
Metropolitan 4,332		35c-65c	"Go Into Your Dance" (F. N.)..	30,000	"Traveling Saleslady" (F. N.)....	20,000	High 4-6-35 "Private Worlds".....	41,000
							Low 4-20-35 "Traveling Saleslady"....	20,000
Paramount 1,793		25c-50c	"Black Fury" (F. N.) and..... "A Night at the Ritz" (W. B.)	10,000	"Case of the Curious Bride" (F.N.) and "Hold 'Em Yale" (Para.)	7,000	High 1-6 "Lady Killer" and "Girl Without a Room"	12,000
							Low 3-23-35 "Love in Bloom" and "Car 99"	4,000
Buffalo								
Buffalo 3,500		30c-55c	"Mississippi" (Para.)	23,800	"Four Hours to Kill" (Para.)....	9,700	High 1-6 "Design for Living".....	26,000
							Low 12-19 "Music in the Air".....	5,000
Century 3,000		25c	"Times Square Lady" (MGM) and "When a Man's a Man" (Fox)	5,700	"The Great Hotel Murder" (Fox) and "Baboona" (Fox)	4,400	High 4-21 "The Lost Patrol" and "Three on a Honeymoon"	8,100
							Low 12-29 "I Am a Thief" and "Side Streets"	4,000
Great Lakes 3,000		25c-40c	"Reckless" (MGM)	9,500	"All the King's Horses" (Para.).. "While the Patient Slept" (F.N.)	5,000	High 9-29 "Belle of the Nineties".....	18,800
							Low 12-22 "Gentlemen Are Born" and "Marie Galante"	3,800
Hippodrome 2,100		25c-40c	"Cardinal Richelieu" (U. A.).....	9,100	"Grand Old Girl" (Radio) and.... "A Night at the Ritz" (W. B.)	5,600	High 5-19 "The House of Rothschild"..	18,000
							Low 7-28 "Here Comes the Navy"....	4,800
Lafayette 3,300		25c	"Let's Live Tonight" (Col.) and "Death Flies East" (Col.)	6,600	"Night Life of the Gods" (Univ.) and "Evensong" (GB Pictures)	4,900	High 3-10 "It Happened One Night" and "Before Midnight"	16,700
							Low 11-17 "Jane Eyre" and "Young and Beautiful"	4,200
Chicago								
Apollo 1,400		25c-50c	"Private Worlds" (Para.).....	4,000	"George White's 1935 Scandals".. (Fox)	5,000	High 9-8 "The Cat's Paw".....	16,000
							Low 4-27-35 "Private Worlds"	4,000
Chicago 4,000		25c-68c	"Living on Velvet" (F. N.).....	24,000	"Private Worlds" (Para.)	32,000	High 8-11 "She Loves Me Not".....	66,000
							Low 5-26 "Thirty Day Princess'.....	19,000
Garrick 900		25c-40c	"The Case of the Curious Bride".. (F. N.)	3,000	"Folies Bergere" (U.A.)	4,000	High 2-23-35 "Baboona"	8,500
							Low 4-27-35 "Case of the Curious Bride"	3,000
Oriental 3,940		25c-40c	"Love in Bloom" (Para.).....	17,000	"Car 99" (Para.)	17,000	High 1-5-35 "Big Hearted Herbert"...	25,000
							Low 6-16 "Registered Nurse".....	12,600
Palace 2,509		25c-50c	"Bride of Frankenstein" (Univ.)..	23,000	"Roberta" (Radio) ..... (4th week)	22,000	High 3-30-35 "Roberta"	30,000
							Low 12-1 "Kentucky Kernels"	8,000
Roosevelt 1,591		25c-50c	"Naughty Marietta" (MGM)	13,000	"Mississippi" (Para.)	11,000	High 1-5-35 "Forsaking All Others"....	27,000
							Low 8-18 "Paris Interlude".....	6,000
State-Lake 2,776		20c-35c	"Little Men" (Mascot)..... (6 days)	13,000	"Rendezvous at Midnight" (Univ.)	13,000	High 9-8 "The Most Precious Thing in Life"	19,000
							Low 5-2-35 "Helldorado"	11,000
United Artists... 1,700		30c-60c	"The Wedding Night" (U. A.)...	15,000	"Vanessa: Her Love Story"..... (MGM) (2nd week)	8,000	High 5-5 "House of Rothschild".....	30,000
							Low 4-13-35 "Vanessa: Her Love Story"	10,000
Cleveland								
Allen 3,300		25c-35c	"The Lost City" (Regal)	4,750	"Gold Diggers of 1935" (F. N.).. (30c-42c)	4,300	High 10-27 "Six-Day Bike Rider".....	7,000
							Low 12-15 "Silver Streak"	1,400
Circle 1,925		15c-30c	"Let's Live Tonight" (Col.)..... (25c-35c)	3,900	"Gigolette" (Radio)	2,800	.....	
Hippodrome 3,800		30c-42c	"Go Into Your Dance" (F. N.)....	15,500	"The Scarlet Pimpernel" (U.A.)..	8,000	High 3-16-35 "Roberta"	23,000
							Low 3-17 "Journal of a Crime".....	2,900
RKO Palace 3,100		30c-60c	"Princess O'Hara" (Univ.).....	18,500	"$10 Raise" (Fox).....	31,000	High 4-6-35 "Transient Lady".....	39,000
							Low 5-19 "Where Sinners Meet".....	4,000
State 3,400		30c-42c	"Reckless" (MGM)	13,000	"Vanessa: Her Love Story"..... (MGM)	7,500	High 1-12-35 "Forsaking All Others"..	28,000
							Low 12-29 "Private Life of Don Juan"..	3,500
Stillman 1,900		25c-35c	"Love in Bloom" (Para.).....	4,100	"All the King's Horses" (Para.)..	3,000	High 9-15 "Chained".....	10,000
							Low 1-12-35 "Our Daily Bread".....	2,000
Denver								
Aladdin 1,500		25c-50c	"When a Man's a Man" (Fox).. (25c-60c)	1,750	"Gold Diggers of 1935" (F. N.).. (2nd week)	3,000	High 5-5 "House of Rothschild"	9,000
							Low 8-11 "I Give My Love".....	1,200
Broadway 1,500		25c-40c	"Straight from the Heart" (Univ.) (3 days)	200	"The Winning Ticket" (MGM).. (6 days) (25c-50c)	800	.....	
			"Gold Diggers of 1935" (F. N.).. (5 days)	1,750				
Denham 1,500		25c-50c	"Hold 'Em Yale" (Para.) (4 days) "Private Worlds" (Para.) (3 days)	5,000	"Mississippi" (Para.) ..... (4 days-2nd week)	1,500	High 9-29 "Belle of the Nineties".....	16,500
					"Love in Bloom" (Para.) ..... (3 days)	1,000	Low 4-7 "She Made Her Bed".....	800
Denver 2,500		25c-50c	"Reckless" (MGM)	7,500	"George White's 1935 Scandals".. (Fox)	5,250	High 1-13 "Roman Scandals".....	17,500
							Low 9-29 "British Agent".....	4,000
Orpheum 2,600		25c-40c	"Anne of Green Gables" (Radio)..	5,500	"West of the Pecos" (Radio)....	4,000	High 2-17 "Hi Nellie"	19,500
							Low 12-29 "Hat, Coat and Glove".....	1,000
Paramount 2,000		25c-50c	"Princess O'Hara" (Univ.).....	3,500	"Traveling Saleslady" (F.N.).....	5,000	High 1-13 "Dinner at Eight".....	5,500
							Low 6-9 "Uncertain Lady".....	400
Hollywood								
Chinese 2,500		30c-55c	"Reckless" (MGM) ..... (6 days)	8,200	"The Wedding Night" (U.A.)..... (6 days)	6,500	High 4-14 "House of Rothschild".....	25,171
							Low 12-29 "Music in the Air".....	4,292
Pantages 3,000		25c-40c	"Bride of Frankenstein" (Univ.)..	4,000	"Behind the Green Lights"..... (Mascot) and "Women Must Dress" (Monogram)	3,000	High 12-8 "Imitation of Life".....	12,200
							Low 3-3 "Fugitive Lovers" and "The Poor Rich".....	1,500
W. B. Hollywood 3,000		25c-65c	"Gold Diggers of 1935" (F. N.).. (6 days)	12,000	"Case of the Curious Bride" (F.N.) (6 days)	6,200	High 9-8 "Dames"	25,000
							Low 4-13-35 "Laddie"	5,700



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CONSOLIDATED FILM INDUSTRIES, INC.

NEW YORK HOLLYWOOD

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1934.) (Dates are 1934 unless otherwise specified.)	
			Picture	Gross	Picture	Gross		
Indianapolis								
Apollo	1,100	25c-40c	"Life Begins at 40" (Fox) (3rd week)	2,250	"Life Begins at 40" (Fox) (2nd week)	4,000	High 4-13-35 "Life Begins at 40"	7,500
							Low 2-9-35 "Baboona"	2,000
Circle	2,800	25c-40c	"Ruggles of Red Gap" (Para.)	3,000	"Mississippi" (Para.)	3,500	High 12-15 "Lady By Choice"	8,500
							Low 1-19-35 "The President Vanishes" and "Enter Madame"	2,000
Indiana	3,133	25c-40c	"Go Into Your Dance" (F.N.)	7,500	"Private Worlds" (Para.)	5,500	High 3-2-35 "Woman in Red"	12,000
							Low 1-12-35 "Little Women"	1,500
Lyric	2,000	25c-40c	"Spring Tonic" (Fox)	8,000	"It's a Small World" (Fox)	7,500	High 4-6-35 "Traveling Saleslady"	11,000
							Low 7-28 "Half a Sinner" and "Embarrassing Moments"	2,000
Palace	3,000	25c-40c	"Reckless" (MGM)	4,500	"Naughty Marietta" (MGM) (2nd week)	4,500	High 2-3 "Sons of the Desert"	12,500
							Low 4-6-35 "Casino Murder Case"	2,750
Kansas City								
Mainstreet	3,100	25c-40c	"Murder on a Honeymoon" (Radio) (25c-45c)	16,000	"Traveling Saleslady" (F.N.)	5,500	High 6-23 "Glamour"	23,000
							Low 1-12-35 "I Sell Anything"	2,000
Midland	4,000	15c-40c	"Reckless" (MGM)	12,000	"Naughty Marietta" (MGM) (2nd week)	12,000	High 4-7 "Riptide"	21,400
							Low 12-22 "Private Life of Don Juan"	4,000
Newman	1,800	25c-40c	"Stolen Harmony" (Para.) (6 days)	4,200	"The Right to Live" (W.B.)	4,000	High 9-29 "Belle of the Nineties"	14,000
							Low 4-13-35 "Rocky Mountain Mystery"	3,500
Tower	2,200	25c	"Unwelcome Stranger" (Col.)	6,200	"While the Patient Slept" (F.N.)	6,000	High 1-12-35 "Broadway Bill"	14,000
							Low 5-5 "Let's Fall in Love"	4,000
Uptown	2,600	25c-40c	"Life Begins at 40" (Fox) (3rd week)	3,400	"Life Begins at 40" (Fox) (2nd week)	5,100	High 10-27 "Judge Priest"	9,200
							Low 1-27 "Good Bye Again"	1,700
Los Angeles								
Filmarte	800	40c-50c	"My Heart Is Calling" (GB Pictures)	4,000	"The Runaway Queen" (U.A.)	1,500	High 4-14 "Moon Over Morocco"	7,600
							Low 6-30 "Island of Doom"	160
Four Star	900	30c-55c	"Scarlet Pimpernel" (U. A.) (6 days-5th week)	3,300	"The Scarlet Pimpernel" (U.A.) (6 days-4th week)	4,400	High 3-3 "Devil Tiger"	7,800
							Low 12-15 "Have a Heart"	2,500
Loew's State	2,416	30c-55c	"Reckless" (MGM) (6 days) (25c-65c)	10,000	"The Wedding Night" (U.A.) (6 days)	7,140	High 4-7 "Riptide"	28,500
							Low 12-29 "Music in the Air"	4,206
Paramount	3,596	30c-55c	"Stolen Harmony" (Para.)	19,000	"Eight Bells" (Col.)	22,500	High 9-1 "Now and Forever"	29,998
							Low 12-22 "One Hour Late"	12,500
RKO	2,700	25c-65c	"Gold Diggers of 1935" (F.N.) (6 days)	12,700	"Case of the Curious Bride" (F. N.) (6 days)	6,200	High 3-16-35 "Roberta"	16,000
							Low 1-27 "Let's Fall in Love"	1,800
United Artists	2,100	25c-55c	"Love in Bloom" (Para.) and "It's a Small World" (Fox) (6 days)	3,600	"Life Begins at 40" (Fox) (6 days)	4,450	High 1-20 "I'm No Angel"	13,000
							Low 5-12 "Sorrell and Son"	2,500
W. B. Downtown	3,400	25c-40c	"Strangers All" (Radio) and "I'll Love You Always" (Col.) (6 days)	5,000	"People's Enemy" (Radio) and "Unwelcome Stranger" (Col.) (6 days)	5,800	High 9-8 "Dames"	20,000
							Low 12-29 "White Lies" and "The Last Wilderness"	4,900
Minneapolis								
Alvin	1,486	15c-30c	"A Notorious Gentleman" (Univ.)	4,000	"The Mystery of Edwin Drood" (Univ.)	4,500	.....	.....
Century	1,650	25c-40c	"Life Begins at 40" (Fox) (2nd week)	4,500	"Life Begins at 40" (Fox) (1st week)	4,600	High 10-20 "Barretts of Wimpole Street"	6,500
							Low 3-16-35 "Rumba"	4,000
Lyric	1,238	20c-25c	"Love in Bloom" (Para.)	1,500	"When a Man's a Man" (Fox)	1,500	High 3-16-35 "Baboona"	2,000
							Low 1-27 "Jimmy and Sally"	500
Palace	900	15c-25c	"Sweepstake Annie" (Liberty)	2,500	"Cheaters" (Liberty)	2,000	High 1-5-35 "Romance in the Rain"	3,000
							Low 4-20-35 "Cheaters"	2,000
RKO Orpheum	2,900	25c-40c	"Star of Midnight" (Radio)	6,500	"Murder on a Honeymoon" (Radio)	5,000	High 3-23-35 "Roberta"	7,600
							Low 8-25 "The Lady is Willing"	2,700
State	2,300	25c-40c	"Reckless" (MGM)	6,000	"West Point of the Air" (MGM)	6,000	High 8-18 "She Loves Me Not"	7,000
							Low 7-28 "Here Comes the Navy"	5,000
Time	300	20c-25c	"A Dog of Flanders" (Radio) (4 days)	800	"In Old Santa Fe" (Mascot) (4 days)	800	High 10-20 "Girl of the Limberlost"	3,500
			"School for Girls" (Liberty) (3 days)	700	"A Dog of Flanders" (Radio) (3 days)	700	Low 12-8 "Cimarron"	1,000
World	400	25c-55c	"The Unfinished Symphony" (GB Pictures) (2nd week)	2,500	"The Unfinished Symphony" (GB Pictures) (1st week)	3,000	High 4-14 "Private Life of Henry VIII"	4,000
							Low 3-23-35 "Narcotic"	2,000
Montreal								
Capitol	2,547	25c-60c	"Mississippi" (Para.) and "Four Hours to Kill" (Para.)	10,500	"Sweet Music" (W. B.) and "The Woman in Red" (F.N.)	9,000	High 2-24 "Queen Christina"	13,500
							Low 12-22 "Great Expectations" and "Wake Up and Dream"	3,500
Imperial	1,914	20c-35c	"It Happened One Night" (Col.) and "The Defense Rests" (Col.) (2nd week)	4,500	"It Happened One Night" (Col.) and "The Defense Rests" (Col.) (1st week)	3,000	High 6-23 "Wine, Women and Song" and "Pride of the Legion"	6,500
							Low 3-3 "Fanny"	1,500
Loew's	3,115	30c-60c	"Sequoia" (MGM) and "The Gay Bride" (MGM)	9,000	"The Mystery of Edwin Drood" (Univ.) and "Night Life of the Gods" (Univ.)	7,500	High 12-8 "Six-Day Bike Rider"	14,500
							Low 7-21 "Fog Over Frisco" and "Affairs of a Gentleman"	4,500
Palace	2,600	30c-65c	"Roberta" (Radio)	15,000	"One More Spring" (Fox)	9,000	High 4-27-35 "Roberta"	15,000
							Low 7-21 "Shoot the Works" and "Friday the 13th"	6,000
Princess	2,272	30c-65c	"Folies Bergere" (U. A.) "Behind the Evidence" (Col.)	10,000	"The Wedding Night" (U.A.) and "All the King's Horses" (Para.) (2nd week)	6,000	High 1-5-35 "Kid Millions" and "Fugitive Lady"	10,500
							Low 8-4 "House of Rothschild" and "Most Precious Thing in Life"	4,500
New York								
Astor	1,012	25c-75c	"One Night of Love" (Col.)	4,200	"It Happened One Night" (Col.) (4th week-revival)	3,800	High 3-31 "House of Rothschild"	23,600
							Low 2-23-35 "Little Men"	6,000
Capitol	4,700	35c-$1.65	"Reckless" (MGM)	37,000	"Vanessa: Her Love Story"	21,000	High 10-6 "Barretts of Wimpole Street"	65,860
							Low 12-29 "The Band Plays On"	4,500
Mayfair	2,300	35c-65c	"The Casino Murder Case" (MGM)	5,100	"The Man Who Knew Too Much" (GB Pictures) (5 days-4th week)	2,600	High 1-27 "Sixteen Fathoms Deep"	15,300
							Low 6-2 "Unknown Soldier Speaks"	1,250
Palace	2,500	25c-75c	"The Little Colonel" (Fox) (2nd week)	9,000	"The Little Colonel" (Fox) (1st week)	10,000	High 7-21 "Of Human Bondage"	16,200
							Low 12-22 "Babbitt"	6,500
Paramount	3,700	35c-99c	"Mississippi" (Para.)	30,500	"Four Hours to Kill" (Para.)	14,875	High 8-25 "Cleopatra"	72,000
							Low 8-11 "Elmer and Elsie"	10,500
Rialto	2,200	25c-65c	"Stolen Harmony" (Para.)	10,100	"Princess O'Hara" (Univ.)	9,700	High 4-7 "The Lost Patrol"	32,800
							Low 5-12 "Success at Any Price"	7,700
Rivoli	2,200	40c-99c	"Les Miserables" (U. A.)	60,115	"Brewster's Millions" (4 days-2nd week)	3,800	High 11-17 "Kid Millions"	51,000
							Low 4-13-35 "Brewster's Millions"	13,400
RKO Music Hall	5,945	35c-$1.65	"Cardinal Richelieu" (U. A.)	103,000	"Star of Midnight" (Radio)	64,000	High 1-5-35 "The Little Minister"	110,000
							Low 1-19-35 "Evergreen"	52,000
Roxy	6,200	25c-55c	"Love in Bloom" (Para.)	29,000	"My Heart Is Calling" (GB Pictures)	17,500	High 12-1 "Imitation of Life"	44,000
							Low 6-30 "Affairs of a Gentleman"	13,700
Strand	3,000	25c-55c	"Black Fury" (F. N.) (2nd week)	21,735	"Black Fury" (F. N.) (1st week)	42,321	High 3-10 "Wonder Bar"	43,863
							Low 1-20 "Easy to Love"	9,271



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MOTION PICTURE ALMANAC

1935-36 Edition Now in Preparation

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1934.) (Dates are 1934 unless otherwise specified.)	
			Picture	Gross	Picture	Gross		
Oklahoma City								
Capitol	1,200	10c-41c	"The Iron Duke" (GB Pictures)..	1,800	"Night Life of the Gods" (Univ.).....	1,000	High 1-6 "Going Hollywood".....	4,100
					"The Night Is Young" (MGM).. (3 days)	800	Low 9-8 "You Belong to Me".....	800
Criterion	1,700	10c-55c	"Reckless" (MGM)	5,500	"Life Begins at 40" (Fox).....	8,000	High 1-27 "Dinner at Eight".....	9,000
Liberty	1,500	10c-36c	"West of the Pecos" (Radio)..... (4 days)	2,800	"Car 99" (Para.)..... (4 days)	2,500	Low 10-13 "Madame Du Barry".....	3,000
			"Florentine Dagger" (W. B.)..... (3 days)	500	"Long Lost Father" (Radio)..... (3 days)	1,000	High 4-6-35 "While the Patient Slept" and "We're Rich Again"	4,100
Midwest	1,500	10c-56c	"Go Into Your Dance" (F. N.)....	4,200	"The Wedding Night" (U.A.)....	2,500	Low 3-23-35 "The Winning Ticket"....	400
							High 12-29 "Bright Eyes".....	9,540
							Low 5-26 "Merry Wives of Reno".....	2,000
Omaha								
Brandeis	1,200	25c-40c	"Star of Midnight" (Radio) and.. "Unwelcome Stranger" (Col.)	5,200	"Traveling Saleslady" (F. N.) and "Enchanted April" (Radio)	4,800	High 1-12-35 "The Little Minister"....	9,100
							Low 2-16-35 "Babbitt" and "Murder in the Clouds"	3,000
Omaha	2,200	25c-40c	"Reckless" (MGM)	5,200	"George White's 1935 Scandals".. (Fox)	5,200	.....	
Orpheum	3,000	25c-40c	"Private Worlds" (Para.) and.... $10 Raise" (Fox)	7,200	"Sequoia" (MGM) and..... "Transient Lady" (Univ.)	7,500	High 3-10 "Easy to Love".....	17,250
							Low 12-29 "Babes in Toyland" and "Home on the Range	5,000
Paramount	2,800	25c-40c	"Stolen Harmony" (Para.).....	8,500	"All the King's Horses" (Para.).. (3 days)	5,800	High 2-16-35 "The Secret Bride".....	13,200
					"It Happened One Night" (Col.) and "Great Expectations" (Univ.) (4 days) (25c-35c)	2,350	Low 2-24 "Six of a Kind" and "Good Dame"	5,250
Philadelphia								
Aldine	1,200	35c-55c	"Cardinal Richelieu" (U.A.)..... (6 days)	14,000	"Brewster's Millions" (U. A.).... (6 days)	3,000	High 5-5 "House of Rothschild".....	23,000
							Low 4-20-35 "Brewster's Millions".....	3,000
Arcadia	600	25c-50c	"The Wedding Night" (U. A.).. (6 days)	1,900	"Ruggles of Red Gap" (Para.).... (6 days-2nd week)	2,000	High 1-6 "Duck Soup"	6,500
							Low 1-27 "Women in His Life".....	400
Boyd	2,400	35c-55c	"Naughty Marietta" (MGM)..... (6 days-2nd week)	12,000	"Naughty Marietta" (MGM)..... (6 days-1st week)	22,000	High 1-6 "Little Women".....	30,000
							Low 2-23-35 "The Night Is Young".... (5 days)	6,500
Earle	2,000	25c-55c	"Hold 'Em Yale" (Para.)..... (6 days)	14,000	"Traveling Saleslady" (F. N.).... (6 days) (25c-50c)	13,500	High 4-7 "Harold Teen".....	40,000
							Low 7-21 "Cockeyed Cavaliers".....	11,000
Fox	3,000	40c-65c	"George White's 1935 Scandals"... (Fox) (6 days)	13,500	"Iron Duke" (GB Pictures)..... (6 days)	12,500	High 12-29 "Bright Eyes".....	28,500
							Low 7-28 "She Was a Lady".....	7,000
Karlton	1,000	25c-40c	"Laddie" (Radio) ..... (6 days)	2,500	"One New York Night" (MGM).. (6 days)	2,100	High 11-3 "One Night of Love".....	8,500
							Low 4-20-35 "One New York Night"..	2,100
Keith's	2,000	30c-50c	"Mississippi" (Para.) ..... (6 days)	3,200	"Private World" (Para.)..... (6 days)	3,000	High 3-3 "Carolina"	8,000
							Low 1-5-35 "Sweet Adeline".....	1,500
Stanley	3,700	35c-55c	"Go Into Your Dance" (F. N.).. (6 days plus 2 performances)	13,500	"Mississippi" (Para.) ..... (5 days-2nd week)	8,000	High 1-5-35 "Broadway Bill".....	22,000
							Low 12-29 "Behold My Wife".....	7,500
Stanton	1,700	30c-50c	"McFadden's Flats" (Para.)..... (6 days)	5,000	"Case of the Curious Bride"..... (F.N.) (6 days)	5,100	High 3-31 "The Lost Patrol".....	9,000
							Low 1-5-35 "Man Who Reclaimed His Head"	2,000
Portland, Ore.								
Blue Mouse	700	15c-25c	"The Bride of Frankenstein"..... (Univ.)	1,800	"Broadway Bill" (Col.)	1,500	.....	
Broadway	1,912	25c-40c	"The G Men" (F. N.).....	6,000	"Go Into Your Dance" (F. N.)..	8,000	High 4-7 "Wonder Bar".....	13,000
							Low 7-14 "The Circus Clown" and "I Give My Love"	3,900
Mayfair	1,700	25c-40c	"Love in Bloom" (Para.) and.... "Death Flies East" (Col.)	3,000	"McFadden's Flats" (Para.) and "Red Hot Tires" (F. N.)	3,000	High 3-2-35 "The Little Colonel".....	4,000
							Low 1-19-35 "Behold My Wife" and "Defense Rests"	1,600
Orpheum	1,700	25c-40c	"A Night at the Ritz" (W.B.) and "A Dog of Flanders" (Radio)	6,000	"Bride of Frankenstein" (Univ.)	4,000	High 12-1 "Kentucky Kernels".....	8,000
							Low 11-10 "Wednesday's Child"	3,500
Paramount	3,008	25c-40c	$10 Raise" (Fox)	9,400	"Private Worlds" (Para.).....	11,500	High 3-24 "David Harum" and "Once to Every Woman"	12,000
							Low 6-30 "Now I'll Tell" and "Springtime for Henry"	4,600
United Artists...	945	25c-40c	"Naughty Marietta" (MGM)..... (4th week)	5,000	"Naughty Marietta" (MGM)..... (3rd week)	6,000	High 4-28 "House of Rothschild".....	9,800
							Low 8-4 "Paris Interlude".....	3,700
San Francisco								
Fox	4,600	15c-40c	"It's a Small World" (Fox) and.. "Gigolette" (Radio)	8,500	"The Casino Murder Case" (MGM) and "Symphony of Living" (Invincble)	8,500	High 3-3 "Son of Kong".....	14,000
							Low 8-18 "Sin of Nora Moran" and "Along Came Sally"	4,500
Geary	1,400	40c-55c	"The Lost City" (Regal).....	2,500	.....		.....	
Golden Gate.....	2,800	25c-40c	"Star of Midnight" (Radio)..... (2nd week)	10,500	"Star of Midnight" (Radio)..... (1st week)	18,500	High 3-16-35 "Roberta"	23,000
							Low 7-7 "Cockeyed Cavaliers".....	10,200
Orpheum	3,000	15c-40c	"Bride of Frankenstein" (Univ.)..	16,000	"Mister Dynamite" (Univ.) and.. "Swell Head" (Col.)	6,500	High 6-9 "Sing and Like It".....	19,500
							Low 6-30 "Affairs of a Gentleman" and "Orders is Orders"	5,000
Paramount	2,670	25c-40c	"Naughty Marietta" (MGM).....	10,500	"George White's 1935 Scandals".. (Fox) and "The Case of the Curious Bride" (F. N.)	10,500	High 9-29 "Belle of the Nineties".....	19,000
							Low 1-20 "Four Girls in a Boat" and "Fugitive Lovers"	8,000
St. Francis	1,460	15c-55c	"Ruggles of Red Gap" (Para.)..... (4th week)	4,000	"Ruggles of Red Gap" (Para.).. (3rd week)	5,000	High 1-19-35 "The County Chairman"..	11,000
							Low 4-14 "Registered Nurse" and "Murder in Trinidad"	3,500
United Artists....	1,200	15c-55c	"Cardinal Richelieu" (U. A.).... (15c-40c)	10,000	"Our Daily Bread" (U.A.).....	6,500	High 1-6 "Roman Scandals".....	15,000
Warfield	2,700	25c-55c	"Go Into Your Dance" (F. N.)..	21,000	"Mississippi" (Para.)	21,000	Low 3-9 "Private Life of Don Juan"..	4,000
							High 12-29 "Bright Eyes"	29,600
							Low 3-31 "Gambling Lady".....	15,500
Seattle								
Blue Mouse	950	25c-55c	"Star of Midnight" (Radio).....	4,700	"Unfinished Symphony"..... (GB Pictures)	3,300	High 2-17 "Roman Scandals".....	7,500
							Low 7-7 "Tomorrow's Children.....	2,550
Fifth Avenue ...	2,500	25c-55c	"Life Begins at 40" (Fox).....	7,100	"Mississippi" (Para.) ..... (8 days)	7,200	High 4-14 "Riptide"	12,750
							Low 3-24 "Fashions of 1934".....	3,500
Liberty	1,800	15c-50c	"The Whole Town's Talking" (Col.)	6,400	"Carnival" (Col.) and..... "Death Flies East" (Col.) (9 days) (15c-35c)	4,100	High 2-16-35 "Broadway Bill" (2d week)	7,100
							Low 4-13-35 "White Lies" and "Happy Landing"	2,700
Music Box	950	25c-55c	"Gold Diggers of 1935" (F. N.)..	5,800	"Roberta" (Radio) ..... (6th week)	3,200	High 4-14 "Spitfire"	6,500
							Low 1-26-35 "Man Who Reclaimed His Head"	2,850
Orpheum	2,450	25c-50c	"Bride of Frankenstein" (Univ.)..	5,800	"Laddie" (Radio)	5,300	High 12-1 "Kentucky Kernels".....	8,400
							Low 4-21 "Two Alone" and "I Believed in You"	3,750
Paramount	3,050	25c-35c	$10 Raise" (Fox) ..... (25c-55c)	9,100	"Love in Bloom" (Para.) and.... "Time Square Lady" (MGM)	4,900	High 3-23-35 "Shadow of Doubt".....	8,700
							Low 12-8 "Peck's Bad Boy" and "Menace"	3,300
Rex	1,600	15c-25c	"Red Morning" (Radio) and..... "Once to Every Bachelor" (Liberty)	4,150	.....		.....	

J. C. Jenkins--His Colyum

Neligh, Nebraska

Dear Herald:

Did you ever meet Joe Hewitt, owner of the Lincoln theatre in Robinson, Ill., didja? Well, if you didn't, then that's just too bad.

We got a letter from Joe the other day and enclosed we found a check and instructions to send him the Herald for a couple of years. And the check was too big. Can you imagine that? Well, we would feel like a scurvy pup if we charged him too much, so we wrote him to throw that check in the furnace and send us a new one.

When Joe read our letter and found that we objected to accepting too much money, he fainted and they had to call in a horse-doctor and ring the fire bell. Joe wrote us and sent us a still larger check, but instructed us to send the Herald to R. M. Dalrymple of Oblong, Ill., also. Joe wrote us and said, "Well, for the love of Mike, I have found an honest man in the business." Joe seemed to have forgotten that there are some others besides us, the most of whom are in the exhibition end of the business such as Andy Anderson of Detroit Lakes, Minn.; Bonnie Benfield of Morris, Minn.; A. J. Longaker of Glenwood, Minn., (when he isn't telling about the fish he caught); Bert Silver of Greenville, Mich.; Walt Adams of Mason, Mich.; P. G. Este of Parker, S. D.; Bob Smith of Mission, Shine Mason of McAllen, King of Harlingen, Brady of San Boneta, all in the Rio Grande valley of Texas, and F. W. Zimmerman of San Marcos, Texas (but then we'll leave him out, without some additional proof), and there are a few out in Hollywood.

Fishing Lessons? Huh!

Joe says if we will come to Robinson to visit him again he will take us down to the Wabash river and show us how to catch fish and will give us another lesson in golf. Joe, you will please excuse us for laughing when you say you will "show us how to catch fish and play golf."

As far as teaching us how to catch fish in the Wabash river is concerned, we give it as our conviction that there isn't a fish in that mudhole large enough for bait for the kind of fish we catch, and it may be of interest to you to know that, in the matter of teaching us how to play golf, Sarazen gave that idea up soon after Heck weaned her pups.

If you have never met Joe Hewitt you "hain't never met nobody yet," and the Suckers all rejoice in the fact that the Lincoln theatre is located in Illinois, and we rejoice in the knowledge of having such a good friend as Joe Hewitt. Then, besides that, there's Fred Hinds of Whitewater, Wis.

▽

Last night our old tomcat got to discussing politics with our neighbor's tom out on top of the garage and our wife said, "I just love to hear the crooners sing."

▽

They have started to build that "Shelterbelt" here in Antelope county that the Government is working on to "bring rain" and to "break up the wind." This Shelterbelt is to be ten rods wide and seven miles long, running north and south to "break up a north wind," and all of you children who believe the earth is flat please stand up. Willie, go out doors and blow your nose.

▽

Here's one for you to figure on while the boy is changing reels.

If it takes one salaried superintendent to watch three AAA workers do one-half day's work in six weeks, how long will it take a grasshopper to walk backwards from Grindstone, S. D., to Tombstone, Ariz., during a sandstorm from Kansas? And this "hain't" no reflection on Kansas, either; New York has 'em, too.

▽

When people are broadcasting they sometimes make statements that are not strictly in line with the facts. A national chain broadcaster was recently giving the supposed biography of Josephine Roche, the lady who is now assistant secretary of the U. S. Treasury at Washington.

In his broadcast he stated that her name was Josephine "Roshay" and that she was born in Omaha, Nebraska. We are glad he gave Nebraska as her birth place, but when he singled out Omaha he picked the wrong town. The fact is that her name is Roche and it is pronounced the same as "Roach" and not "Roshay," and the fact also is that she was born in Neligh, Nebraska (our home town, where a lot of good people were born).

She was born in the upstairs part of the Neligh Bank, which bank was conducted by the firm of Roche, Anderson, Hall and Ray, and at the early age of five her parents moved to Omaha, where her father, John J. Roche, operated the Omaha Cattle Loan Company for a while and afterwards moved to Denver, Colorado, where he was superintendent of the Rocky Mountain Fuel Company. It was here that Miss Roche received her national publicity by having something to do with the Denver police force, and her exceptional ability is largely responsible for her appointment to the U. S. Treasury. Her mother's maiden name was Aspinwall and her grandmother's name was Prudence Aspinwall and her grandfather's name was J. C. Aspinwall and he was a Methodist preacher and lived one time at or near Darlington or Argyle, Wisconsin. Josephine is a bright girl but she isn't the only bright girl Neligh has produced. We know, for we have held a lot of 'em on our knee and fed 'em lollypops.

▽

Didn't Get the Idea, Though

A Neligh boy has been appointed superintendent of that "Shelterbelt" that the Government is going to build across Nebraska and other states "to bring rain" and "to break up the wind." We are glad to know that this boy got the appointment because he is a mighty fine chap, and we are glad to know also that this idea of bringing rain and breaking up the wind did not spring from the brain of a Neligh man but rather from the "Brain Trust" back east where the springing is good. We have been connected with a lot of fool things in our time but—

▽

Last night we went down to the Moon theatre to see Shirley Temple and Jimmy Dunn in "Bright Eyes" for the third or fourth time, and doggone the luck, we wish we could tell you about this picture, but we can't do it. When Shirley's mother (Lois Wilson) was run over and killed by an auto, and when Jimmy took little Shirley up in his plane and told her about her mother going to heaven to see her papa, you will hear a lot of sobs and there won't be a dry eye in the audience, and then when "Uncle Ned" got his dander up and laid down the law, face up, so everybody could understand him, you will want to grab him around the neck and say "Bully for you, old man." Well, anyhow, if you haven't already played it, which the most of you probably have, go and get that picture before you do another thing.

▽

Music That Drowns Dialogue

Being from Nebraska, it is, of course, none of our business, we realize that, but when we try to hear the dialogue in a picture that is almost entirely drowned out by some jazz orchestra playing in the wings, it inclines us to use some pretty harsh language. We have seen some pretty good pictures almost ruined by some pretty dam-poor music.

▽

There is one thing that is very commendable about a jazz orchestra. They may not all commence at once but they all quit at the same time. Sometimes the crooner has to sing all by himself.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

Westinghouse Names Board

At the annual stockholders' meeting of Westinghouse Electric and Manufacturing Company recently, Winthrop W. Aldrich, H. B. Rust and Samuel M. Vauclain were re-elected to the board of directors and John L. Hall, Boston lawyer, was elected to the board.

Stevensons Take Theatre

Don R. and A. G. Stevenson, operating the Star theatre, Williamson, N. Y., have taken over the Pullman in Rochester, closed for seven years. The house has been renovated and the name changed to Hollywood.

Allied Seating Moves

Allied Seating Corporation, of which B. Jufe is president, has removed its offices to larger quarters at 341 West 44th street, New York.

Neilan Signed by Fox

Marshall Neilan has been signed by Fox to direct the new Jane Withers picture, as yet untitled.

THEATRE NEWS

Springer and Cocalis, New York circuit, has acquired the Roosevelt, in Beacon, N. Y., its third house in the town, and is completing the Tribune and Court in New York, both being 600-seat houses. The circuit plans two others in the city, one of 1,200 seats, the other 1,400 seats. Three have been purchased in New Jersey.

Harry Brandt, New York circuit head, has taken over the Colony, Jackson Heights, L. I., and another in the Bronx.

R. H. Clemons plans a 1,400-seat house in Lake Charles, La., and others in Crowley and Lafayette, La.

The Gregory Circuit of Chicago, operating in Indiana, Illinois and Wisconsin, has leased the Mueller and Jefferson at Jefferson City, Mo.

In Whitman, Mass., Ralph Snider has sold the Empire to George Husson. The Pastime in Marlboro has been sold to Arnold Berger by William Preston. The Satuit in Scituate has been re-seated.

The Lyric in White River Junction, Vt., part of the Allard Graves circuit, was re-opened last week.

Joseph Rosenzweig and Benjamin Meyer have organized Rosemay Theatre Corporation and acquired the Empress in New York from Sol Saphir.

Warner has taken over the Elwood, 780-seat Newark house, from Levine Brothers.

Rugoff and Becker, in association with the Century Circuit, has taken over the Surf at Coney Island, N. Y., seating 1,270.

Nelson and Renner has taken over the Fortway, Brooklyn, bringing its total to seven houses. The house seats 2,300.

Walter Reade, metropolitan area circuit operator, has purchased the Strand, Red Bank, N. J., from F. C. Connover.

Rosenzweig and Katz are erecting a new New York theatre in upper Manhattan and another in the Bronx.

M. Stenberg is building a new theatre in the Bronx.

William Youngclaus has opened his second in Grand Island, Neb., the Empress.

Thomas D. Moule has taken over the Plaza in East Jefferson, Mich., from Julius Fischer, an 800-seat house.

Joe Barcelona, operating the Tivoli in Baton Rogue, La., plans two others there shortly.

Al Steffes plans to open the Shubert in Minneapolis, under the name of the Alwin. The house has been redecorated.

The Redwood Building in Asheville, N. C., is being remodeled to house the Publix-Bamford, new $75,000 theatre. The house will seat 1,400.

Sheriff Connelly has opened a new $25,000 house in Ganley Bridge, W. Va., and leased it to Shanklin & MacQueen.

A. Martini has entered a partnership with the Interstate Circuit of Dallas, by which his three houses, the Martini, Key and Dixie, have become units in the circuit.

A new 1,800-seat house is to be erected in Dearborn, Mich., for Joseph Stoia, owner of the Midway.

H. Sloan is building a new theatre, of 1,200 seats, in Detroit.

Dan Weinberg, operating in Lynchbury, Va., has acquired a new colored house in the city. It will be known as the Harrison in honor of the late Richard B. Harrison, star of "The Green Pastures."

Jeff Williams plans a new theatre in East Detroit, to seat 600. Mr. Williams operates the Roseville at Roseville, Mich.

Alabama Theatres, Inc., of which R. B. Wilby is a director, have taken over the Dexter and Tivoli, formerly owned by M. S. Katz and Ike Katz at Montgomery, Ala.

The Gem Theatre Company, operators of houses at Norman and Chickasha, Okla., have opened a new house at Guthrie.

The John Hamrick Circuit has dropped the Oriental in Portland, Ore., which was taken over by Evergreen Theatres Circuit.

The Albany Theatre has been erected at Albany, Cal., for Phil A. Frease, with William Brock as manager.

The Opera House, Columbus, Miss., theatre, is being razed for a new theatre, which will have a seating capacity of 780, and will open within two months.

John Danz has added another house to his Sterling Theatres Circuit in Seattle, taking a lease on the former Pantages theatre, and renaming it the New Rex Theatre. Nick Allermand is manager.

The Capitol, 3,400-seat Detroit house, is to be opened shortly by interests operating the Tower in Kansas City, understood part of an expansion program. A corporation is to be formed to operate the Capitol by William Reinke and S. Bernard Joffee of Kansas City and Nate Block of St. Joseph, Mo.

Commonwealth Theatres, of which C. A. Schultz is president, has effected long term leases for the Lee, Clinton, Mo., and Plaza, Trenton, Mo., taking the properties over from Lee Jones and Lenhart Bros. The Lenharts will remain as managers.

Work has started on a new theatre in Vallejo, Cal., for William and George Guhl and Mrs. H. L. Freudenberg. The tentative date set for opening is September 1.

J. D. Hoestra will open a new theatre in Red Bluff, Cal., about May 1.

William Peck, who has been managing the Playhouse theatre at Atassadero, Cal., has purchased the house.

John Triguerio and J. J. Perry, who have operated houses in the Coast district north of San Francisco, will open a house at Garberville.

A. W. Freudentahl has purchased the Fulton theatre, Oakland, Cal., from B. W. Smith.

Elmer S. Kaeck has purchased the Royal theatre, Oakland, Cal., from John and Elise R. Cooper.

The Hunter theatre at Elko, Nev., has been acquired by the Huish Theatre Enterprises.

Extensive alterations are planned for the Reno theatre, Reno, Nev.

SHORT PRODUCT PLAYING BROADWAY

Week of April 27

ASTOR

South Seasickness ..... RKO Radio

MAYFAIR

Little Black Sambo..... Celebrity
Old Sawbones ..... Columbia
Screen Snapshots No. 8.... Columbia

MUSIC HALL

The Robber Kitten..... United Artists

PARAMOUNT

The Kids in the Shoe..... Paramount
Melody Magic ..... Paramount
Animal Intelligence ..... Paramount

RIALTO

Fish from Hell..... Marine

RIVOLI

Mickey's Kangaroo ..... United Artists

ROXY

Mickey's Man Friday..... United Artists
Only the Brave..... Educational

STRAND

What, No Men?..... Vitaphone

TRAVELERS

W. Ray Johnston, president of Republic Pictures Corp., left New York by plane for a trip to branch offices in Kansas City, Minneapolis and Los Angeles.

Darryl Zanuck, production chief of 20th Century Pictures, left Hollywood for his projected hunting expedition in Alaska.

Betty Furness arrived in New York for a holiday.

Sammy Cohen, United Artists foreign publicity director, sailed for England.

John Herrmann, Paramount newsreel cameraman with the Byrd Expedition in Little America, left Hollywood on the *U.S.S. Minneapolis* to cover fleet maneuvers at Dutch Harbor, Alaska.

George Mann, head of the Redwood Circuit of Oregon, is in New York.

Virginia Cherrill left for England to make a picture.

Harry Brand is vacationing in Panama.

Edward Rowley and Harold Robb of the R. & R. Circuit, Texas, arrived in New York.

Orry-Kelly, Warner studio stylist, returned to Hollywood after a three-week New York vacation.

Ben Rosenberg of National Screen returned to New York from a three-week tour of the West and Midwest.

Hal Roach is back in Hollywood.

Harvey Buchanan, Paramount partner in Superior, Wis., sailed on the *Europa* for a four-week tour of the Continent and England.

Sam Marx, head of MGM's studio scenario department, is in New York.

Gary Cooper, Mary Boland, Kitty Carlisle and Herb Willliams all left New York to report back to work at the Paramount studios.

Louis Hyman, personal representative for Sol Lesser, is touring Fox exchanges.

Helen Ferguson, West Coast publicist, is in New York.

Robert F. Sisk is in New York from Hollywood.

John Hay Whitney arrived in New York by plane from the Coast.

Al Dubin and Harry Warren, Warner song writers, left for Hollywood after a brief New York vacation.

Clifton Webb, stage star, left New York for the MGM studios.

Sam Eckman, MGM's English head, is making many trips around the country.

James A. Fitzpatrick sailed from New York for Europe.

Arthur Hornblow, Jr., is in New York.

Neil Agnew, Paramount sales executive, plans to return to the home office from Honolulu this week.

Betty Goldsmith, new secretary to Samuel Goldwyn, arrived in Hollywood.

Eddie Cantor and Nick Parke left New York for Hollywood.

Fay Wray arrived in New York from England where she made a film for GB Productions.

George W. Weeks, sales manager for GB in America, is back in New York after a brief journey to Philadelphia.

Harry E. Nichols, field representative of *Quigley Publications*, left New York for the Middlewest.

Heywood-Wakefield Loss Cut

Heywood-Wakefield Company, manufacturer of theatre chairs, with its subsidiaries, reports a net loss of $96,256 for the quarter ended March 31, 1935, after depreciation. This compares with a net loss of $115,100 for the same period last year.

The company has moved its general offices from Boston to Gardner, Mass. The showroom will be maintained in Boston.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

PLAN FOR EMPLOYMENT

If an able theatreman of years' standing is let out, for one of a number of reasons, what is to be done to find him new employment so that the industry will continue to benefit from his experience, initiative and effort?

The question is brought up by the perusal of applications from a number of seasoned but unemployed theatremen seeking work—manpower which should not be allowed to go to waste.

Replacing a less than tophole manager with another who is expected to do a better job is not the perfect answer. The problem concerns itself with finding ways and means to utilize the services of the unattached veteran but not at the expense of a brother theatreman.

A possible solution which at least merits discussion has been offered for consideration by one of these applicants—a plan aimed to turn in extra grosses and in the beginning at least enough to pay the added salaries and expenses incurred.

It is proposed that, to start, circuits put these experienced showmen on their payrolls in the proportion of one man to, say, ten houses to do nothing else but act in an advisory capacity under proper supervision to the theatres they service.

The added hand is not to hold any executive position. He is to function under the district or division chief, and, stresses the proposer of the plan, ***is not to take over any duties of the individual manager,*** but because of his long experience and general savvy is expected to pull something out of the bag when called upon.

The cost by the proposer's figures should come to no more than $1.25 per theatre per day on the basis of ten houses to one man. It is expected that this expenditure will be covered by the extra take at the box office through such added co-operation.

The success of any such plan would of course depend upon actual performance and upon the tact, discretion, good judgment and cooperation of all parties concerned. Were it emphasized that the seasoned showman was on hand only to aid the individual manager and not eventually to replace him, then the proposal might be a good one and of value.

It is presented for the consideration of executives seeking some way to raise the average grosses and the general standard of showmanship in their theatres.

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The Acoustical Society of America meeting in annual convention announces that sound in the theatre can be as easily and efficiently controlled as the lighting system. Managers are praying that this control includes hushing down of loud talkers, audible gum chewers and popcorn eaters.

LEADERS OF TOMORROW

As a source of manpower, the Quigley Awards project has proven its worth according to the promotions already made from the ranks of theatremen listed among the plaque winners. That this same source may be responsible for future industry leaders is indicated by Gene Curtis, who writes:

"In glancing through some back numbers of Motion Picture Herald, *I ran across the issue showing the pictures of all the 1934 Quigley Award winners, and was impressed by the fact that most of the men looked so young. This might suggest that the Quigley Awards are bringing to light the new showmen of today who will be the leaders of tomorrow."*

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THE HELPING HAND

They're still paying dividends to showmen smart enough to offer their theatres for the advancement of worthwhile community projects. For instance, J. D. L'Esperance of the Fox Florence, Los Angeles, and Merrill F. Hanna, of the Hollywood, Detroit.

With the completion of a new newspaper building in Los Angeles, L'Esperance made available the facilities of his house for the dedication ceremonies. The daily went to town in return and of course the future is very promising for any publicity projects inaugurated by the theatre.

The burning of Detroit's largest high school some weeks ago gave Hanna an opportunity to crash the front pages by wiring the Board of Education offering the Hollywood for "any meetings of the student body that will assist in this emergency," a tender that was deeply appreciated by hundreds of students and their families.

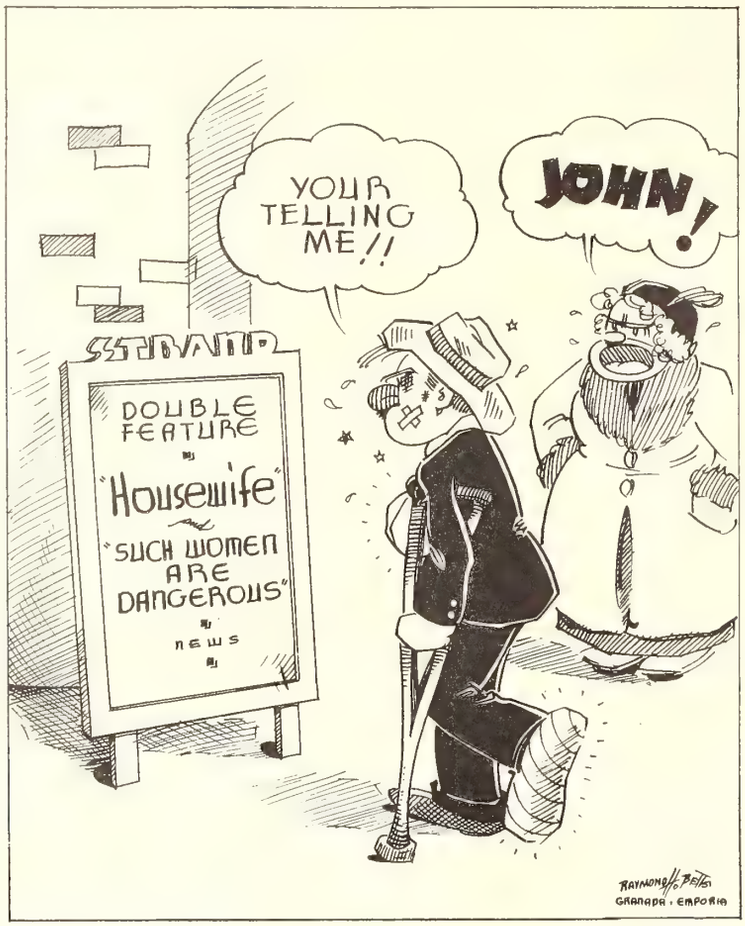
These instances are just two of the many frequently reported by Round Tablers who have learned that the helping hand very often helps the box office.

▽ ▽ ▽

Associated Press reports strenuous objections voiced by a member of the British Parliament in the House of Commons agin' the uniforms worn by the house staff at the Carlton, in London, as atmosphere on "Lives of a Bengal Lancer". My, my, his Lordship should get a load of Louie Charninsky.

A. Mike Vogel

SHOWMEN'S LOBBY LAFFS



The creator of this cartoon is Raymond Betts, Granada Theatre, Emporia, Kan.

Paramount Offers Enlargement Service

Rodney Bush, maestro of those snappy Paramount press books, reports a new Paramount service that sounds as if it will receive a ready welcome in the field. Starting with Four Hours to Kill and Stolen Harmony, the press books on these attractions offer enlargements of any Paramount still, or any portion of a still. It's done this way:

Manager squares off in pencil on the back of the still selected the exact photographic matter to be enlarged. Still is forwarded to Paramount exchange and about two-day service plus mailing time to New York and back is indicated. Prices are in keeping, starting at two dollars for a 20 by 30, sizes going up to 40 by 60.



ATMOSPHERIC FRONT. Note the use of animation on New York Strand front for "Black Fury" with miners' lamps on caps of cutout figures flashing on and off.

Arthur Host to Premier At Sweet Music Preview

Welcomed to the membership is Jack Arthur, famed skipper of the Imperial, Toronto, who sent in his first instalment of his dues with a rousing campaign on the opening of Sweet Music.

Good sendoff was given the advance with a preview and reception arranged by Warner exploiteer, Laura Elston, to Canadian Premier Hepburn, Cabinet members and the press, followed by special reviews and good mentions in all society columns. Radio buildups were numerous, including a 15-minute broadcast in which Arthur was interviewed by well known commentator on the highlights of the picture.

Leading department store gave main street window to radio displays plugging Vallee, sheet music and music departments and shops also cooperating with similar displays plus other helpful publicity.

Front Sells He-Man Role

Flash front was deliberately aimed to get away from the usual Vallee character and to plant what Jack calls his new he-man personality wherein the star clowns and troupes capably in addition to his singing. Band angle and other stars were not neglected.

Advance lobby contained a lot of stills in flasher shadow boxes, and also framed in colored, gold and silver flitter. Hit songs and comedy slants were sold strongly in the same manner.

Selling Rudy away from his megaphone might also be given consideration by showmen, especially in those spots where there is objection to the crooner type of singer.

Tilts Month's Gross With Memory Contest

Forty-four merchants of his neighborhood association contributing $700 to help put over a Greater Show Month with a Movie Memory Contest was the score rolled up by Manager Jack Newkirk, of Loew's Granada, Cleveland.

Prizes amounting to $200 were given—100, 50, 25, and five additional of five dollars each—to those turning in correct lists of 44 stars and the titles of the last two pictures in which each star appeared. For this purpose, individual stills of stars were placed in each of the 44 stores, necessitating personal visits to store by contestants.

Merchants availed themselves of this by plugging daily or weekly specials around the display of the stills. Store windows carried streamers and theatre cards for further buildup. Shields for the contest and the "show month" were hung up on all telegraph poles in the community.

All stores distributed folded entry blanks, containing 44 spaces for name of star and pictures with merchant's name above, rules and store plugs printed on back fold. Costumed girls (see photo) also passed out the entry blanks on the streets. Double and single trucks in neighborhood papers were run, downtown dailies also publishing Newkirk's February celebration.

Theatre of course was appropriately decorated to plug the entire month, three and one sheets in the lobby carrying all details of contest and names of participating stores. During the drive frequent mention was made in regular house ads.

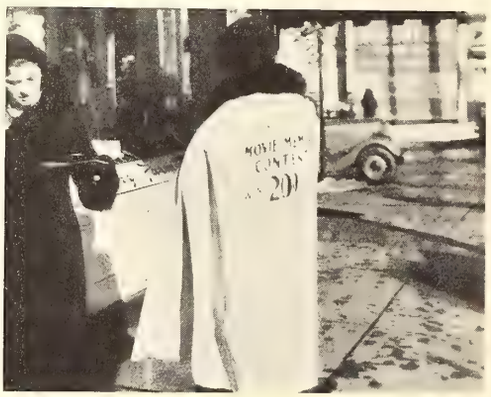
Added to the drive was Newkirk's exploitation on the "greater month" bookings, all in all turning in what he reports the biggest month's business in two years and much extra business done by 90 per cent of the cooperating business men.

Make 1935 Your Award Year

Glass Puts on Limb Gag For Sweet Music

A stunt that rang the gong for Fred Glass, Fox, McCook, Neb., was a beautiful leg contest for Sweet Music with stocking manufacturer. Living models displayed the hose and Fred reports he packed them in receiving plenty of newspaper breaks and merchants carrying hose plugged contest.

Another gag Fred uses is the old imprinted napkin, but with a trick fold, so that when opened the copy cannot be read, and the curious must fold it together to get the message.



Newkirk's Memory Contest Girl Bally

Best Baby Smiles Bring Baby Bonds

With the announcement of the government's new baby bonds, Les Pollock of Loew's, Rochester, N. Y., conceived the idea of tying in the new government security to a "kiddie smiles of '35" contest, to be sponsored by the local *Journal American* and the theatre through its Rochester news reel. Daily enthusiastically cooperated.

Contest ran a month with following prizes of baby bonds in denominations of $100 for first; $50, second; $50, third; fourth to ninth, $25 each. Prizes were given for the best "smile pictures"—most captivating with the most human interest appeal. Photos of children from six months to seven years of age in the territory served by the paper were eligible for the awards.

Each week of the drive paper ran two full pages of photos submitted during that period, from which the judges selected six of the entrants to be photographed for the theatre weekly newsreel. Public was invited to aid judges in these selections by voting for the babies through ballots printed each Sunday in the cooperating paper, which also ran registration blank daily, these to be filled out and pasted on back of photos.

Unusual indeed was the amount of publicity run by the *Journal* to plug the stunt. Though the actual contest ran for four weeks, the paper went to town ahead and in announcing the winners, with the theatre mentioned in every piece of copy, in display ads and other breaks for six weeks.

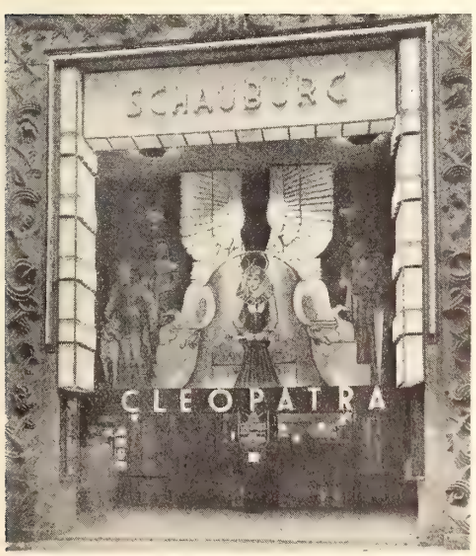
Les says the stunt was purely a good will promotional tieup and as such it certainly proved a pip of a builder-upper.

Make 1935 Your Award Year

Drissel Exhibits Posters

The only local theatre man with an exhibit in the Wilmington Art Show was Roscoe Drissel, Loew's Parkway, who showed five Naughty Marietta posters which caused much favorable comment. Another stunt Roscoe is pulling is to invite outstanding players on the Wilmington and City Baseball League as guests of the theatre.

Make 1935 our Award Year



COLOGNE FRONT. In the modern manner is this smart treatment of "Cleopatra" at the Schauburg Theatre, in Cologne, Germany, by Wilhelm Fink, owner-manager.



MEAKIN SHOWS HOW. To give patrons an advance closeup of Astaire's footwork in "Roberta," Hardie Meakin, RKO Keith's, Washington, planted cut out figures around his box office of the dancer in action. Stunt was adapted from same idea run in the Sunday roto sections of the Capital city newspapers.

Lamm Suggests Tieups For Mother's Day

From Louie Lamm, Palace, Lorain, Ohio, a five-way campaign on "Mother's Day," which he has already set for May 12, composed mainly of the stunts he used last year and found very effective. Louie says the ideas were costless and recommends them for use in other spots. Here they are:

First, local paper cooperated on finding oldest local mothers who registered at theatre and were interviewed in advance besides being guested at theatre on Mother's Day.

Second, photographer took picture of oldest mother for display in his window and for possible advance flash in theatre lobby.

Third, florist came in on the idea by making up beautiful bouquet to be delivered oldest mother on morning of "day."

Fourth, automobile dealer furnished new model and chauffeur to transport oldest mother and family from home to photographer and to theatre.

And finally, at the theatre on Mother's Day, program was arranged for a five-minute period at which time Louie made a speech honoring all mothers of his city through the honored guest. Then followed presentation of the photo and flowers, donors being mentioned.

Make 1935 Your Award Year

Dearth's Classified Ad Contest

Cash and ticket prizes were awarded by Lloyd Dearth, Capitol, Vancouver, on his Copperfield date on a classified ad contest, paper listing ten questions daily such as "who sells Rattlesnake oil?" "Who should you see if your feet hurt?" etc., etc. Winning answers were hung on large easel and displayed in lobby during contest.

Walsh Donates Stamps For Booster Drive

The civic fathers of Peekskill, N. Y., have inaugurated a campaign to sell the community and its surrounding area. To help the drive George Walsh, president, Netco Theatres, operating the local Paramount, has donated 10,000 stamps carrying boost copy to the Peekskill Merchants' Association.

Stamps, one inch square and gummed, are being used by members on all outgoing mail, and George was given a bow for cooperation by the local papers.

Make 1935 Your Award Year

Black's Living Setpiece

Harry Black, Poli Palace, New Haven, Conn., forwards us photo of his "living lobby set piece" for Naughty Marietta. Girls obtained from local conservatory plugged hits from the pictures.



Black's Marietta Living Setpiece

Esberg Ballys with Bridal Couple on Wedding Night

Art Esberg, Aztec, San Antonio, reports tying traffic in knots on Wedding Night for which he dressed usher and usherette in bridal attire (see photo) and had them tour the city. Couple dropped small cards to which artificial flowers were attached, copy reading "all set for Wedding Night with Cooper and Sten."

Beauty salon distributed imprinted heralds for Folies Bergere, placed co-op ad in dailies and arranged attractive window display. Hat stores ushered in the straw hat season with windows featuring scene stills on Chevalier, and street bally consisted of two boys carrying oversized hats.

Make 1935 Your Award Year

Hamilton's Floral Lobby

An Easter tieup was arranged by B. B. Hamilton, Palace, Norwich, Conn., with local florist who, for credit card, donated lobby display (see photo) of seasoned flowers. Bob says on Easter morning the flowers will be taken to the state hospital for distribution among patients.

Make 1935 Your Award Year

Simmons Co-Op Page Includes Gable Contest

A co-op page that also got a front-page story was engineered by Tom Simmons, Dunlap Theatre, Clarksville, Ark., on Lives of a Bengal Lancer in tieup with theatre on a Gary Cooper jig-saw puzzle contest. Prizes were offered to those submitting the neatest solutions accompanied by essays on "my favorite Clarksville merchant and why," using only those merchants whose names appeared in the co-op ad. Each ad carried part of cut of Cooper's face and body, which when put together completed the puzzle.

Tom issues a neat monthly program, varying in color each issue and carrying highlight plugs of coming attractions.

Make 1935 Your Award Year

Schlaifer Turns M. C. Over Radio Broadcast

Charlie Schlaifer, advertising manager Blank Theatres, Omaha, turned M. C. the other night when he stepped into a breach and broadcast Bill Hogan on a recent appearance. Charlie apparently has one of those mellifluous voices that "comes over" well.

When Topsy, not one of the Duncan sisters, but a pachyderm, was on the bill at the Paramount, Schlaifer had him bannered and put to work on the streets selling newspapers, stunt and photo breaking the dailies.

Make 1935 Your Award Year

Rotsky Puts Over Extensive Campaign for Mickey Mouse

Taking advantage of the tie-up the Kolynos people have on Mickey Mouse, George Rotsky, Palace, Montreal, put on an extensive campaign for his Mickey's Man Friday short. Drug and five and tens gave over windows displays and counters carried cards with theatre plug and cut of the well known rodent offering a Mickey Mouse book with each purchase of the toothpaste. George also took advantage of the manufacturer's daily broadcast to get in theatre mention.



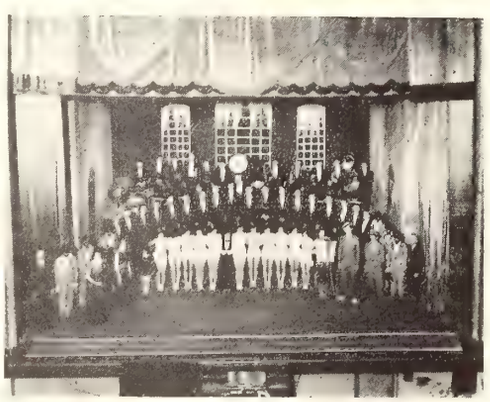
Esberg's Wedding Nite Bridal Couple



Hamilton's Lobby Floral Display



Pollock's Reckless Street Bally



Trewhela and Minstrel Show Chorus

On One More Spring, a promoted tropical fish exhibition, was held on the mezzanine with attendant on duty to answer all questions. For After Office Hours George promoted a co-op page from merchants supplying materials used in the remodeling of the theatre, all ads tying in with picture.

Early Wedding Poses Aid Furst's Showing

Manager Harry Furst, Palace, Lawrence, Mass., reports a humorous twist in Ruggles of Red Gap publicity when he tied up with leading daily for old wedding photos. Paper ran cut of stars in wedding attire, as illustration of what was expected from entrants.

Readers were invited to search their family albums, trunks, attics, etc., for old-fashioned bridal snaps, and the one submitting the best to theatre box office was given cash award of $5. Each owner of next 10 best received pair of guest tickets.

Story plugged date and theatre, mentioning entire cast.

Make 1935 Your Award Year

School Ties in With Dworski For Grand Old Girl Date

For his engagement of Grand Old Girl, Bill Dworski, Madison, Mansfield, Ohio, tied in with the PTA on a benefit ticket selling campaign. School paper and dailies gave the stunt good breaks tying in the opening with the celebration of the school teachers' association.

Contests were arranged in classes with children vieing to sell greatest number of tickets and Bill put on a poster contest, awarding prizes to school children turning in the best poster advertising on the picture. The high-school band appeared on the stage and Bill reports satisfactory results for himself and the teachers' organization.

Make 1935 Your Award Year

Pollock's Street Ballys

Les Pollock, Loew's Rochester, Rochester, N. Y., used a couple of street ballys on Reckless, one of which was a tie-up with towing station, bannered truck (see photo) pulling a wrecked car. Another stunt was four bannered girls on roller skates.

Make 1935 Your Award Year

Ableson Hands Out Do Re Mi

A neat card was distributed by Art Ableson, Roxy Theatre, Glasgow, Mont., for Naughty Marietta attached to which was a new penny with copy "this penny brings you a fortune—a fortune in entertainment," etc. Cut of MacDonald was also used and small visiting cards carrying Arts' name were handed out with "hope to see you at the Grand Opening" written across the front.

Make 1935 Your Award Year

Kiwanis Holds Minstrel Show at Trewhela's House

Whatever the local movement may be, Johnny Trewhela, Judith Theatre, Lewistown, Mont., is one of the smart showmen to realize the value of getting in on it, so when Kiwanis put on a minstrel show it was held at the theatre with Johnny acting as end man and singing "No, No, a Thousand Times No" with his own embellishments. Accompanying photo shows the chorus with local minister (who officiated at the organ) to the left and our Round Tabler next to him in black face.

Group of high school girls did a specialty dance, dance school sent along a few of their child prodigies, and stunt which was plugged through the Kiwanis and schools, received front-page publicity.

Charninsky Entertains Our Gang Child Star

When Louis Charninsky, Capitol, Dallas, Texas, discovered that little Jackie White of Gang comedy fame was a visitor in town, he immediately booked in one of the comedies, invited the little lady to attend and had his picture taken with her (see photo), which broke in the local dailies.

Louie also defies anyone to top his latest "atmospheric" stunt pulled for the Mystery of Edwin Drood on which he and his staff posed for local artist who made death masks of their faces. These were displayed ahead and during engagement of picture, causing considerable comment and publicity breaks.

Make 1935 Your Award Year

Thames Enters Roberta Float

Jimmy Thames, Ritz Theatre, Corpus Christi, Texas, tied in on an Agricultural and Industrial Exposition parade in his town by entering his mighty attractive Roberta float (see photo), which was later used for his street bally. Jimmy gives credit to Tommy Craig for the art work.

Make 1935 Your Award Year

Arehart Gets Breaks With Contest and Co-Op Ads

E. A. Arehart, Princess, Odeboldt, Iowa, reports having put over the first Chevvie tieup on Whole Town's Talking with dealer paying for all ads and offering theatre tickets as prizes for best essays. Dealer also offered free tickets to all owners of that make car, designating the night as "Chevrolet Night."

Make 1935 Your Award Year

Vogel Hands Out Rice On Wedding Night

Small imprinted envelopes, each containing handful of rice, were distributed by Cecil Vogel, Loew's State, Memphis, on Wedding Night. Stickers were placed on match boxes and given out in hotels and cigar stands. Playlet was broadcast and tickets given in contest to those naming players who co-starred with Cooper or Sten in their last three pictures. Furniture store distributed photos of Gable and gave picture mention over their broadcast.

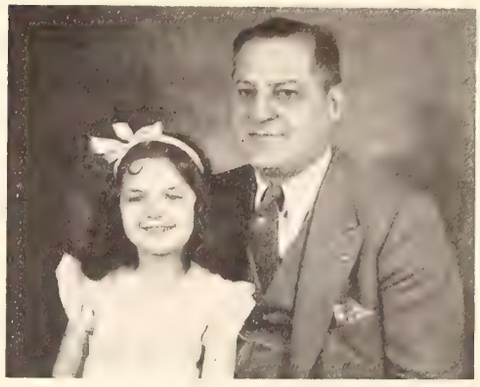
Make 1935 Your Award Year

Simons Stages Roberta Fashion Show in Lobby

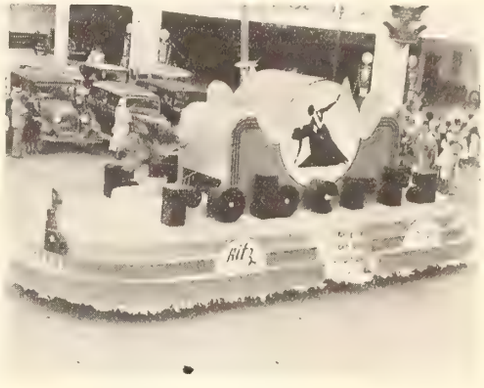
The fact that his leading department store did not sell the Roberta gowns to make possible the fashion show tieup on the picture did not deter Jack Simons, Poli, Hartford, who used some powerful salesmanship in persuading the store heads to stock the dresses for this special occasion. The show was held at the theatre, where Jack erected a small platform in center of lobby, models parading down stairs from mezzanine to platform and back up stairs on other side. Orthophone played hits from picture during parade of mannequins and store plugged show in ads and window displays.

Beauty shop featured Roberta hairdress and used scene stills under glass top of all manicuring tables. Heralds were distributed to all employees of large insurance company and passes were given to the presidents of five girls' clubs in the organization.

Another gag Jack used was to purchase



Charninsky and Our Gang Star



Thames' Attractive Roberta Float



Corbin's West Point Street Bally



Lamm's Roberta Lobby Display

50 purses in the five and ten in each of which was placed a typewritten card reading "Please tell 25 of your friends of your good fortune in finding a Roberta purse, then return the purse to the Poli and receive your pass to see the picture." These purses were dropped in stores, on streets and in office buildings with excellent results.

Dairy Ties Up With Davis For Little Colonel

Before Walter Davis left the Orpheum in Ft. William, Ontario, for the Capitol in Regina, Sask., he effected a tieup with local dairy on Little Colonel that was really an eye-catcher. Using red ink on white stock, stickers were pasted on the inside of milk bottles, covered with waterproof glue, filled with milk, and placed on soda fountains and cafe counters. Copy on sticker contained cut of Shirley and read "Kiddies, drink your milk and then come to see me."

Red telephone hangers with Shirley's picture and "hello, everybody" copy were generously distributed about town and Davis reports the two stunts clicked very well for him.

Make 1935 Your Award Year

Army Corps Cooperates With Corbin on West Point

Tying in with the U. S. Army Aid Corps at Selfridge Field in Michigan, Bob Corbin, United Artists Theatre, Detroit for West Point of the Air secured a plane (see photo) that was planted in one of the parks with 24-hour guard of soldiers who invited onlookers into plane, and also gave spiel on picture. Army also supplied material for lobby display and air corps maneuvered over city. Class of flying cadets attended opening night.

Make 1935 Your Award Year

Circularizes Farmers For Our Daily Bread

Terry McCary, Palace, Corsicana, Texas, sent letters addressed to "Mr. and Mrs. Farmer" announcing the Daily Bread opening and giving highlights of the picture. Oversized special cardboard invitations were issued with copy "a big ticket for a big picture" and marked "void if folded" created much comment. Dr. Copeland's rave review was run in dailies, together with comments from local critics.

Make 1935 Your Award Year

Students Broadcast After Office Hours for Flex

On his After Office Hours date, J. F. Flex, Loew's, Akron, Ohio, arranged for dramatic class from university to do fifteen minute radio script in return for which students were invited to see the film opening night.

Typewriter agency devoted window to display of machines and scene stills, telephone company planted still in window showing Gable talking at 'phone and dress shop used photos of Constance Bennett in gowns she wore in picture.

Make 1935 Your Award Year

Dress Shop Ties In With Lamm on Roberta Date

Through tieup with local fashion shop, Louie Lamm, Palace, Lorain, Ohio, on Roberta secured some snappy Spring ensembles which, together with credit cards, were displayed in his lobby (see photo). Gaily colored green heralds with cuts of Astaire, Dunne and Rogers were distributed and dress shop ad carried photo of Miss Dunne with theatre copy in one of the costumes from picture.

SOME SERVICE REMINDERS

Exhibitor-Executive Emphasizes Vital Need of Perfect Service; Lists Worthwhile Suggestions

by DICK WRIGHT

District Manager, Warner Ohio Theatres

Much has been written about "Service" and its direct reaction at the box office. Many phases of this important department in the-atre operation have been discussed time and again! Occasion-ally, however, a gen-eral airing of those little odds and ends, which we all know, but frequently forget, brings to light some definite incident that in patron relation-ship, may seem in-consequential to you at the time, but the frequent recurrence of which might undo a lot of good will you have built up! The following incident may serve as an example to illustrate this point:



DICK WRIGHT

Recently the writer was among several overnight guests of a prominent doctor in an important Ohio city. During the eve-ning the party decided to attend a showing of one of the season's important movies. Upon arriving at the theatre the doctor in-formed the doorman of his identity and the fact that he expected an important call and requested that he be called to the telephone when it came. Much to his disappointment he was informed that the theatre had no such service for physicians and that owing to the capacity crowd it would be almost impossible to grant his request.

Consequently the plans for the evening were altered. We took our refunds at the box office and left the theatre with no par-ticularly kind feeling. The next day an in-quiry of the manager disclosed the fact that his relief doorman, a newly added employee, apparently had not been informed of this particular courtesy to physicians when he received his general instructions.

Advises Frequent Checkup

The alert manager, the man who is con-stantly on his toes, makes a frequent check-up and a periodical analysis of his service staff to determine how and what methods he can use to improve his inside theatre op-eration. He holds weekly meetings and dis-cusses ways and means of serving his pa-trons. In addition to uncovering some valua-ble suggestions he builds up the co-operative morale of his staff.

At your next meeting satisfy yourself that you are doing everything possible to insure a smooth-running Service Department . . . maybe there is room for improvement! Check these little odds and ends:

1. How accurate are the program sched-ules from which your cashiers, door-men, and ushers quote the feature starting time to inquiring patrons?

2. Would a patron desirous of making a call from your pay phone find it neces-sary to go all the way to your box office for change or is the usher, stationed nearest the phone, provided with a supply of nickels?

3. Does your doorman merely fill the rou-tine post of "Ticket-taker" or does he reflect an attitude of genuine service . . . greeting patrons with a smile . . . thanking them . . . and making their entry into your theatre a pleasure?

4. If the weather is bad do your staff members report for duty a little ahead of time so that your patrons are not kept waiting outside?

5. Are aged people, cripples and blind patrons shown every courtesy and a special effort made to seat them as quickly and comfortably as possible?

6. Does the employee who is responsible for the Lost and Found Department keep a religious check on all articles turned over to him . . . informing you, your assist-ant and cashier daily of its newly added con-tents?

7. Is there a card prominently displayed in your box office giving the opening time of the theatre or do your early patrons find it necessary to inquire from other sources?

8. How efficiently did your service staff handle your last capacity crowd? Are you satisfied that every effort was made to fill "single" seats?

Take an inventory of your service staff, see whether or not you can add some new slant to make your department of distinc-tive service to your patrons!

To
ARTISTS
THEATRE MANAGERS
and All EMPLOYERS
of ACTS!

WLW and WSAI must not be used in connection with any ad-vertising of artists or attractions unless contracted for directly with The Crosley Radio Corporation Artist Bureau.

* * *

Any unauthorized use of this billing will subject users to appropriate legal action.

THE CROSLEY
RADIO CORPORATION
WLW and WSAI
Cincinnati - - Ohio



Carlson's Ruggles Ads Take Unusual Form

Following the idea and format of the Red Gap weekly as published in the period of the picture, Gus Carlson, skipper of the People's, Superior, Wis., broke out with a smart series of two-column displays on Ruggles. Ads were headed Red Gap Ga-zette, and carried cuts and explanatory cap-tions on the characters. Accompanying photo shows an example.

Gus also put on a Hollywood premier ty-ing in with his local Teachers' College for a Star Impersonation Idea, entrants made up as leading players from various studios. Front was all aglitter as "stars" arrived in a fleet of special Fords, promoted by Carl-son.

Campaign was excellently and competently executed to the extent that Charlie Win-chell, circuit ad chief, had copies made up for use of all other managers in the division.

Make 1935 Your Award Year

Uses Artist Sketches Of Dunne for Lobby

Ray Connors, RKO Palace Theatre, New York City, made excellent use of seven pen-cil sketches of Irene Dunne drawn by fa-mous illustrators on the occasion of her visit to the Annual Illustrators exhibition. Ray mounted these on easel display board (see photo) in his lobby during Roberta.



Connors' Dunne Sketches in Lobby



EFFECTIVE. Is this front cover of Joe Salmon's smart 6 x 9 four-page program on Temple. Copy reads "the folks will stand up and cheer to see the little colonel."

Make 1935 Your Award Year

Some Recent Reports On Sequoia Doings

With Sequoia National Park but 50 miles away, J. L. Pilegard, Fox, Visalia, Cal., contacted Park Superintendent Col. J. C. White, who cooperated by lending mounted animals (see photo) for lobby display. Special preview was held for local prominents, amongst whom was supreme court justice, who devoted his speech at Kiwanis following day to discussion of the picture.

Letters were sent to all scoutmasters telling them of the date. Ranger uniforms borrowed for doormen, and usherettes were dressed in boots and jeans.

In Washington, Pa.

Roy Rowe, State Theatre, tied in with schools, offering tickets to children submitting the best colored heads of Malibu and Gato. Teachers recommended picture and Washington and Jeff college paper carried preview comments by professors.

"Comment cards" with space for names and addresses were handed out through which Roy swelled the total of his mailing list considerably.

Make 1935 Your Award Year



Pilegard's Mounted Animal Sequoia Display

THEATRES AND BETTER FILMS

'Child Problem' a Study in Wilby-Kincey Theatres; Plan Explained by District Manager Roy L. Smart

The "child problem" is not a problem but a study with the Wilby-Kincey Theatres in the Carolinas, writes Roy L. Smart, district manager, reporting details of the plan which has enlisted the cooperation of civic-minded citizens and accelerated theatre good will.

The project was broken down into six groupings, as follows: Classification, advertising pressure on better films, advertising copy, bookings, swinging public opinion, and criticism.

Thus all features were classified for audience suitability, such as compilation of estimates from the Hays organization, gathered from those made up by committees of D. A. R., Federation of Women's Clubs, etc. These were published exactly as received, and newspapers induced to run them each Sunday on the coming week's pictures. Many papers welcomed this feature with editorials.

The third phase concerned advertising copy, and here the company's policy of accurate and inoffensive advertising was emphasized. Managers eliminated from all advertising anything that might offend, such as nude girl cutouts, reclining poses and all questionable copy. In extreme cases the regular paper was not used, block paper being substituted.

Suitable Shorts Booked

In bookings, care was taken to book suitable short subjects with family pictures. The idea was also applied to trailers so that those containing sophisticated scenes and used currently with family pictures were edited.

Instant cooperation was won from parents and fair-minded citizens, as the estimates plainly described each picture. As Mr. Smart says, "it stripped from the professional reformer the old argument that a patron could never foretell the true nature of a picture and politely reminded parents that entertainment for children should be selective." Further, cooperation from the schools was encouraging.

Estimates were mailed to community leaders desiring them, and school heads and libraries placed on the mailing list. Parents were advised in case of doubt to obtain classifications from the local theatre manager, and many letters were sent to each town outlining to influential citizens the idea of publishing the estimates.

Different Trailers Used

Classification trailers were extended to the screen with trailer copy as follows: "This picture is recommended for adults; children will neither understand nor enjoy it." and "This attraction is recommended for everybody—bring the children."

Next in the campaign was to place advertising pressure on better films to increase attendance on this type of attraction. Advertising budgets on certain pictures were increased while on others the budget was held down but sales efforts increased through inexpensive methods such as screenings, endorsements and booster campaigns.

To swing public opinion, managers arranged conferences with editors in which problems were frankly and fully discussed, including the dearth of patrons at the very kind of picture for which newspapers were clamoring. Editors were impressed with the necessity of educating the public to attend this type of feature. Following these conferences, many excellent editorials appeared.

The encouragement idea was laid before teachers, ministers, club women, better film committees, etc., requesting specific plugs on particular attractions. These endorsements, carefully worded to emphasize the entertainment value, were published in newspapers, carried in trailer and lobby advertising. Special newspaper stories aimed particularly at non-patrons were published.

Asks for Opinions

After the campaign had been running for a number of months, personal letters were sent to editors, ministers, teachers and critics. To these letters were attached lists of new pictures and clippings on the improvement in product. The letters frankly asked for comment on the situation. Each person addressed was asked for an expression on the change made in the tone of motion pictures generally. Suggestions for further improvement were solicited.

"We believed," said Smart, "that this letter would appeal to fair-minded citizens. In the case of the professional critic, it served to require him to point out a better means of improvement. To the sincere critic it showed proof of real progress. From these letters, we received numerous commendatory replies and no unfavorable ones. This angle was not handled by public announcement. It seemed more practical instead to go directly to a small group."

Says Project Has Progressed

Lastly, as concerns criticism, managers were instructed to receive courteously and consider carefully any criticism or suggestion. Where managers were unable to answer criticism, they were given assistance in doing so.

This resulted in numerous conferences with individuals who had never been given an inside viewpoint on the problems of the industry. If a speaker or writer attacked the industry, a conference was arranged with him. If the attack merited an answer it was subsequently answered publicly, usually through the press.

The project has made progress, indicated Mr. Smart, who says, "It has not been completed and will not be so long as pictures change and grow."

Make 1935 Your Award Year

Morgan Dresses His Staff

When J. N. Morgan, Rylander Theatre, Americus, Ga., played The Good Fairy, he dressed his usherettes in costume in keeping with picture and rigged up an attractive lobby display with flittered letters and shrubbery at base to dress it up.

•personalities

BISHOP COL. HOWARD WAUGH
Warner Zone Manager in Memphis, Tenn., paid Club headquarters a visit and was welcomed with open arms.

▽

MURRAY LAFAYETTE
has been shifted from the RKO Alhambra, New York City, to the Apollo.

▽

HAROLD F. KAYES
is now holding down the fort at the Palace in Oneonta, N. Y.

▽

M. E. ROSENBERG
has been transferred from the Dimond Theatre to the Fairfax in Oakland, Cal.

▽

WALTER F. DAVIS
goes into the Capitol in Regina, Saskatchewan while FRANK ROBSON returns to manage the Orpheum in Ft. William.

▽

FRED WEIMAR
has left the Orpheum in Sioux Falls, S. D., to take over the reins at the Egyptian.

▽

FRANK CROW
has been transferred from Loew's in Providence to Loew's Rochester, N. Y., as assistant to Les Pollack.

▽

BOB HIGGINS
has been appointed manager of the Guthrie Theatre in Grove City, Penna., with B. SHAFER taking his place at the Palace in Charleroi.

▽

ABEL DAVIS
has replaced CHARLES ERNST, resigned, as manager of the Roxy in Denver.

▽

FRANK MORGAN
has been recently appointed skipper or the Mecca Theatre at Marshall, Oklahoma.

▽

RAYMOND BRADLEY
has taken over the helm of the Allen Theatre, Oakdale, La.

▽

JOHN GRAY
formerly of the Mecca Theatre, Enid, Okla., has acquired the Covington Theatre, Covington, Okla.

▽

J. R. CURRAN
has taken over the management of the Dublin Theatre, Dublin, Ga.

▽

P. C. OSTEEN, Jr.
has taken over the skippership of the new Ritz Theatre at Greenwood, S. C.

▽

J. F. WHITE, Jr.
has opened the new Capitol Theatre, Asheboro, N. C.

▽

HORACE BRUCE
is managing the new Capitol Theatre at Brownsville, Tenn.

▽

NEWMAN CORKER
formerly of the Tenth Street Theatre, Atlanta, has gone to Macon, Ga., to the Capitol.

▽

JULES FIELDS
has been transferred from the De Witt, in Bayonne, to the Central, in Jersey City, swapping spots with GEORGE STEINER.



Cole on Duty at Music Hall

Hazel Flynn Discovers Usher-Lightweight Champ

Radio City Music Hall may produce the world's next lightweight champ, according to the record already made by Georgie Cole, 20-year-old usher at that theatre. Cole recently tucked away the inter-city championship in Chicago to add to his Golden Gloves honors, and according to Hazel Flynn, Music Hall ad head, is now being groomed for the big time.

Cole was put on display in the lobby and drew star calibre attention.

Hazel, credited for discovering the lad's pugilistic potentialities, is aiding his fortunes further by planting photos and stories in leading dailies throughout the country, appearances of the fighter on the radio and a newsreel showing at the Music Hall of the winning Chicago fight.

Make 1935 Your Award Year

LOUIS GOLDING
has been made district manager at Albany with Fabian RKO with ROBERT UNGERFELD succeeding him as district manager in Newark.

▽

R. LA DUE
of Warner's Kentucky, Danville, has been transferred to Warner's Sigma in Lima, Ohio, exchanging posts with A. K. LEACH.

▽

STEPHEN G. STEPHAN
will manage the new Park Theatre in New Hyde Park, N. Y.

▽

HOMER LE TEMPT
goes to the Texas Theatre in San Antonio.

▽

F. L. ALIG, Jr.
has been transferred from the Arcadia to the Empress in Jacksonville, replacing G. K. STANFORD, who went to the Arcadia.

▽

DON MARTIN
has been promoted to the managerial job at the Plaza in Schenectady, N. Y.

EARL KRIM
has left Butterfield, in Detroit, to join the Krim Circuit.

▽

WALTER DAVIS
has left Port Arthur, Ont., to go to the Capitol, in Regina, Saskatchewan; ERNIE PETCH manages the Capitol and Strand in Brandon, Man., and ED RETALLACK goes to the Arlington, in Winnipeg.

▽

HAROLD BAILEY
is managing the reopened Gentilly Theatre, in New Orleans.

▽

HARRY BOTWICK
State Theatre, Portland, Maine, down in New York on his honeymoon, left his wife long enough to drop into club headquarters.

▽

CHARLES BURNS
is back at the Strand in Portland, Maine, after being out on sick leave for some time.

▽

JACK GOLDBERG
is now at the Largo Theatre, Watts, Cal.

▽

GENE OLIVER
has been made manager of the Orpheum, Memphis, Tenn. WILLIAM RAMSAY is at the Strand, FRED FORD at the Palace and ELLIOTT JOHNSON in charge of advertising and publicity for the Lightman houses.

▽

BOB GORHAM
is skippering the newly remodeled Horton Theatre, Horton, Kan.

▽

J. W. BAIRD
has opened a new theatre at White Cloud, Kan. He was formerly an exhibitor at Forest City, Mo.

▽

MR. AND MRS. CHAS. BARRON
owners of the Barron Theatre, Pratt, Kan., have recently purchased an interest in the Novelty Theatre at Anthony, Kan.

▽

O. W. WILLIAMS
has opened the Civic Theatre, Brookfield, Mo. New equipment installed.

▽

ELLSWORTH LACEY
is at the helm of the Strand Theatre, Sharon Springs, Kan.

▽

M. P. SIMPSON
has assumed management of the Palace, Clearwater, Neb., succeeding Henry Vinker.

▽

HARLE AND ROBB
have opened the Star Theatre at Higbee, Mo.

▽

JACK McCOLLON
manager of the Roxy Theatre, Ponca City, Okla., has been on the sick list but is recovering and will be back at his desk.

▽

BILL DECKER
has been made manager of the Majestic in Johnstown, Pa.

▽

HERMAN SEGALL
has been promoted from assistant at the Roosevelt to manage the Center Square in Pittsburgh.

WHAT THE PICTURE DID FOR ME

Columbia

BEST MAN WINS, THE: Jack Holt, Edmund Lowe, Florence Rice, Bela Lugosi—As usual, Holt brings them in, and the picture is O. K., but not quite up to the standard. Personally, felt that too much time was spent underwater playing golf, etc. Played March 26-27.—Sam A. Kimball, The Yarn House, Limerick, Maine. Small town and rural patronage.

BROADWAY BILL: Warner Baxter, Myrna Loy—Howling snow one day and driving rain the next, so only got 50% business, but how they liked it. Don't trust the stock advertising or the trailer to put it over. Neither one gives the least idea of the high spots. The race is a bigger thriller than "David Harum's" Ta Ra Ra Boom De Ay. Running time, 102 minutes. Played April 12-13.—Sam A. Kimball, The Yarn House, Limerick, Maine. Small town and rural patronage.

BROADWAY BILL: Warner Baxter, Myrna Loy—Swell picture but advertising on it very poor. Not one race track scene in the photos, stills, sheets or heralds. Even National Screen trailer no good. How can you expect people to come, leaving the punch of the picture out of all advertising?—E. J. La Qua, La Qua Theatre, Hankinson, N. D. Rural patronage.

BROADWAY BILL: Warner Baxter, Myrna Loy—This is a perfect picture. Don't be afraid to boost it, as the sky is the limit. This fellow Frank Capra is without a doubt the greatest director in the motion picture industry. I only wish that Columbia would let him make four pictures a year instead of one. Running time, 104 minutes. Played April 2-3.—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town patronage.

CAPTAIN HATES THE SEA, THE: All-star—Played this to the lowest Saturday-Sunday business ever recorded at our Temple Theatre. Poorest excuse for a feature picture I have ever seen. Pleased no one. Running time, 92 minutes. Played April 20-21.—R. D. Ashmun, Strand and Temple Theatres, Caro, Mich. Small town patronage.

CARNIVAL: Lee Tracy, Sally Eilers—Nice picture but did not draw at box office. Pleased about 75 per cent. Played March 10-12.—E. J. La Qua, La Qua Theatre, Hankinson, N. D. Rural patronage.

IT HAPPENED ONE NIGHT: Clark Gable, Claudette Colbert, Walter Connolly—A fine picture that pleased 100%. Running time, 105 minutes.—F. R. Rayburn, Arcade Theatre, Newell, S. D. General patronage.

LADY BY CHOICE: Carole Lombard, May Robson, Walter Connolly, Roger Pryor—I cannot agree that this is another "Lady For A Day." It did not draw as well, nor please as well, but shows some fine acting on the part of the principals. Running time, 78 minutes.—F. R. Rayburn, Arcade Theatre, Newell, S. D. General patronage.

LONE RIDER, THE: Buck Jones—Just a fair western picture.—F. R. Rayburn, Arcade Theatre, Newell, S. D. Small town patronage.

MEN WITHOUT LAW (Reissue): Buck Jones—A good reissue western. Will draw here. Running time, 64 minutes. Played April 13.—J. T. Justice, Jr., Pickfair Theatre, Kernersville, N. C. Small town patronage.

MILLS OF THE GODS: May Robson, Victor Jory, Fay Wray—A splendid picture. Better than the average program picture. Gave satisfaction but did not draw business.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

MILLS OF THE GODS: May Robson, Victor Jory, Fay Wray—Played this one on our weekend program and did very poor business. It is a good program picture but it has very little drawing power. It was well liked by those who saw it. May Robson is at her best in this picture. Played April 11-12-13.—B. L. Smith, Liberty Theatre, Quinton, Okla. Small town patronage.

ONE NIGHT OF LOVE: Grace Moore, Tullio Carminati—I'm afraid we advertised this picture too highly; it was a disappointment, and we had more walkouts on this than on any picture we have had in a long time. The singing is wonderful; a picture you can play for "prestige." Running time, 80 minutes.—F. R. Rayburn, Arcade Theatre, Newell, S. D. General patronage.

UNWELCOME STRANGER: Jack Holt, Mona Barrie—This will perhaps be the first report on this one as we received it as a substitution before release date. Jack Holt always clicks here and this one is no exception. It will satisfy practically every sort, and people who are keen for horses and horse racing will rate it as "the best picture I ever have seen." At least we have had such comments. Running time, 65 minutes. Played April 19-20.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

WHOLE TOWN'S TALKING, THE: Edward G. Robinson, Jean Arthur—Very good picture but will not draw them in. Lowest midweek business in months. Columbia pictures are not box-office in this town. Played March 26-27-28.—R. D. Ashmun, Strand and Temple Theatres, Caro, Mich. Small town patronage.

WHOLE TOWN'S TALKING, THE: Edward G. Robinson, Jean Arthur—Very good picture that did not draw at the box office. Running time, 92 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

In this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

First National

BIG-HEARTED HERBERT: Guy Kibbee, Aline MacMahon—Ran this on the weekend, but business below average. Picture very good and comments from patrons very good. Seems as though they want their Westerns on the weekend.—E. J. La Qua, La Qua Theatre, Hankinson, N. D. Rural patronage.

CASE OF THE CURIOUS BRIDE: Warren William—The best "Clue Club" mystery up to date. Warren William and Allen Jenkins great. Good story, plenty of comedy and well directed. Running time, 72 minutes. Played April 19-20.—R. D. Ashmun, Strand Theatre, Caro, Mich. Small town patronage.

CIRCUS CLOWN, THE: Joe E. Brown, Patricia Ellis—The best I have seen on this star. His playing of the old man was remarkable, and his circus stunts as the son were fine. Good action from the trained lion, and fun all the way through. Running time, 63 minutes.—F. R. Rayburn, Arcade Theatre, Newell, S. D. General patronage.

FLIRTATION WALK: Dick Powell, Ruby Keeler, Pat O'Brien—This was just a fair picture. Nothing big. Pleased about 75 per cent of customers. In my opinion, Warners are fast losing out. Their musicals are only about 50 per cent as good at box office as they were a year ago. Also they are putting Dick Powell in too many pictures. He won't last long. Running time, 97 minutes. Played April 7-9.—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town patronage.

GENTLEMEN ARE BORN: Franchot Tone, Jean Muir—Swell picture. Real entertainment. Lots of suspense.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

GENTLEMEN ARE BORN: Franchot Tone, Jean Muire—Played with "I Am A Thief." Both good program pictures but not strong enough to stand alone but with another picture makes a good show. Most of the program pictures today seem to be built for double feature show business. I say the biggest menace yet discovered to kill the moving pictures.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

HAPPINESS AHEAD: Dick Powell, Josephine Hutchinson—Good show. Do not think it is as good as "20 Million Sweethearts." Played March 10-11.—H. B. Wood, Wood Theatre, Calico Rock, Ark. Small town and CCC Camps patronage.

MAYBE IT'S LOVE: Gloria Stuart, Ross Alexander—Played with "Right to Live." Both of these are good program pictures. Played on a double bill and got film rental out of them and that is all I did get.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

RED HOT TIRES: Lyle Talbot, Mary Astor—Action and plenty of it, which makes it ideal for a Saturday run. Not a special by any means but this proved good entertainment and our patrons liked it. Business good. Running time, 66 minutes. Played April 5-6.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

RED HOT TIRES: Lyle Talbot, Mary Astor—May be O. K., but not in this town; the best I got was a headache. Ain't it bad, boys? Running time, 66 minutes. Played April 15-16.—J. T. Justice, Jr., Pickfair Theatre, Kernersville, N. C. Small town patronage.

TRAVELING SALESLADY: Joan Blondell—Good fast comedy drama with Joan Blondell, Glenda Farrell and William Gargan. Hugh Herbert supplies plenty of comedy. Pleased everyone. Running time, 63 minutes. Played April 14-15.—R. D. Ashmun, Strand Theatre, Caro, Mich. Small town patronage.

TWENTY MILLION SWEETHEARTS: Dick Powell—Received many favorable comments on this one. Business not so good due to bad weather. Played February 8-9.—H. B. Wood, Wood Theatre, Calico Rock, Ark. Small town and CCC Camps patronage.

WOMAN IN RED, THE: Barbara Stanwyck—Just another picture as far as box-office draw and patrons' satisfaction were concerned. Too bad to kill a star with such weak productions as this. Stanwyck once spelled box-office but no more. Running time, 68 minutes. Played April 10.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

Fox

BABOONA: Mr. and Mrs. Martin Johnson—All right; a little slow. Don't if you don't have to. Running time, 73 minutes. Played April 17.—J. T. Justice, Jr., Pickfair Theatre, Kernersville, N. C. Small town patronage.

BRIGHT EYES: Shirley Temple—All America has been waiting to see her in a picture like this. Your eyes, too, will brighten and your heart throb when Jimmy Dunn takes Shirley up in a plane and tells her that they are going up to heaven to see her mother, who had just been killed in an automobile accident. A family picture that satisfied everyone. Average business. Played March 7-8-9.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

BRIGHT EYES: Shirley Temple, James Dunn—The little lady still brings them in and pleases, and she was backed up by splendid adults, James Dunn, Judith Allen and Charles Sellon. David Butler's directing is also at par. Running time, 83 minutes. Played April 14-15.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

BRIGHT EYES: Shirley Temple—It's got everything. Running time, 9 reels. Played April 5-6.—Sam A. Kimball, The Yarn House, Limerick, Maine. Small town and rural patronage.

BRIGHT EYES: Shirley Temple, James Dunn—Cannot say any more than what has been said by other exhibitors. A honey of a show and business above expectations. Don't fail us in the future, Shirley, and I know there'll be a Santa Claus. Played March 24-26.—E. J. La Qua, La ua Qua Theatre, Hankinson, N. D. Rural patronage.

BRIGHT EYES: Shirley Temple, James Dunn, Judith Allen—This little star captivates young and old, and does top business whenever her pictures are shown. It is almost unbelievable that she can make people laugh and cry as she does. She comes nearer having Mary Pickford's ability, when Miss Pickford was playing little girl roles, than any other actress ever on the screen. Played March 17-19.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

BRIGHT EYES: Shirley Temple, James Dunn—My patrons said this was Shirley's best. I have no objections to their comments. I thought it was one of the best pictures I have ever seen. Played March 16-17.—H. B. Wood, Wood Theatre, Calico Rock, Ark. Small town and CCC Camps patronage.

CHARLIE CHAN'S COURAGE: Warner Oland, Drue Leyton—Very good Chan picture, but did not pull on Saturday night for us. Played March 15-16.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

COUNTY CHAIRMAN, THE: Will Rogers—A very good picture of the onetime political days,

which haven't changed a bit. The regular fans enjoyed this one to the limit. A picture worth anybody's time and money. Average business. Running time, 9 reels. Played March 3-4-5.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

COUNTY CHAIRMAN, THE: Will Rogers—Like all Fox pictures, okey-dokey, none better. Running time, 78 minutes. Played April 11-12.—J. T. Justice, Jr., Pickfair Theatre, Kernersville, N. C. Small town patronage.

COUNTY CHAIRMAN, THE: Will Rogers—Disappointed in this picture as it is almost like "Judge Priest." Box office not so hot.—E. J. La Qua, La Qua Theatre, Hankinson, N. D. Rural patronage.

COUNTY CHAIRMAN, THE: Will Rogers—Just as good as ever. Business off on account of heavy rains. Played April 2-4.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

FIRST WORLD WAR, THE: Advertised it as having no plot, story, in fact, nothing but actual scenes and cold-blooded facts. Did extra business and received no complaints. Played February 15-16. —H. B. Wood, Wood Theatre, Calico Rock, Ark. Small town and CCC Camps patronage.

GEORGE WHITE'S 1935 SCANDALS: Alice Faye, James Dunn—Patrons quite disappointed with this. Only the comedy saved it. At best only an average production with one exceptional solo dance number. "Entire production conceived, created and produced by George White." You can have it, George!—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

GILDED LILY, THE: Claudette Colbert, Fred MacMurray—With Colbert in the limelight for her Academy award, she is a box-office natural right now. And you don't have to be afraid to offer this to your patrons. It's one mighty fine little picture that will please. Our patrons liked it well enough to comment most favorably. Running time, 80 minutes. Played April 17-18.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

HANDY ANDY: Will Rogers—This picture put everyone in a good humor. Will Rogers has an appeal for everyone.—F. R. Rayburn, Arcade Theatre, Newell, S. D. Small town patronage.

HELLDORADO: Richard Arlen—Real entertainment. Action all through with plenty of comedy by Stepin Fetchit. Well liked. No draw, though.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

HELLDORADO: Richard Arlen, Madge Evans—Nice little picture. Did fair midweek business.—E. J. La Qua, La Qua Theatre, Hankinson, N. D. Rural patronage.

HELL IN THE HEAVENS: Warner Baxter—Rather weak story but somehow it brought in the people on the weekend. Business above on this one. —E. J. La Qua, La Qua Theatre, Hankinson, N. D. Rural patronage.

HELL IN THE HEAVENS: Warner Baxter, Conchita Montenegro—A good air story, but appealing mostly to the men folks. Did fair business in face of a steady all day and all night rain.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

HELL IN THE HEAVENS: Warner Baxter—Just another air picture. Did good business. Played March 22-23.—H. B. Wood, Wood Theatre, Calico Rock, Ark. Small town and CCC Camps patronage.

LITTLE COLONEL, THE: Shirley Temple, Lionel Barrymore, Evelyn Venable, Bill Robinson—Pronounced the finest in screen entertainment by regular fans. The color sequence in the last reel left the audience gasping. Fox has the right idea in coloring, i. e., coloring only the outdoor scenes and dramatic situations. Lionel Barrymore very good. Average business. Running time, 9 reels. Played April 7-8-9. —A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

LITTLE COLONEL: Shirley Temple, Lionel Barrymore—Drew patrons of every age, many of whom had never been here before, and pleased 100 per cent. Who else in pictures can do that? The smallest star is the biggest box-office attraction and she turns in a grand performance in this one. Barrymore and Robinson deserve a few well chosen adjectives for their splendid roles, too. It's the tops in entertainment. Running time, 80 minutes. Played April 14-15-16.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

LIFE BEGINS AT FORTY: Will Rogers—Another Will Rogers picture and a superb one. By my opinion it is the best one so far. It would be wonderful if we could get more pictures of this type. Running time, 78 minutes. Played March 28-29.—Warner McLaughlin, Empire Theatre, Port Henry, N. Y. Small town patronage.

LIFE BEGINS AT FORTY: Will Rogers—Another typical Will Rogers story which will do business. Plenty of Rogers humor to put it over. Better than average picture.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

THREE MORE JOIN FILM REPORTERS

Three new contributors to "What the Picture Did for Me" are the following:

KEN HIGGINS, manager, Avon theatre, Edwards, N. Y.

R. D. ASHMUN, Strand theatre, Caro, Mich.

E. J. LA QUA, La Qua theatre, Hankinson, N. D.

The first reports from these Eastern and Northwestern showmen appear in this issue.

LOTTERY LOVER: Lew Ayres, "Pat" Paterson—One swell picture but a real box-office flop. Don't know why. All that saw it liked it. Perhaps the title kept them away.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

LOTTERY LOVER: "Pat" Paterson, Lew Ayres—You can't go wrong on this one any time. On a double bill with "The Trail Beyond" did the best business on Tuesday and Wednesday since I've been in this town. Running time, 82 minutes. Played April 2-3.—Sam A. Kimball, The Yarn House, Limerick, Maine. Small town and rural patronage.

LOTTERY LOVER: "Pat" Paterson, Lew Ayres—Very delightful comedy of a shipload of U. S. Cadets on a four-day vacation in Paris. Lew Ayres is one of the most likable young chaps on the screen and put this part over in great style. In spite of an all day rain on Sunday it drew fairly well and was liked very much. Played March 10-11.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

ONE MORE SPRING: Janet Gaynor, Warner Baxter—A good picture, however, not the Warner Baxter style of acting. Regular fans enjoyed it. Average business. Running time, 9 reels. Played March 10-11-12.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

ONE MORE SPRING: Janet Gaynor, Warner Baxter—Hardly up to the standard of this team's past releases and it proved disappointing from a box office angle and audience reaction. Business slack. Running time, 90 minutes. Played March 31-April 1-2.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

365 NIGHTS IN HOLLYWOOD—Alice Fay, James Dunn—Very good entertainment if your patrons are expecting just an average picture. Played February 12-13.—H. B. Wood, Wood Theatre, Calico Rock, Ark. Small town and CCC Camps.

UNDER PRESSURE: Victor McLaglen, Edmund Lowe—Interesting from a technical standpoint, showing the construction of a traffic tube under the East River. Nothing new in plot and on the whole merits only the program rating. Business fair and audience comment fairly favorable. Running time, 68 minutes. Played April 3-4.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

UNDER PRESSURE: Edmund Lowe, Victor McLaglen—Good action picture for weekend but did not draw average attendance.—E. J. La Qua, La Qua Theatre, Hankinson, N. D. Rural patronge.

WHEN A MAN'S A MAN: George O'Brien—Drew well and on the whole pleased well. However, there were many who commented that the picture was not like the book. Typical western fare for those who like it. Running time, 66 minutes. Played April 12-13.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

WHEN A MAN'S A MAN: George O'Brien—How they went for this one, but you wouldn't know it was taken from Harold Bell Wright's book if they did not tell you. Business above usual Westerns.—E. J. La Qua, La Qua Theatre, Hankinson, N. D. Rural patronage.

WHITE PARADE, THE: John Boles, Loretta Young—As I just said, like all Fox pictures, okey-dokey. None better. Running time, 87 minutes. Played April 8-9.—J. T. Justice, Jr., Pickfair Theatre, Kernersville, N. C. Small town patronage.

WHITE PARADE, THE: Loretta Young, John Boles—Best performance by Loretta Young in any picture I've played her in. Good audience reaction and business good. Played February 17-19.—E. J. La Qua, La Qua Theatre, Hankinson, N. D. Rural patronage.

WHITE PARADE, THE: John Boles, Loretta Young—Every exhibitor will get real joy out of running this picture. It's different, it's well done, it will please your customers and will make you some money. I'm very sorry I only played it two days. Played March 31-April 1.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

WHITE PARADE, THE: John Boles, Loretta Young—One swell picture, judging from comments received from the patrons. Played March 3-4.—H. B. Wood, Wood Theatre, Calico Rock, Ark. Small town and CCC Camps.

GB Pictures

CHU CHIN CHOW: Anna May Wong, George Robey—This picture might have been O. K. a number of years ago but today it is a terrible test of endurance, that is, to sit through the show. The American public doesn't want this kind of stuff and it is a business killer. Running time, 95 minutes. Played March 19-20-21.—Wm. A. Clark, Garden Theatre, Canton, Ill. General patronage.

CHU CHIN CHOW: Anna May Wong, George Robey—Wonderful! As box office draw, not so hot, but it is worth playing, attracting people who seldom go to movies. Many praised it and it pleased the majority. Running time, 95 minutes. Played April 8-9.—Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vt. General patronage.

Metro Goldwyn Mayer

BABES IN TOYLAND: Laurel and Hardy—This one is good entertainment for a kiddie matinee, but for an adult audience it's a flop; poor business here. Running time, 81 minutes. Played April 10.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

BAND PLAYS ON, THE: Robert Young, Stuart Erwin, Leo Carrillo, Betty Furness—Good picture; it has humor, suspense, and pleased our people well. Stuart Erwin makes a good picture wherever he is placed. We figure it does the young folks more good to see a picture like this than to listen to a dozen lectures on moral behavior. Running time, 88 minutes.—F. R. Rayburn, Arcade Theatre, Newell, S. D. General patronage.

DAVID COPPERFIELD: All Star Cast—Excellent picture that pleased the great majority, although some of the action fans walked out on it. Did very good business here and when I saw the box office statement I caught myself singing "Happy Days Are Here Again." Running time, 132 minutes. Played April 6. —B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

DAVID COPPERFIELD: Freddie Bartholomew, Frank Lawton, W. C. Fields, Lionel Barrymore, Edna May Oliver, Madge Evans—This is the last thing in entertainment. I call it a 100% picture. Satisfaction, yes, to all. A classic in a class by itself. Too big and good for small towns. Not enough of them in small towns that appreciate this type of entertainment. Over the heads of the masses. (That's my story.) Played April 14-15.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and country patronage.

EVELYN PRENTICE: William Powell, Myrna Loy—This did not appeal to my patrons and we did the poorest three-day business we've had all winter. I cannot figure out why more people would not come to see it. It was very, very good in my estimation, most excellently acted, and has a suspenseful climax. We like Cora Sue Collins. Played March 12-14.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

MANHATTAN MELODRAMA: Clark Gable, William Powell, Myrna Loy—Old, but it pulled them in and was well liked.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

MERRY WIDOW, THE: Jeanette MacDonald, Maurice Chevalier—This is a musical treat that brought a fair response from our small town patrons. The only criticism I heard was the "foreign accent" of some of the actors.—F. R. Rayburn, Arcade Theatre, Newell, S. D. Small town patronage.

NIGHT IS YOUNG, THE: Ramon Novarro, Evelyn Laye, Charles Butterworth, Una Merkel—One of the gayest of new types of musical shows. The costumes are well designed and the picture is very good. Average business. Running time, 82 minutes. Played April 12-13.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

SOCIETY DOCTOR: Chester Morris, Virginia Bruce, Billie Burke—A good, clean, exhilarating family picture, well dramatized. The fans liked it. Played to average business. Running time, 7 reels. Played March 14-15-16.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

WEST POINT OF THE AIR: Wallace Beery, Robert Montgomery—Good air picture but not Wallace Beery at his best. Did average business for the three day run. Running time, 90 minutes. Played April 16-17-18.—R. D. Ashmun, Strand Theatre, Caro, Mich. Small town patronage.

WHAT EVERY WOMAN KNOWS: Helen Hayes, Brian Aherne—This is the most disappointing picture that I have played for months. Never pleased

one customer. More walkouts on this picture than I have had for a year. As far as I'm concerned, Helen Hayes can go back to the stage and stay there. Running time, 90 minutes. Played April 4-5. —Paul McBride, Avalon Theatre, Fillmore, Utah. Small town patronage.

WICKED WOMAN, A: Mady Christians, Jean Parker, Charles Bickford—One of the finest productions I have had the opportunity to play. The title is misleading, but the story makes up for that. Why does MGM turn out good pictures and put poor titles on them? This picture should have greater drawing power if the title was changed to something of human appeal. Mady Christians very good. The picture was enjoyed by all. Average business. Running time, 8 reels. Played March 21-22-23.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

WICKED WOMAN, A: Mady Christians, Jean Parker, Charles Bickford—This was a very fine picture. Lots of favorable comments, but business was below my Tuesday-Wednesday average. Running time, 74 minutes. Played April 16-17.—Harry M. Newman, Liberty Theatre, Lyden, Wash. Small town and rural patronage.

Monogram

CITY LIMITS: Frank Craven, Sally Blane, Ray Walker—All right. Running time, 67 minutes. Played April 10.—J. T. Justice, Jr. Pickfair Theatre, Kernersville, N. C. Small town patronage.

GIRL OF THE LIMBERLOST: Marian Marsh, Ralph Morgan—Liked by all. A real story for the small town.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

MILLION DOLLAR BABY: Arline Judge, Ray Walker, Jimmy Fay—One of the best comedy pictures we have played in past year. Story interesting. Acting fine and the kid great. Gave satisfaction to all.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

RAINBOW VALLEY: John Wayne, Lucille Brown, Buffalo Bill, Jr.—At last Monogram has taken a decided change in making westerns. A picture well liked, with the usual thrills, but this time with comedy added with the swashbuckling model T Ford driven by the mail carrier of the far western town. Average business. Running time, 6 reels. Played March 14-15-16.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

TRAIL BEYOND, THE: John Wayne, Noah Beery, Noah Beery, Jr., Verna Hillie—One of he best westerns out. The fighting and riding were out of the ordinary and the scenery superb. Running time, 55 minutes. Played April 2-3.—Sam A. Kimball, The Yarn House, Limerick, Maine. Small town and rural patronage.

WOMEN MUST DRESS: Minna Gombell, Gavin Gordon—We tied in with this as the producer offers many tieups with merchants, and besides the "Women Must Dress" tieup we used more than average newspaper space ourselves, and the effect of same was a frozen box office. We brought them right up to the door, but pretentious lobby would not make them buy that ticket. If you do play this, do not expect too much and you will not be disappointed as I was. —W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

Paramount

ALL THE KING'S HORSES: Mary Ellis, Carl Brisson—A very good musical show for the entire family. My regular patrons were well pleased with this one. Average business. Running time, 10 reels. Played February 28-March 1-2.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

BELLE OF THE NINETIES: Mae West—Comments from patrons are that when you see Mae in one picture you've seen all of them. Not worth the rental paid for this picture.—E. J. La Qua, La Qua Theatre, Hankinson, N. D. Rural patronage.

BEHOLD MY WIFE: Sylvia Sidney, Gene Raymond—A very good program picture for any night of the week. Sylvia Sidney very good. Average business. Running time, 9 reels. Played March 28-29-30.—A. F. Affelt, Iosco Theatre, Osceola, Mich. Small town patronage.

BEHOLD MY WIFE: Sylvia Sidney, Gene Raymond—Good picture to average business. Played April 17.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

ENTER MADAME: Elissa Landi, Cary Grant—Produced on a grand scale, combining the highlights of famous operas with the life story of an exotic singer and her Quixotic husband. Average business. Running time, 9 reels. Played February 24-25-26.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

GILDED LILY, THE: Claudette Colbert, Fred MacMurray—A good picture. Patrons satisfied. Average business. Running time, 9 reels. Played April 4-5-6.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

GILDED LILY, THE: Claudette Colbert, Fred

(Continued on following page)

REMODELING SERVICE

SINCERE expert counsel in your remodeling problems is always available without charge from Better Theatres. Quigley Publications resources. No "trade tie-ups." Just write Better Theatres, detailing conditions that bear upon your questions, and your inquiry will be delivered at once to the proper service departments for prompt, impartial reply.*

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MacMurray—A swell picture but failed to do the business that it should. This happens oftentimes. Fred MacMurray was outstanding and is bidding for stardom, which he should make nicely. Claudette always good but not a big box office star for us. Running time, 80 minutes.—Wm. A. Clark, Garden Theatre, Canton, Ill. General patronage.

GILDED LILY, THE: Claudette Colbert, Fred MacMurray, Ray Milland—A splendid romantic drama that had comedy in it and was well liked by the cash customers. Played to above average business. Running time, 80 minutes. Played April 5-6-7.—Harry M. Newman, Liberty Theatre, Lynden, Wash. Small town and rural patronage.

HERE IS MY HEART: Bing Crosby—Advertising a Crosby picture in this man's town is dynamite. A smallpox sign posted in the lobby would get the same effect at the box office. Played this as a surprise showing and as such it got by nicely, though many walked out. Personally I thought it good entertainment in the typical Crosby style with comedy and music predominating. Played April 13.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

HOME ON THE RANGE: Randolph Scott, Jackie Coogan—Just a fair western picture but did a nice business. Joe Morrison singing "Home on the Range" added considerably to the picture. The picture was popularized by the song over the radio. Running time, 55 minutes. Played March 22-23-24.—Wm. A. Clark, Garden Theatre, Canton, Ill. General patronage.

HOME ON THE RANGE: Jackie Coogan, Randolph Scott, Evelyn Brent—An average western except for Joe Morrison's singing, and good acting by the principals. Story not so strong. Brought more than average business, however. Fifty-five minutes pretty short for a feature; takes too many shorts to build up. Running time, 55 minutes. Played March 29-30.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

HOME ON THE RANGE: Jackie Coogan, Randolph Scott—Did not draw as well as "Wagon Wheels" and did not please quite as well. However, it is a splendid weekend attraction.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

LIVES OF A BENGAL LANCER: Gary Cooper, Franchot Tone, Richard Cromwell, Sir Guy Standing—A good, clean, fast, action picture of the Bengal Lancers. Excellent outdoor photography. Has Paramount taken a decided change in photographing: i. e., developing their prints to bring out all the highlights, so the audience can see the characters without straining their eyes? Average business. Running time, 11 reels. Played April 10-11.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

LIVES OF A BENGAL LANCER: Gary Cooper, Franchot Tone, Richard Cromwell, Sir Guy Standing—They were a long time making this, but they turned out a first class picture that drew and pleased. Played March 31-April 1.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

LOVE IN BLOOM: Joe Morrison, Dixie Lee—A very good dramatic picture of two young lovers seeking a livelihood in this mad world. Gracie Allen and George Burns supply the comedy. Many comments on the singing by Joe Morrison and Dixie Lee. Everyone well satisfied. Average business. Running time, 9 reels. Played March 31-April 1-2.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

LOVE IN BLOOM: Joe Morrison, Dixie Lee—Good songs, well done by Morrison and Dixie Lee, save this otherwise poor picture. Burns and Allen o. k. until their act gets so sily that it ceases to be funny. Fine recording deserves special mention.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

McFADDEN'S FLATS: Walter C. Kelly, Andy Clyde, Richard Cromwell, Betty Furness—One of the best of the Irish dramas since the "Cohens and the Kellys." Enough belly-laughs to rock the Rockefeller Music Hall. Well done and satisfactory to the regular fans. Average business. Running time, 7 reels. Played March 24-25-26.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

McFADDEN'S FLATS: Betty Furness, Richard Cromwell—A good Friday-Saturday comedy that was well liked by our patrons. Business below average. Running time, 61 minutes. Played April 12-13.—R. D. Ashmun, Strand Theatre, Caro, Mich. Small town patronage.

McFADDEN'S FLATS: Walter Kelly—Plenty of comedy in this democratic tale of the Scotch and the Irish. My audience enjoyed it, and while not outstanding, it should draw well and please especially in towns where the Scotch and the Irish predominate.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

MRS. WIGGS OF THE CABBAGE PATCH: Pauline Lord, W. C. Fields, Zasu Pitts—This is a very good picture for the small town. Although I didn't do much at the box office, it is no fault of the picture. Pauline Lord is the best actress that I have had the pleasure of seeing for some time. Step on this picture. Running time, nine reels. Played April 12-13.—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town patronage.

PRESIDENT VANISHES: Arthur Byron, Janet Beecher—This picture is no good for you. Cancel it out and save criticism. Pictures like this would soon put the show business in the red. Running time, 83 minutes. Played April 9-10-11.—Wm. A. Clark, Garden Theatre, Canton, Ill. General patronage.

ROCKY MOUNTAIN MYSTERY: Randolph Scott, Chas. "Chic" Sale—Not much of a picture but did a nice business. Running time, 63 minutes. Played April 12-13-14.—Wm. A. Clark, Garden Theatre, Canton, Ill. General patronage.

ROCKY MOUNTAIN MYSTERY: Randolph Scott, Chic Sale—Good picture; did average business. It's more of a mystery story than a western. Running time, 63 minutes. Played April 13.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

RUGGLES OF RED GAP: Charles Laughton, Mary Boland, Charlie Ruggles, Zasu Pitts, Roland Young—Charles Laughton is a wow. He bowled them over with that poker face of his when he arrived at Red Gap. The picture was well done and well liked by the regulars. Running time, 10 reels. Played March 17-18-19.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

WINGS IN THE DARK: Cary Grant, Myrna Loy—A nicely made picture. Maybe an impossible story but good entertainment just the same. Running time, 75 minutes.—Wm. A. Clark, Garden Theatre, Canton, Ill. General patronage.

WINGS IN THE DARK: Cary Grant, Myrna Loy—A good action picture that pleased all and should be played on Saturday or Sunday. Did above average business. Running time, 75 minutes. Played April 3-4.—Harry M. Newman, Liberty Theatre, Lynden, Wash. Small town and rural patronage.

YOU BELONG TO ME: Lee Tracy—Patrons' comments "swell show," and average business one day.—E. J. La Qua, La Qua Theatre, Hankinson, N. D. Rural patronage.

RKO Radio

ANNE OF GREEN GABLES: Anne Shirley, Tom Brown—A fine show that brought them in on Tuesday and Wednesday. It takes the best to do that for me. You can't boost it too hard. Running time, 79 minutes. Played April 8-9.—Sam A. Kimball, The Yarn House, Limerick, Maine. Small town and rural patronage.

BACHELOR BAIT: Stuart Erwin, Rochelle Hudson, Pert Kelton, Skeets Gallagher—This one has plenty of laughs in it. Some people think Stuart Erwin looks and acts a lot like Will Rogers and they all think he's plenty funny. Played April 16-17.—B. L. Smith, Liberty Theatre, Quinton, Okla. Small town patronage.

ENCHANTED APRIL: Ann Harding, Frank Morgan—This picture should be shelved and save Miss Harding what few admirers she has left. It is a shame to ruin a star with such pictures. The further away the American producer gets from this English stuff, the better it will be for the exhibitor. Just cancel this one out. Running time, 70 minutes. Played April 16-17-18.—Wm. A. Clark, Garden Theatre, Canton, Ill. General patronage.

GRAND OLD GIRL: May Robson, Hale Hamilton—Picture not bad but absolutely nothing at box office. If you have opposition cancel it out. An old star has no appeal to the young folks and the younger set get all the schooling they want. A poor title and a poor subject for the box office. Running time, 78 minutes. Played March 26-27-28.—Wm. A. Clark, Garden Theatre, Canton, Ill. General patronage.

GRIDIRON FLASH: Eddie Quillan, Betty Furness—Do not know why this picture flopped at the box-office. Personally I thought it a very good Friday-Saturday picture but failed to get film rental in two nights. Played February 22-23.—H. B. Wood, Wood Theatre, Calico Rock, Ark. Small town and CCC Camps patronage.

LIGHTNING STRIKES TWICE: Ben Lyon, Pert Kelton—Poor title, poor at box office. These little miss-outs will soon queer pictures. If you can, cancel this picture. Running time, 64 minutes. Played March 5-6-7.—Wm. A. Clark, Garden Theatre, Canton, Ill. General patronage.

LITTLE MINISTER, THE: Katharine Hepburn, John Beal—This is a truly worthwhile production, but it did not make expenses. A lot of older folks came out to see it, but the young people were conspicuous by their absence. Played March 24-25.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

LITTLE MINISTER: Katharine Hepburn, John Beal—One grand flop at my box-office. Played two days and did not take in enough to pay expenses. I wonder where all the people who want clean shows are. I can't get them out. Played March 24-25.—H. B. Wood, Wood Theatre, Calico Rock, Ark. Small town and CCC Camps patronage.

RED MORNING: Regis Toomey—Good South Sea Island picture. Played March 8-9.—H. B. Wood, Wood Theatre, Calico Rock, Ark. Small town and CCC Camps.

ROMANCE IN MANHATTAN: Ginger Rogers, Frances Lederer—A nice picture that failed at the box office. Would class as a good program only. Lederer good but too foreign to get very far with the American public. He would be good if placed right but a very poor lead to win a beautiful girl like Ginger Rogers. Running time, 78 minutes.—Wm. A. Clark, Garden Theatre, Canton, Ill. General patronage.

SILVER STREAK, THE: Sally Blane, Charles Starrett—A wonderful picture with action, scenery and good clean entertaining. Pleased my audiences and did average business. Running time, 72 minutes. Played April 7-10.—Harry M. Newman, Liberty Theatre, Lynden, Wash. Small town and rural patronage.

WEDNESDAY'S CHILD: Karen Morley, Edward Arnold—Set a record for low gross since 1924. I thought it to be a very good picture and the 25 or 30 that came to see it said it was good. Played February 26-27.—H. B. Wood, Wood Theatre, Calico Rock, Ark. Small town and CCC Camps patronage.

State Rights

MILLION DOLLAR HAUL: Reed Howes, Tarzan Police Dog—The splendid acting of the dog, Tarzan, had the kids shouting their heads off. The action does not lag for a minute. Recording not so good, but all in all it is a good Saturday picture. Played April 12-13.—Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vt. General patronage.

United Artists

AFFAIRS OF CELLINI, THE: Fredric March, Constance Bennett, Frank Morgan, Fay Wray—Drew the poorest Sunday business we have had all winter. This type comedy does not appeal to our folks. Running time, 79 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

CLIVE OF INDIA: Ronald Colman, Loretta Young—Stupendous just fits this. The conquering of India furnishes a thrilling story and a background for colorful sets. Our patrons were loud in their praises but the picture failed to draw the business it really deserved. Running time, 90 minutes. Played April 7-8-9.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

FOLIES BERGERE: Maurice Chevalier, Ann Sothern, Merle Oberon—It may be good in a big "throw," but you little poor boys like me leave it off. Out of one dozen United Artists I have made film rental out of two. If this is good business, I will henceforth try to make my fame and fortune by flying to Bermuda on an ironing board with a bundle of fodder under each arm, a crosstie on every toe, and an anvil tied to my neck with a silk string a mile long. This picture made about as much fuss as a lamb beating his tail in a felt hat. Running time, 85 minutes. Played April 18-19.—J. T. Justice, Jr., Pickfair Theatre, Kernersville, N. C. Small town patronage.

KID FROM SPAIN, THE: Eddie Cantor—We had never used the Cantor features and this one, so old it could vote, drew and pleased. We have the newer ones coming, and if they do as well we will be well plased, indeed. Played April 5-6.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

SORRELL AND SON: H. B. Warner—Poor sound. English stuff absolutely no good. Running time, 85 minutes. Played March 12-13-14.—Wm. A. Clark, Garden Theatre, Canton, Ill. General patronage.

Universal

CHEATING CHEATERS: Fay Wray, Cesar Romero, Minna Gombell—Brought me the smallest Friday and Saturday for three months. Got no kicks, neither did I hear the regulars say on the way out, "Another good one." It's one of those so-so ones. Running time, 67 minutes. Played March 29-30.—Sam A. Kimball, The Yarn House, Limerick, Maine. Small town and rural patronage.

THE CRIMSON TRAIL: Buck Jones—Beautiful scenery and plenty of action but children were frightened by the madman "Loco." The picture would have been more pleasing to a great number with this "crazy" part left out. Played March 8-9.—Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vt. General patronage.

GIFT OF GAB: All Star Cast—This is a fair picture. Some of the humor was over the heads of the average showgoer. However, there is great variety in the picture, and there ought to be something in it to please everyone. Music was fine. Running time, 70 minutes.—F. R. Rayburn, Arcade Theatre, Newell, S. D. General patronage.

GOOD FAIRY, THE: Margaret Sullavan, Herbert Marshall—We tried to put this over by advertising that the public might not be fooled by this title, but they stayed away in spite of all we could do to overcome the handicap. Socalled sophisticated comedy will not click in this town and so even those who did come were not too well pleased. Personally, I thought it a fine picture. Needing a little cutting to

speed it up was the only fault. Business very poor. Running time, 98 minutes. Played March 29-30.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

IMITATION OF LIFE: Claudette Colbert, Warren William, Rochelle Hudson, Louise Beavers—The first time I saw this picture, thought it not so good, but after seeing it go through the run of four days bringing in better than average business, have decided it is more than good.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

IMITATION OF LIFE: Claudette Colbert—One of the finest productions of all times which any theatre can take pride in presenting to its patrons. But despite all the arguments set forth by Fred Hinds, this proved to be just what this small town did not want. It pleased those who came and knew what they were coming to see but others were not lured to the box-office. Business not too good but audience reaction all to the good. Running time, 114 minutes. Played March 27-28.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

IMITATION OF LIFE: Claudette Colbert, Warren William—Great acting by Colbert and Beavers. Women sniffled and came out praising the picture. Business fair.—E. J. La Qua, La Qua Theatre, Hankinson, N. D. Rural patronage.

IMITATION OF LIFE: Claudette Colbert, Warren William—A great picture, very interesting story and acting fine. Pleased all we got but did not draw us any special business. No fault of the picture. I never saw better entertainment in any picture. Played March 31, April 1.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

IT HAPPENED IN NEW YORK: Heather Angel, Lyle Talbot—Best picture Universal has turned out in a long time, so said our patrons. Plenty of comedy, excitement and everything needed for satisfactory entertainment. Running time, 72 minutes. Played April 15-16.—Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vt. General patronage.

MAN WHO RECLAIMED HIS HEAD, THE: Claude Rains, Joan Bennett, Lionel Atwill—A well made, well acted picture, with Paris and the start of the World War as locale. Did not draw and did not please; due, perhaps, to fact that picture is unrelieved by comedy and built on the premise that munition manufacturers cause wars, and patrons are fed up on the subject. Running time, 80 minutes. Played April 7-8.—P. G. Estes, S. T. Theatre, Parker, S. D. Small town patronage.

MYSTERY OF EDWIN DROOD: Claude Rains—One of the really fine productions of the year. Universal did a splendid job of transferring this Dickens tale to the screen and supplying an ending that is logical and Dickensesque, if you know what I mean. Our patrons liked it immensely as a preview feature but I doubt its pulling power for us on a regular run. Running time, 87 minutes. Played April 6.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

ONE EXCITING ADVENTURE: Binnie Barnes, Neil Hamilton—We liked this picture, and I think everyone who saw it enjoyed it. One man, a banker, said it was the best we had ever shown. It did not draw so well, but I think Binnie Barnes has a personality one cannot forget. Running time, 70 minutes.—F. R. Rayburn, Arcade Theatre, Newell, S. D. General patronage.

ROCKY RHODES: Buck Jones—After putting out a good advertising campaign on this picture for two weeks ahead we had a wire from Universal that they were pulling it out three days before showing and putting in an old western. They gave us no time to protest or to get advertising for the picture they substituted. Maybe the picture is all right, but service and consideration from distributor is nil.—F. R. Rayburn, Arcade Theatre, Newell, S. D. Small town patronage.

THERE'S ALWAYS TOMORROW: Binnie Barnes, Frank Morgan—Great performance by entire cast but as a box office picture, no. Would have done better with a Western. Played March 3-5.—E. J. La Qua, La Qua Theatre, Hankinson, N. D. Rural patronage.

TRANSIENT LADY: Gene Raymond, Henry Hull—A very good program picture. Played on double bill and gave satisfaction to a very poor business.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

WHEN A MAN SEES RED: Buck Jones—This and "The Dionne Quintuplets" cracked my Tuesday and Wednesday business for 1935. It's a good show. Running time, 60 minutes. Played April 16-17.—Sam A. Kimball, The Yarn House, Limerick, Maine. Small town and rural patronage.

Warner Bros.

DEVIL DOGS OF THE AIR: James Cagney, Pat O'Brien—Very good air story. Plenty of thrills and lots of comedy. Did excellent business for three days. Pleased everyone. Running time, 86 minutes. Played March 19-20-21.—R. D. Ashmun, Strand and Temple Theatres, Caro, Mich. Small town patronage.

I AM A THIEF: Mary Astor, Ricardo Cortez—Played with "Gentlemen Are Born." Both good program pictures but not strong enough to stand alone, but with another picture makes a good show. Most of the program pictures today seem to be built for double feature show business. I say the biggest menace yet discovered to kill the moving pictures.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

MERRY WIVES OF RENO: Glenda Farrell, Guy Kibbee—Gave most of our patrons good entertainment. Some thought it was just a little to fisty. Played February 19-20.—H. B. Wood, Wood Theatre, Calico Rock, Ark. Small town and CCC Camps patronage.

RIGHT TO LIVE: Josephine Hutchinson, George Brent—Played with "Maybe It's Love." Both of these are good program pictures. Played on a double bill and got film rental out of them and that is all I did get.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

SWEET ADELINE: Irene Dunne, Donald Woods—Picture pleased well. Warners sure can produce the musicals. Irene Dunne splendid and just enough comedy relief to put the picture across. This Donald Woods has got something and here's hoping Warners keep him. Played April 19-20.—Ken Higgins, Avon Theatre, Edwards, N. Y. Rural and small town patronage.

SWEET MUSIC: Rudy Vallee, Ann Dvorak—This is an extra good musical feature. Story entertaining and the stars and all the cast fine. Did not draw very big but pleased them all. When they say it's a good show when they leave the theatre, you can bet they were satisfied. Very few pictures get that now. This one did. Played April 7-8.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Short Features

Columbia

MEN IN BLACK: Broadway Comedies—When you play one comedy with the 3 stooges you have played them all. Same old bunk all the way through.—E. J. La Qua, La Qua Theatre, Hankinson, N. D. Rural patronage.

Educational

DUMB LUCK: Marriage Wows Series—Weak two-reeler featuring the "Easy Aces." All talk and no action.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

FIREMAN SAVE MY CHILD: Terry-Toons—Weak cartoon. Cartoons are funny if they don't go too far. This one is impossible.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

GAY OLD DAYS: Song Hit Stories—Very good musical short of the type that takes you back to the "gay nineties." Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

GAY OLD DAYS: Song Hit Stories—Played with "Way Down Yonder." Patrons commented on these shorts and never mentioned the features. They like them.—E. J. La Qua, La Qua Theatre, Hankinson, N. D. Rural patronage.

HELLO SAILORS: Coronet Comedy—Will take some more as good as this one any time. More laughs than a dozen of the ordinary socalled comedies. Running time, 21 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town rural patronage.

JAIL BIRDS: Terry-Toons—Extra good cartoon. Running time, seven minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

LITTLE BIG TOP, THE: Poodles Hanneford, Junior Coghlan, Ben Turpin—Lots of folks told me this was the best part of the program and it is above average for a two-reel comedy. Running time, 21 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

MANAGED MONEY: Shirley Temple—Shirley Temple has a way all of her own and makes any picture in which she appears a great success.—F. R. Rayburn, Arcade Theatre, Newell, S. D. Small town patronage.

SUPER-STUPID: Coronet Comedies—Fair comedy. Not up to Educational standard. Two reels.—E. J. La Qua, La Qua Theatre, Hankinson, N. D. Rural patronage.

THREE BEARS, THE: Terry-Toon Series—The music of the Terry-Toons always sets these cartoons just a little above average for us.—F. R. Rayburn, Arcade Theatre, Newell, S. D. Small town patronage.

TWO LAME DUCKS: Coronet Comedies—Very good comedy of the slapstick variety. Running time, two reels.—E. J. La Qua, La Qua Theatre, Hankinson, N. D. Rural patronage.

WAY DOWN YONDER: Song Hit Stories—Played with "Gay Old Days." Patrons commented on these shorts and never mentioned the features. They like them.—E. J. La Qua, La Qua Theatre, Hankinson, N. D. Rural patronage.

Fox

GEM OF THE SEA: Magic Carpet Series—A nice little travelogue on Ireland with interesting comments.—F. R. Rayburn, Arcade Theatre, Newell, S. D. Small town patronage.

GENEVA-BY-THE-LAKE: Magic Carpet Series—An outstanding number in this series. Entertaining all the way through. Running time, 10 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

Metro Goldwyn Mayer

BEGINNER'S LUCK: Our Gang Comedy—Our Gang Comedies are consistently good and please everyone. This one is very, very good. Running time, 20 minutes.—R. D. Ashmun, Strand Theatre, Caro, Mich. Small town patronage.

BUM VOYAGE: Todd-Kelly—This was just a fair picture. Have had much better from them. Running time, 19 minutes.—Harry M. Newman, Liberty Theatre, Lynden, Wash. Small town and rural patronage.

CARETAKER'S DAUGHTER: All-Star Comedy—A good comedy for those who like plenty of slapstick. I heard a lot of laughs.—F. R. Rayburn, Arcade Theatre, Newell, S. D. General patronage.

COLORFUL PORTS OF CALL: FitzPatrick Travel Talks Series—I thought I was getting a colored reel, but this is just in plain black and white film. Not very good. Not to be compared with "Zion, Canyon of Color." We cut this out on second show.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

DUKE FOR A DAY, A: Musical Comedy Series—No good. Nothing but idiotic slapstick. We were ashamed to be showing it on Easter Sunday but had nothing else.—F. R. Rayburn, Arcade Theatre, Newell, S. D. Small town patronage.

FIRST ROUNDUP, THE: Our Gang—Brought plenty of joy to everybody. Running time, 20 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

FOUR PARTS: Charley Chase—A clever idea that seemed to go wrong. Started out good, then flopped. Running time, 19 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

HEY, HEY, FEVER: Happy Harmonies Series—A fairy tale that was beautiful, in color, and had the children pleased. Running time, 9 minutes.—Harry M. Newman, Liberty Theatre, Lynden, Wash. Small town and rural patronage.

LITTLE FELLER: Chic Sale—Anyone who likes horses will like this rather dramatic one-reel. We thought it very good.—F. R. Rayburn, Arcade Theatre, Newell, S. D. General patronage.

MISSES STOOGE, THE: Todd-Kelly—Average Todd-Kelly. The girls help a magician put over an act. O. K.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

WHEN MY CAT'S AWAY: Happy Harmonies Series (Harman-Ising)—Splendid. Nobody is making better colored cartoons than these two boys. Running time, 10 minutes.—A. N. Miles, Eminence Theatre, Eminence Theatre, Eminence, Ky. Small town patronage.

WINDY: Oddities—Very good characterization by "Chic" Sale of an old prospector whose love for children gets him in wrong with the board. However, he saves a child from a rattlesnake and all is forgiven. Worthwhile short, especially for Sundays.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

ZION, CANYON OF COLOR: FitzPatrick Travel

FINDS REPORTS ARE HELPFUL

"I think your department is very helpful to the exhibitor and I will try to make all the reports I send in as instructive as possible."

This from B. L. Smith of the Liberty theatre at Quinton, Okla., who goes into cooperative action at once by sending in several reports which appear in this issue of "What the Picture Did for Me."

Talks Series—This was one of the best. The singing was good, the color was natural. Had good comments on this one.—Harry M. Newman, Liberty Theatre, Lynden, Wash. Small town and rural patronage.

Paramount

CAB CALLOWAY'S HI-DE-HO: Headliners—A very poor subject. This Negro jazz might be all right in Harlem. But it is just a pain in the neck anywhere else. Running time, 10 minutes.—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town patronage.

FEMININE RHYTHM: Headliners—Zowie! This one has everything that a good band reel should have. Plenty of pepper and Ina Ray Hutton putting the reel across. The boys want another one with Ina Ray Hutton.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

MILLION DOLLAR NOTES: Headliners Series—Very good musical reel.—R. D. Ashmun, Strand Theatre, Caro, Mich. Small town patronage.

MONKEY SHINES: Paramount Varieties Series—The many cute things that a monkey can do are very entertainingly shown in this reel. We had a number of compliments on it. Running time, 10 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

POPEYE THE SAILOR CARTOONS: These are the finest one-reel subjects on the market. In my opinion they are far ahead of Mickey Mouse in both entertainment and box office value.—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town patronage.

SCREEN SOUVENIRS: No. 2—Up to the usual good standard of these shorts. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Claskanie, Ore. Small town and rural patronage.

SWAT THE FLY: Betty Boop cartoons—Good Boop cartoon. These Boops and Popeyes are very consistent.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

WATER RODEO: Grantland Rice Sportlights (New Series)—A thoroughly enjoyable reel of speed boat racing. Will fit into any program. We used it on the weekend. Running time, 10 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

RKO

DIONNE QUINTUPLETS: Good investment. Our advertising "Dionne Quintuplets" and "When A Man Sees Red" seemed to stir up a lot of amusement. Incidentally it meant more publicity. Running time, 10 minutes.—Sam A. Kimball, The Yarn House, Limerick, Maine. Small town and rural patronage.

DIONNE QUINTUPLETS: Very, very entertaining, but I don't think it drew the extra business we thought it would. Running time, 1 reel.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

EDGAR KENNEDY COMEDIES: These are the poorest short subjects being produced by any major company. Absolutely nothing to them.—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town patronage.

HOW'S CROPS? Cubby the Bear Series—Very clever. Running time, 1 reel.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

IN A PIG'S EYE: Clark and McCullough—All right for Saturday. Has several good laughs. Running time, 20 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

LA CUCARACHA: Steffi Duna, Don Alvarado, Paul Porcasi—Show it by all means. Running time, 20 minutes.—Sam A. Kimball, The Yarn House, Limerick, Maine. Small town and rural patronage.

PARROTVILLE FIRE DEPT.: Rainbow Parade Cartoons—A very good color cartoon. Running time, 7 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

PATHE NEWS: Always fine, and getting better. We like the kind of service we get from RKO of Denver.—F. R. Rayburn, Arcade Theatre, Newell, S. D. General patronage.

POISONED IVORY: Edgar Kennedy—Not much good. Weak attempt at comedy. Running time, 21 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

SUNSHINE MAKERS, THE: Rainbow Parade Cartoons—The finest color we've seen yet. Would have been an extra good cartoon if only in black and white. Running time, 8 minutes.—Sam A. Kimball, The Yarn House, Limerick, Maine. Small town and rural patronage.

THIS BAND AGE: Headliner Series (1934-35)—One of the finest musicals I have ever run. Nothing keeps them coming like a good laugh and the rocking chair and the cat's tail gave my folks the best laugh I've heard for ages. The first nighters boosted it to the skies. Running time, 20 minutes.—Sam A. Kimball, The Yarn House, Limerick, Maine. Small town and rural patronage.

Universal

BEAU BASHFUL: Herbert Corthell, Grady Sutton, Sylvia Picker—We enjoyed this comedy and so did all our patrons. Held interest and amusement all the way through.—F. R. Rayburn, Arcade Theatre, Newell, S. D. General patronage.

GOING PLACES WITH LOWELL THOMAS: This was well received; fine scenes of wild animals, and of the ski jumpers of the Alps.—F. R. Rayburn, Arcade Theatre, Newell, S. D. General patronage.

GOLDIELOCKS AND THE THREE BEARS: Oswald Cartoon—A pretty good cartoon that pleased the children and their parents.—F. R. Rayburn, Arcade Theatre, Newell, S. D. General patronage.

WHERE'S ELMER? Vincent Barnett—I was sorry we showed this, it wasn't funny and the gangster part displeased the church people. Story of a gang that took over a hospital and broke people's legs, etc., so as to make money on the outlandish charges. It seems wrong to burlesque such life-saving agencies as hospitals and doctors.—F. R. Rayburn, Arcade Theatre, Newell, S. D. General patronage.

Vitaphone

RAMBLING 'ROUND RADIO ROW: Jones and Hare, Arthur Tracy, Freddy Rich, Jack Denny, Meyer Davis—Fair picture for a variety of musical selections.—F. R. Rayburn, Arcade Theatre, Newell, S. D. General patronage.

ALL SEALED UP: Ben Blue—Good comedy that pleased everyone except where Ben Blue eats the sandwich with a sardine can. The trained seals remarkable, and the story well worked out.—F. R. Rayburn, Arcade Theatre, Newell, S. D. General patronage.

NOT TONIGHT, JOSEPHINE: Broadway Brevities Series—Color musical, just fairly entertaining. Running time, 20 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

ONCE OVER LIGHTLY: Roscoe Ates—Better than average. Running time, 22 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

PAREE, PAREE: Broadway Brevities—A very fine musical short with some beautiful scenes and swell music.—F. R. Rayburn, Arcade Theatre, Newell, S. D. Small town patronage.

PILGRIM DAYS: E. M. Newman Series—A good educational number that is worth a week's history teaching in school.—F. R. Rayburn, Arcade Theatre, Newell, S. D. Small town patronage.

RHYTHM IN THE BOW: Merrie Melodies Series—This was a cartoon that pleased beyond average. A tramp fiddler accomplishes great surprises with his violin.—F. R. Rayburn, Arcade Theatre, Newell, S. D. Small town patronage.

RIMAC'S RHUMBA ORCHESTRA: Melody Masters Series—The fastest musical short we have played for some time. Patrons applauded at the finish. Running time, eight minutes.—R. D. Ashmun, Strand Theatre, Caro, Mich. Small town patronage.

SOFT DRINKS AND SWEET MUSIC: Broadway Brevities—This is just a fair musical comedy. Would have been much better if they had starred someone who could really sing. As it is, just fair. Running time, 20 minutes.—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town patronage.

Serials

Universal

RED RIDER, THE: Buck Jones—We have played three chapters of this serial and most of the people like it fine. It has plenty of action and thrills. We are playing this on 10 cent nights and they come back to see the serial regardless of the feature picture.—B. L. Smith, Liberty Theatre, Quinton, Okla. Small town patronage.

TAILSPIN TOMMY: Maurice Murphy, Noah Beery, Jr.—Played Chapter One April 9-10 and it looks like a ringer. Running time, 20 minutes each.—Sam A. Kimball, The Yarn House, Limerick, Maine. Small town and rural patronage.

50 "Little Colonel" Prints Used in New York

With "The Little Colonel," starring Shirley Temple, playing day and date in all RKO houses in New York, as well as in independent theatres, Fox, the producer, had a total of 50 prints in use last week. Generally 28 prints are used with 32 occasionally in use on specials.

'Kansas City Star' Depicting History Via Film "Stills"

History, as it has been depicted over the years by the motion picture, is the theme of a new pictorial feature, titled "Unreeling History," and appearing on Sunday as a weekly feature in the rotogravure section of the *Kansas City Star.*

The series was prepared by John C. Moffitt, film editor of the *Star,* and is being released to other newspapers through the Bell Syndicate. Several months were required in the compilation of a collection of approximately 1,000 stills from historical pictures produced in the United States and abroad. It is estimated that the feature, with its weekly appearance, will run for a year. Stills from historical motion pictures depicting major events of the world, or phases of them, will range from ancient times and "The Ten Commandments" to the modern day.

Lou Elman President of St. Louis Variety Club

Lou Elman, St. Louis branch manager for RKO, has been elected president of the local Variety Club, which has headquarters in the Chase Hotel. Other officers are: Barney Rosenthal, Premier Pictures, and Joe Garrison, Universal, vice-presidents; George Wiegand, St. Louis Amusement, treasurer; Henry Budde, St. Louis Amusement, secretary; Tony Matreci, Uptown theatre, chairman of the house committee.

Members of the board of directors are: Ray Colvin, Exhibitors Supply; Johnny Walsh, Progressive Pictures; Eddie Rosecan, B. N. Judell Company; B. B. Rheingold, Fox; Harold W. Evens, Loew's State, and Ruby S. Renco, S. Renco Film Company.

Warner Promotes Walsh

Hall Walsh, for the past ten years assistant manager of the Warner St. Louis branch office, has been promoted to manager, succeeding James Winn, who has been named manager of the Chicago office.

Laura Benham with Warner

Laura Benham has joined the Warner publicity staff as fashion editor and writer. She has served on the staffs of numerous fan magazines, and was at one time fashion editor of "Women's World."

Higgins Circuit Bankrupt

The Higgins circuit, operating six houses in Shamokin, Tamaqua and Langsford, Pa., one of the oldest circuits in the state, has gone into bankruptcy. John Higgins is the head of the company.

Form Washington Circuit

H. D. and R. McBride and L. L. Francis have formed the Howard Amusement Company at Spokane, Wash., to operate a circuit in the state.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers.

AMBASSADOR PICTURES

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Fighting Trooper, The	Kermit Maynard-Barbara Worth	Nov.	15		
Northern Frontier (G)	Kermit Maynard-Eleanor Hunt	Feb.	1,'35	57.	Mar. 9,'35
Red Blood of Courage	Kermit Maynard	Apr.	20,'35		
Wilderness Mail (G)	Kermit Maynard-Fred Kohler	Mar.	13,'35	*58.	Mar. 16,'35

Coming Attractions

His Fighting Blood	Kermit Maynard	July	1,'35		
Sandy of the Mounted	Kermit Maynard	Sept.	12,'35		
Timber War	Kermit Maynard	May	27,'35		
Trails of the Wild	Kermit Maynard	Aug.	6,'35		

CHESTERFIELD

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Circumstantial Evidence	Chick Chandler-Shirley Grey	Mar.	30,'35	68	
Curtain Falls, The (A)	Henrietta Crosman	Oct.	1	67	Oct. 6
Green Eyes (G)	Charles Starrett-Shirley Grey	June	15	67	Dec. 8
Shot in the Dark, A	Charles Starrett-Marion Shilling	Feb.	15,'35	68	
Sons of Steel (G)	C. Starrett-Polly Ann Young	Dec.	15	64.	Apr. 27,'35
World Accuses, The (G)	Dickie Moore-Russell Hopton	Nov.	12	63.	Mar. 30,'35

Coming Attractions

Girl Who Came Back	Shirley Grey-Sidney Blackmer				
Happiness C.O.D.					

COLUMBIA

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Against the Law (A)	John Mack Brown-Sally Blane	Oct.	25	61	Dec. 1
Behind the Evidence (G)	Norman Foster-Sheila Mannors	Jan.	20,'35	57.	Feb. 2,'35
Best Man Wins, The (G)	J. Holt-Florence Rice-E. Lowe	Jan.	5,'35	68.	Jan. 5,'35
Broadway Bill (G)	Warner Baxter-Myrna Loy	Dec.	27	*105	Nov. 10
Carnival (G)	J. Durante - Lee Tracy - Sally Eilers - Florence Rice	Feb.	10,'35	75.	Feb. 23,'35
Death Flies East (G)	Florence Rice-Conrad Nagel	Feb.	28,'35	*65.	Mar. 9,'35
Eight Bells	Ann Sothern-Ralph Bellamy	Apr.	11,'35		
(See "In the Cutting Room," Feb. 23,35.)					
Fighting Shadows	Tim McCoy-Geneva Mitchell	Apr.	18,'35		
Fugitive Lady (G)	Neil Hamilton-Florence Rice	Oct.	23	68.	Mar. 16,'35
I'll Fix It	Jack Holt-Mona Barrie	Oct.	15	69.	Nov. 17
I'll Love You Always (G)	Nancy Carroll-George Murphy	Mar.	20,'35	68.	Apr. 6,'35
In Spite of Danger (G)	Marian Marsh-Wallace Ford	Mar.	8,'35	56.	Apr. 13,'35
Jealousy (G)	Nancy Carroll-Donald Cook	Nov.	20	60.	Dec. 15
Lady by Choice (G)	Carole Lombard - May Robson - Walter Connolly-Roger Pryor	Oct.	15	*85.	Oct. 6
Law Beyond the Range	Tim McCoy-Billie Seward	Feb.	15,'35	58	
Let's Live Tonight (G)	Lilian Harvey-Tullio Carminati	Mar.	1,'35	69.	Mar. 23,'35
Men of the Night (G)	Bruce Cabot-Judith Allen	Nov.	26	58.	Dec. 8
Mills of the Gods (G)	May Robson - Victor Jory - Fay Wray	Dec.	15	67.	Jan. 19,'35
Party Wire (G)	Jean Arthur-Victor Jory	Apr.	27,'35	*65.	Apr. 20,'35
Prescott Kid	Tim McCoy-Sheila Mannors	Nov.	8	56	
Revenge Rider	Tim McCoy-Billie Seward	Mar.	18,'35	57	
(See "Alias John Law" "In the Cutting Room," Dec. 8.)					
Square Shooter (G)	Tim McCoy	Jan.	21,'35	57.	Mar. 9,'35
Swell Head	Wallace Ford-Barbara Kent	Apr.	8,'35		
That's Gratitude (A)	Frank Craven-Sheila Mannors	Oct.	6	64	Nov. 17
Unwelcome Stranger	Jack Holt-Mona Barrie	Apr.	20,'35		
(See "Gimpy" "In the Cutting Room," Mar. 2,'35.)					
Westerner, The	Tim McCoy-Marian Shilling	Dec.	10		
White Lies (A)	Victor Jory-Fay Wray	Nov.	27	74.	Jan. 5,'35
Whole Town's Talking, The (G)	Edw. G. Robinson-Jean Arthur	Feb.	22,'35	*93.	Jan. 26,'35

Coming Attractions

After the Dance	Nancy Carroll-George Murphy	June	18,'35		
Air Hawks	Ralph Bellamy-Tala Birell	May	7,'35		
(See "Air Fury" "In the Cutting Room," Mar. 30,'35.)					
Awakening of Jim Burke	Florence Rice-Jack Holt	May	20,'35		
Black Room Mystery	Boris Karloff-Marian Marsh				
Call to Arms	Willard Mack-Ben Lyon-Sheila Mannors-Wera Engels				
(See "In the Cutting Room," Nov. 3.)					
China Roars					
Depths Below					
Feather in Her Hat, A	Ruth Chatterton				
Frisco Fury	Jack Holt				
Georgiana	Ann Sothern				
Girl Friend, The	Lupe Velez-Jack Haley				
Grand Exit					
If You Could Only Cook	Claudette Colbert				
Justice of the Range	Tim McCoy-Billie Seward	May	25,'35		
Lady Beware					
Love Me Forever	Grace Moore - Leo Carrillo - Robert Allen	June	15,'35		
Maid of Honor					
Men of the Hour	Richard Cromwell-Billie Seward	May	15,'35		
(See "In the Cutting Room," Apr. 13,'35.)					
Modern Lady	Ruth Chatterton				
Range War	Tim McCoy-Billie Seward	June	28,'35		
Sure Fire	Gene Raymond-Ann Sothern				
Unknown Woman	Marian Marsh-Richard Cromwell	June	14,'35		

DU WORLD PICTURES

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Camille	Y. Printemps-Pierre Fresnay	Apr.	15,'35		
Girl in the Case 5005	Jimmy Savo-Eddie Lambert-Dorothy Darling			60	
L'Agonie des Aigles (A) 5032.	Pierre Renoir	Dec.	1	80	Dec. 8
Man Who Changed His Name, The (A) 5036	Lyn Harding			65	Oct. 27
Marie 5043	Annabella	Jan.	1,'35	67	
Old Bill 5038	Anatole France story	Feb.	10,'35	70	
Viennese Love Song	Maria Jeritza			72	
World in Revolt	Graham McNamee	Mar.	1,'35		

Coming Attractions

Don Quixote	Chaliapin-Sydney Fox	July	1,'35	July	8,'33
Dream of My People	Cantor Rosenblatt	June	1,'35		
Iceland Fishermen	Pierre Loti Story	Sept.	1,'35		
San Famille	Robert Lynen	Aug.	1,'35		

FIRST DIVISION

(Releases Monogram, Liberty, Chesterfield and Invincible pictures in certain territories.)

Features

Title	Star	Dist'r	Rel.	Running Time Date	Minutes	Reviewed
Convention Girl	Rose Hobart		Oct.	31		
Flirtation	Jeannette Loff-Ben Alexander		Nov.	9		
Hei Tiki (G)	(All Native Cast)	Principal	Feb.	1,'35	86.	Feb. 9,'35
Little Damozel	Anna Neagle		Dec.	1		
Return of Chandu	Maria Alba-Bela Lugosi	Principal	Oct.	4		
Sunset Range (G)	Hoot Gibson-Mary Doran	Principal	May	1,'35	55.	Mar. 9,'35
White Heat	Virginia Cherrill					Oct. 1

FIRST NATIONAL

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Babbitt (G) 869	Aline MacMahon-Guy Kibbee	Dec.	8	*75	Nov. 17
Case of the Curious Bride 879.	Warren William	Apr.	13,'35	68.	Apr. 13,'35
Flirtation Walk (G) 752	Dick Powell - Ruby Keeler-Pat O'Brien	Dec.	1	97	Nov. 10
G Men, The (A)	James Cagney-Margaret Lindsay	May	4,'35	85.	Apr. 27,'35
Gentlemen Are Born (G) 872	Franchot Tone - Jean Muir	Nov.	17	*75	Oct. 20
Go Into Your Dance (G) 853	Al Jolson-Ruby Keeler	Apr.	20,'35	97.	Mar. 23,'35
Gold Diggers of 1935 (G) 851.	Dick Powell-Gloria Stuart	Mar.	16,'35	95.	Mar. 23,'35
Living On Velvet 859 (G)	Kay Francis - George Brent - Warren William	Mar.	2,'35	80.	Mar. 16,'35
Mary Jane's Pa (G) 875	Aline MacMahon-Guy Kibbee	Apr.	27,'35	*68.	Apr. 27,'35
Maybe It's Love (G) 876	Gloria Stuart-Ross Alexander	Jan.	12,'35	62	Nov. 24
Murder in the Clouds (G) 877.	Lyle Talbot-Ann Dvorak	Dec.	15	61	Jan. 5,'35
Red Hot Tires (G) 878	Lyle Talbot-Mary Astor	Feb.	2,'35	66.	Mar. 9,'35
Traveling Saleslady (G) 870	Joan Blondell	Apr.	8,'35	63.	Apr. 6,'35
While the Patient Slept (G) 874	Aline MacMahon-Guy Kibbee	Mar.	9,'35	61.	Mar. 9,'35
Woman in Red, The (G) 863	B. Stanwyck-Gene Raymond	Feb.	16,'35	58.	Mar. 30,'35

Coming Attractions

Back to Broadway	Joe E. Brown				
Black Fury (G)	Paul Muni-Karen Morley	May	18,'35	*90.	Apr. 6,'35
Captain Blood	Robert Donat-Jean Muir				
Girl From Tenth Avenue, The	Bette Davis-Ian Hunter	June	8,'35		
(See "Men on Her Mind" "In the Cutting Room," Mar. 30,'35.)					
In Caliente 856	Dolores Del Rio-Pat O'Brien	May	25,'35		
(See "In the Cutting Room," Feb. 2,'35.)					
Napoleon	Edw. G. Robinson-Bette Davis				
Not on Your Life	Warren William-Claire Dodd				
Oil for the Lamps of China 867.	J. Hutchinson-Pat O'Brien	June	1,'35		
(See "In the Cutting Room," Mar. 30,'35.)					
Singer of Naples	Enrico Caruso, Jr.				

FOX FILMS

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Baboona (G) 530	Mr. & Mrs. Martin Johnson	Feb.	8,'35	72.	Jan. 26,'35
Bright Eyes (G) 524	Shirley Temple-James Dunn	Dec.	28	83	Dec. 15
Charlie Chan in Paris (G) 526	Warner Oland	Jan.	25,'35	70.	Jan. 5,'35
County Chairman, The (G) 525	Will Rogers	Jan.	11,'35	78	Dec. 29
First World War, The (A) 519		Nov.	23	78	Nov. 17
George White's 1935 Scandals (A) 534	Alice Faye-James Dunn	Mar.	29,'35	83.	Apr. 6,'35
Great Hotel Murder (G) 532	Edmund Lowe-Victor McLaglen	Mar.	8,'35	70.	Feb. 23,'35
Helldorado (G) 522	Richard Arlen-Madge Evans	Dec.	21	74	Dec. 15
Hell in the Heavens (A) 517	Warner Baxter-C. Montenegro	Nov.	9	80	Nov. 3
It's a Small World (A) 536	Spencer Tracy-Wendy Barrie	Apr.	12,'35	71.	Apr. 6,'35
Ladies Love Danger 540	Gilbert Roland-Mona Barrie	May	3,'35		
(See "Secret Lives" "In the Cutting Room," Mar. 30,'35.)					
Life Begins at 40 (G) 533	Will Rogers	Mar.	22,'35	79.	Mar. 23,'35
Liliom (A)	Charles Boyer	Mar.	16,'35	90.	Mar. 23,'35
Little Colonel (G) 531	Shirley Temple-L. Barrymore	Feb.	22,'35	80.	Feb. 16,'35
Lottery Lover (G) 523	"Pat" Paterson-Lew Ayres	Jan.	4,'35	82.	Feb. 9,'35
Music in the Air (G) 513	Gloria Swanson - John Boles - Douglass Montgomery	Dec.	7	81	Dec. 22
Mystery Woman (G) 515	Mona Barrie-Gilbert Roland	Jan.	18,'35	69.	Jan. 26,'35
One More Spring (G) 529	Janet Gaynor-Warner Baxter	Feb.	15,'35	87.	Feb. 9,'35
Spring Tonic 535	Lew Ayres-Claire Trevor	Apr.	19,'35	58	
(See "Man Eating Tiger" "In the Cutting Room," Mar. 9,'35.)					
$10 Raise (G) 537	Edward Everett Horton	Apr.	5,'35	70.	Mar. 23,'35
Under Pressure 521	Edmund Lowe-Victor McLaglen	Feb.	1,'35	69.	Jan. 19,'35
(Reviewed under the title "Man Lock")					
When a Man's a Man (G) 527.	George O'Brien	Feb.	15,'35	66.	Mar. 2,'35
White Parade, The (G) 518	John Boles-Loretta Young	Nov.	16	83	Oct. 27

Coming Attractions

Black Sheep	Edmund Lowe-Claire Trevor	June	14,'35		
(See "In the Cutting Room," Apr. 27,'35.)					
Charlie Chan in Egypt	Warner Oland-"Pat" Paterson	June	21,'35		
Cowboy Millionaire (G) 538	George O'Brien	May	10,'35	*65.	Apr. 27,'35
Curly Top	Shirley Temple	July	26,'35		
Dante's Inferno	Claire Trevor-Alice Faye				
(See "In the Cutting Room," Mar. 2,'35.)					
Daring Youn Man, The (G) 528	James Dunn-Mae Clarke	May	24,'35	*73.	Apr. 27,'35
Farmer Takes a Wife, The	Janet Gaynor-Henry Fonda				
Doubting Thomas (G) 542	Will Rogers	June	7,'35	*75.	Apr. 20,'35
Ginger	Jackie Searle-Jane Withers	July	5,'35		
Hard Rock Harrigan	George O'Brien	July	19,'35		
In Old Kentucky	Will Rogers				
Lord's Referee, The	Lew Ayres	July	19,'35		
Orchids To You	Jean Muir-John Boles	July	12,'35		
Our Little Girl 539	Shirley Temple	May	17,'35		
(See "In the Cutting Room," Apr. 6,'35.)					
Redheads on Parade	John Boles-Dixie Lee				
Under the Pampas Moon 541	Warner Baxter-Ketti Gallian	May	31,'35		
(See "In the Cutting Room," Apr. 27,'35.)					
Work of Art	Lew Ayres-Claire Trevor	June	28,'35		

(THE RELEASE CHART--CONT'D)

GB PICTURES

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Chu Chin Chow (G) 3401	Anna May Wong-George Robey	Oct.	15	95	Sept. 29
Evensong (A) 3406	Evelyn Laye	Dec.	15	82	Nov. 3
Evergreen (A) 3405	Jessie Matthews-Sonnie Hale	Dec.	31	98	June 23
Iron Duke, The (G) 3407	George Arliss	Jan.	'35	90	Dec. 22
Jack Ahoy (G) 3404	Jack Hulbert	Feb.	8,'35	70	Feb. 16,'35
Little Friend (A) 3403	Nova Pilbeam-Matheson Lang	Nov.	18	88	Oct. 20
Lover Divine 3410 (Reviewed under the title "Unfinished Symphony")	Marta Eggerth	Mar.	30,'35		Oct. 13
Loves of a Dictator (A)	Clive Brook-Madeleine Carroll	Apr.	1,'35	95	Feb. 16,'35
Man Who Knew Too Much, The (G) 3415	Peter Lorre-Nova Pilbeam	Apr.	15,'35	80	Dec. 29
Man of Aran (A) 3413	Robert Flaherty	Dec.		77	Oct. 27
My Heart Is Calling (G) 3409	Jan Kiepura	May	1,'35	90	Feb. 2,'35
My Song for You 3414	Jan Kiepura	June	1,'35		Nov. 10
Power (A) 3402	Conrad Veidt-Benita Hume	Nov.	1	103	Oct. 13
Princess Charming 3408	Evelyn Laye-Henry Wilcoxon	Jan.	'35	81	

INVINCIBLE PICTURES

[Distributed through Chesterfield]

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Death from a Distance	Russell Hopton-Lola Lane	Apr.	30,'35		
Ghost Walks, The (G)	John Miljan-June Collyer	Dec.	1	66	Apr. 27,'35
Public Opinion	Lois Wilson-Shirley Grey	Mar.	15,'35	66	
Symphony for Living	Evelyn Brent-Al Shean	Jan.	20,'35	75	

Coming Attractions

Dinner Party
Murder at Pinecrest
Room and Board

LIBERTY PICTURES

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Dizzy Dames	M. Rambeau-Florine McKinney	May	1,'35		
No Ransom (A) 1004	Leila Hyams-Phillips Holmes	Oct.	8	70	July 21
Once to Every Bachelor (A) 1005	Marian Nixon-Neil Hamilton	Dec.	14	72	May 10
School For Girls (A) 1007	Sidney Fox-Paul Kelly	Feb.	19,'35	73	Mar. 9,'35
Sweepstake Annie (G)	Marian Nixon-Tom Brown	Mar.	5,'35	81	Feb. 23,'35
Two Heads on a Pillow (A) 1006	Neil Hamilton-Miriam Jordan	Oct.	2	71	Oct. 13
When Strangers Meet 1002	Richard Cromwell-Arline Judge	July	20	74	
Without Children 1008	M. Churchill-Bruce Cabot	Apr.	15,'35		

Coming Attractions

I'll Bet You — H. B. Warner-Onslow Stevens
Old Homestead, The — Mary Carlisle-Lawrence Gray

MAJESTIC

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Night Alarm (G) 505	Bruce Cabot-Judith Allen-H.B. Warner - Fuzzy Knight	(New York) Dec.	15	65	Sept. 22
Perfect Clue, The (G) 512	David Manners-Dorothy Libaire	Mar.	10,'35	*63	Dec. 1
She Had to Choose (G) 504	Larry "Buster" Crabbe - Isabel Jewell - Sally Blane	Sept.	14	65	Aug. 11

Coming Attractions

Motive for Revenge (G) — Donald Cook - Irene Hervey — *65. Mar. 30,'35
Mutiny Ahead — Neil Hamilton-Kathleen Burke
(See "In the Cutting Room," Jan. 26,'35.)

MASCOT PICTURES

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Behind the Green Lights (G)	Norman Foster-Judith Allen	Mar.	11,'35	70	Mar. 23,'35
Burn 'Em Up Barnes (G)	Frankie Darro-Lola Lane	Dec.	18	70	Apr. 27,'35
Crimson Romance (A)	Ben Lyon-Sari Maritza	Oct.	1	67	Oct. 6
In Old Santa Fe (G)	Ken Maynard-Evelyn Knapp	Nov.	15	63	Nov. 24
Little Men (G)	Erin O'Brien-Moore-R. Morgan	Dec.	14	72	Dec. 22
Marines Are Coming, The	William Haines-Armida Conrad Nagel-Esther Ralston	Nov.	20	70	Dec. 15
One Frightened Night	Chas. Grapewin-Mary Carlisle	May	1,'35		
Young and Beautiful (A)	William Haines-Judith Allen	Sept.	2	68	Sept. 8

Coming Attractions

Headline Woman — Roger Pryor-Heather Angel — May 15,'35

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
After Office Hours (G)	C. Bennett-Clark Gable	Feb.	22,'35	73	Feb. 16,'35
Babes in Toyland (G)	Laurel and Hardy-C. Henry	Nov.	30	79	Nov. 24
Baby Face Harrington (G)	Charles Butterworth	Apr.	12,'35	63	Mar. 30,'35
Barretts of Wimpole Street (A)	Norma Shearer-Charles Laughton-Fredric March	Sept.	21	111	Aug. 4
Band Plays On, The (G)	Robt. Young-Betty Furness	Dec.	21	85	Dec. 29
Biography of a Bachelor Girl (A)	R. Montgomery-Ann Harding	Jan.	4,'35	84	Dec. 29
Casino Murder Case (G)	Paul Lukas	Mar.	15,'35	84	Apr. 27,'35
David Copperfield (G)	Frank Lawton - Freddie Bartholomew - W. C. Fields - L. Barrymore-Edna M. Oliver	Jan.	18,'35	133	Jan. 19,'35
Evelyn Prentice (A)	William Powell-Myrna Loy	Nov.	9	80	Nov. 3
Forsaking All Others (A)	Joan Crawford - Clark Gable - Robert Montgomery	Dec.	28	84	Dec. 8
Gay Bride, The (A)	Carole Lombard-Chester Morris	Dec.	14	82	Nov. 17
Have a Heart (G)	Jean Parker - James Dunn - Stuart Erwin - Una Merkel	Sept.	7	82	Oct. 27
Mark of the Vampire (A)	L. Barrymore-Bela Lugosi	Apr.	26,'35	60	Apr. 6,'35
Merry Widow, The (A)	Maurice Chevalier-J. MacDonald	Nov.	2	100	Sept. 8
Naughty Marietta (G)	J. MacDonald-Nelson Eddy	Mar.	29,'35	106	Mar. 2,'35
Night Is Young, The (G)	Ramon Novarro-Evelyn Laye	Jan.	11,'35	82	Dec. 29
One New York Night (See "Mystery in Room 309" "In the Cutting Room," Mar. 16,'35.)	Franchot Tone-Una Merkel	Apr.	5,'35	71	
Painted Veil, The (A)	Greta Garbo-Herbert Marshall-George Brent	Nov.	23	86	Nov. 10
Reckless (A)	Jean Harlow-Wm. Powell	Apr.	19,'35	99	Apr. 13,'35
Sequoia (G)	Jean Parker-Russell Hardie	Feb.	1,'35	72	Nov. 17
Shadow of Doubt (G)	Ricardo Cortez-Virginia Bruce	Feb.	15,'35	75	Feb. 9,'35
Society Doctor (Reviewed under the title "Only 8 Hours")	Chester Morris-V. Bruce	Jan.	25,'35	68	Jan. 12,'35
Times Square Lady (G)	Robert Taylor-Virginia Bruce	Mar.	8,'35	69	Mar. 2,'35
Vagabond Lady (See "In the Cutting Room," Mar. 16,'35.)	Robert Young-Evelyn Venable	May	3,'35	73	
Vanessa: Her Love Story (A)	Helen Hayes-Robert Montgomery	Mar.	1,'35	77	Feb. 23,'35
West Point of the Air (G)	Wallace Beery-Robert Young	Mar.	22,'35	*88	Mar. 16,'35
What Every Woman Knows (G)	Helen Hayes-Brian Aherne	Oct.	19	92	Oct. 13
Wicked Woman (A)	Mady Christians-Chas. Bickford	Dec.	7	74	Dec. 1
Winning Ticket, The (G)	Leo Carrillo-L. Fazenda	Feb.	8,'35	70	Jan. 19,'35

Coming Attractions

Age of Indiscretion — May Robson-Madge Evans — May 10,'35
(See "In the Cutting Room," Mar. 30,'35.)
Anna Karenina — Greta Garbo-Fredric March

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Flame Within, The (See "In the Cutting Room," Apr. 27,'35.)	Ann Harding-Herbert Marshall	May	17,'35		
Masquerade	William Powell				
Mutiny on the Bounty	Clark Gable-Charles Laughton-Robert Montgomery				
Murder in the Fleet	Robert Taylor-Jean Parker				
No More Ladies (See "In the Cutting Room," Apr. 27,'35.)	Joan Crawford	May	31,'35		
Public Hero No. 1 (See "In the Cutting Room," Mar. 30,'35.)	Chester Morris-Jean Arthur	May	24,'35		
(Untitled)	Mala, Lotus Long				

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Desert Trail (See "In the Cutting Room," Feb. 23,'35.)	John Wayne-Mary Kornman	Apr.	22,'35	54	
Flirting With Danger (G) 3023	Robert Armstrong-Marion Burns	Dec.	1	70	Nov. 17
Girl of the Limberlost (G) 3001	Marian Marsh-Ralph Morgan	Oct.	15	86	Sept. 1
Girl O' My Dreams (G) 3015	Mary Carlisle-Creighton Chaney	Nov.	17	65	Nov. 16
Great God Gold (A)	Sidney Blackmer-Gloria Shea	Apr.	15,'35	72	Mar. 9,'35
Happy Landing (G) 3029	Ray Walker-Jacqueline Wells	Sept.	1	63	Aug. 4
Lawless Frontier (G) 3035	John Wayne-Sheila Terry	Nov.	22	54	Feb. 2,'35
Lost in the Stratosphere (G) 3020	June Collyer-William Cagney	Nov.	15	64	Oct. 27
Million Dollar Baby (G)	Arline Judge - Ray Walker - Jimmy Fay	Jan.	15,'35	65	Dec. 20
Mysterious Mr. Wong, The (A) 3022	Bela Lugosi-Wallace Ford	Jan.	25,'35	68	Jan. 19,'35
Mystery Man (G)	Robert Armstrong	Apr.	25,'35	62	Feb. 16,'35
'Neath Arizona Skies (G) 3032	John Wayne-Sheila Terry	Dec.	5	52	Dec. 15
Nut Farm, The (G)	Wallace Ford	Mar.	25,'35	65	Feb. 9,'35
Rainbow Valley (G)	John Wayne-Lucille Brown	Mar.	15,'35	52	Mar. 16,'35
Reckless Romeos (G) 3019	Robt. Armstrong-Wm. Cagney				
Redhead (A) 3012	Bruce Cabot-Grace Bradley	Nov.	1	76	Sept. 22
Sing Sing Nights (A)	Conway Tearle-Mary Doran	Dec.	15	60	Feb. 2,'35
Star Packer, The 2041	John Wayne-Verna Hillie	July	30	54	
Successful Failure, A (G) 3024	Wm. Collier, Sr. - Lucille Gleason	Oct.	15	62	Oct. 8
Texas Terror	John Wayne	Feb.	1,'35	51	
Tomorrow's Youth 3021	Dickie Moore - Martha Sleeper - John Miljan-Gloria Shea	Sept.	15	63	
Trail Beyond, The (G) 3031	John Wayne-Verna Hillie	Oct.	22	55	Sept. 22
Women Must Dress (G)	Minna Gombell-Gavin Gordon	Feb.	1,'35	77	Jan. 26,'35

Coming Attractions

Cheers of the Crowd
Dawn Rider, The — John Wayne-Marion Burns
Healer, The — Ralph Bellamy-Karen Morley — June 15,'35
(See "In the Cutting Room," Apr. 13,'35.)
Honeymoon Limited — Neil Hamilton-Irene Hervey
Hoosier Schoolmaster, The (G) — Charlotte Henry-Norman Foster — May 15,'35 — 76. Apr. 13,'35
Keeper of the Bees, The — Neil Hamilton-Betty Furness
(See "In the Cutting Room," Apr. 27,'35.)
Paradise Canyon — John Wayne-Marion Burns

PARAMOUNT

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
All the King's Horses (G) 3430	Mary Ellis-Carl Brisson	Feb.	22,'35	*85	Feb. 23,'35
Behold My Wife (A) 3419	Sylvia Sidney-Gene Raymond	Dec.	7	79	Feb. 23,'35
Car 99 (G) 3432	Fred MacMurray-Ann Sheridan	Mar.	1,'35	*75	Feb. 16,'35
College Rhythm (G) 3417	Joe Penner-Lanny Ross	Nov.	23	*83	Nov. 10
Devil Is a Woman, The (A)	Marlene Dietrich-Cesar Romero	May	3,'35	80	Mar. 2,'35
Enter Madame (A) 3414	Elissa Landi-Cary Grant	Jan.	4,'35	83	Nov. 8
Father Brown, Detective (G) 3420	Walter Connolly-Paul Lukas-Gertrude Michael	Dec.	21	*65	Dec. 1
Four Hours To Kill (A)	Richard Barthelmess	Apr.	19,'35	74	Apr. 6,'35
Gilded Lily, The (G) 3426	C. Colbert-Fred MacMurray	Jan.	25,'35	80	Jan. 5,'35
Here Is My Heart (G) 3423	Bing Crosby-Kitty Carlisle	Dec.	25	76	Dec. 8
Hold 'Em Yale (G)	Patricia Ellis-Cesar Romero	Apr.	12,'35	63	Mar. 30,'35
Home on the Range (G) 3421	Jackie Coogan-Randolph Scott	Dec.	21	55	Mar. 2,'35
It's a Gift (G) 3418	W. C. Fields-Baby LeRoy	Nov.	30	68	Nov. 24
Limehouse Blues (A) 3415	George Raft-Jean Parker	Nov.	9	66	Dec. 22
Lives of a Bengal Lancer (G) 3427	Gary Cooper-Franchot Tone	Jan.	18,'35	89	Jan. 5,'35
Love in Bloom (G) 3434	Joe Morrison-Dixie Lee	Mar.	15,'35	*77	Mar. 9,'35
McFadden's Flats (G)	Betty Furness-Richard Cromwell	Mar.	29,'35	65	Mar. 9,'35
Mississippi (G) 3433	Bing Crosby-Joan Bennett	Mar.	22,'35	*80	Mar. 2,'35
Mrs. Wiggs of the Cabbage Patch (G) 3407	Pauline Lord - W. C. Fields - Zasu Pitts - Kent Taylor - Evelyn Venable	Oct.	19	73	Aug. 23
One Hour Late (G) 3422	Joe Morrison-Helen Twelvetrees	Dec.	14	75	Dec. 8
President Vanishes (G) 3416	Arthur Byron-Janet Beecher	Jan.	11,'35	83	Nov. 24
Private Worlds (A) 3435	C. Colbert- J. Bennett-C. Boyer	Apr.	19,'35	*84	Mar. 16,'35
Rocky Mountain Mystery (G) 3428	R. Scott-Chas. "Chic" Sale	Feb.	8,'35	68	Apr. 27,'35
Ruggles of Red Gap (G) 3431	Charles Laughton-Mary-Boland-Charles Ruggles-Zasu Pitts	Mar.	8,'35	*90	Feb. 16,'35
Rumba (A) 3429	George Raft-Carole Lombard	Feb.	15,'35	*70	Feb. 2,'35
Scoundrel, The	Noel Coward-Julie Haydon	Apr.	26,'35		
Stolen Harmony (G)	George Raft-Ben Bernie	Apr.	26,'35	74	Apr. 27,'35
Wings in the Dark (G) 3424	Cary Grant-Myrna Loy	Feb.	1,'35	75	Jan. 19,'35

Coming Attractions

Accent on Youth — Sylvia Sidney-Herbert Marshall
Big Broadcast of 1935, The — Jack Oakie-Burns & Allen
College Scandal — Arline Judge-Kent Taylor
(See "In the Cutting Room," Apr. 27,'35.)
Crusades, The — Loretta Young-Henry Wilcoxon
(See "In the Cutting Room," Mar. 30,'35.)
Glass Key, The — George Raft — May 31,'35
(See "In the Cutting Room," Mar. 30,'35.)
Goin' to Town — Mae West — May 17,'35
(See "How Am I Doin'?" "In the Cutting Room," Feb. 23,'35.)
Men Without Names — Fred MacMurray-Madge Evans
Milky Way, The — Harold Lloyd-Adolphe Menjou
Once in a Blue Moon 3425 — J. Savo-Michael Dalmatoff — May 10,'35
Paris In Spring — Tullio Carminati-Mary Ellis
(See "In the Cutting Room," Feb. 23,'35.)
People Will Talk (G) — Chas. Ruggles-Mary Boland — May 24,'35 — 67. Apr. 6,'35
So Red the Rose — Margaret Sullavan-Fred Stone-Pauline Lord

PRINCIPAL

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Little Damozel 722	Anna Neagle-James Rennie	June	11	59	
Peck's Bad Boy (G) 516	Jackie Cooper-Thomas Meighan-Dorothy Peterson-Jackie Searl	Oct.	19	69	Sept. 8
Return of Chandu, The (G) 300-312	Bela Lugosi-Maria Alba	Oct.	4	60	Apr. 27,'35

(THE RELEASE CHART--CONT'D)

RKO RADIO PICTURES

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Anne of Green Gables (G) 507	Anne Shirley-Tom Brown	Nov.	23	79	Oct. 27
Captain Hurricane (G)	James Barton-Helen Westley	Mar.	1,'35	72. Feb.	16,'35
Dangerous Corner (A) 506	Melvyn Douglas-Virginia Bruce-Conrad Nagel	Oct.	5	67. Jan.	18,'35
Dog of Flanders (G)	Frankie Thomas-Helen Parrish	Mar.	22,'35	*72. Mar.	2,'35
Enchanted April, The (A)	Ann Harding-Frank Morgan	Feb.	1,'35	*78	Dec. 15
Gay Divorcee, The (G) 505	Fred Astaire-Ginger Rogers	Oct.	19	*107	Oct. 18
Gigolette	Adrienne Ames-Ralph Bellamy	Feb.	15,'35		
Grand Old Girl (G) 519	May Robson-Hale Hamilton	Jan.	18,'35	72. Jan.	12,'35
Gridiron Flash (G) 511	Eddie Quillan-Betty Furness	Oct.	26	64. Jan.	26,'35
Laddie (G)	John Beal-Gloria Stuart	Apr.	5,'35	69½ Mar.	9,'35
Lightning Strikes Twice (G) 517	Ben Lyon-Pert Kelton	Dec.	7	66. Mar.	2,'35
Little Minister (G) 512	Katharine Hepburn-John Beal	Dec.	28	110	Dec. 22
Murder on a Honeymoon (G)	Edna May Oliver-J. Gleason	Feb.	22,'35	73½ Feb.	2,'35
People's Enemy	Preston Foster-Melvyn Douglas	Mar.	15,'35	70	
Red Morning (G) 515	Steffi Duna-Regis Toomey	Dec.	14	63. Apr.	20,'35
Roberta (G)	Irene Dunne - Fred Astaire - Ginger Rogers	Mar.	8,'35	105½ Feb.	23,'35
Romance in Manhattan (G) 518	Francis Lederer-Ginger Rogers	Jan.	11,'35	78	Dec. 1
Silver Streak, The (G) 513	Sally Blane-Charles Starrett	Dec.	21	72	Dec. 8
Star of Midnight (G)	William Powell-Ginger Rogers	Apr.	19,'35	90. Apr.	6,'35
Strangers All (G)	May Robson	Apr.	26,'35	*70. Mar.	30,'35
Village Tale (See "In the Cutting Room," Mar. 2,'35.)	Randolph Scott-Kay Johnson	May	3,'35		
West of the Pecos (G) 516	Richard Dix-Martha Sleeper	Jan.	4,'35	69. Jan.	5,'35
Woman in the Dark (G)	Fay Wray-Ralph Bellamy	Nov.	8	70	Dec. 8

Coming Attractions

Title	Star
Becky Sharp (See "In the Cutting Room," Mar. 9,'35.)	Miriam Hopkins
Boom Days	Richard Dix-Margot Grahame
Break of Hearts (See "In the Cutting Room," Apr. 6,'35.)	K. Hepburn-Charles Boyer
Chasing Yesterday (G)	Anne Shirley
Hooray for Love (See "In the Cutting Room," Apr. 13,'35.)	Gene Raymond-Ann Sothern
Informer, The (See "In the Cutting Room," Mar. 16,'35.)	V. McLaglen-Margot Grahame
Nitwits, The (See "In the Cutting Room," Mar. 30,'35.)	Wheeler and Woolsey
She	Helen Gahagan-Randolph Scott
Top Hat	Fred Astaire-Ginger Rogers

STATE RIGHTS

Features

Title	Star	Dist'r	Rel.	Running Time Date	Minutes	Reviewed
Are You a Mason? (A)	Sonnie Hale	M. J. Kandel	Oct.	29	85	Nov. 3
Calling All Cars (G)	Jack LaRue	Empire Films	Jan.	25,'35	67. Jan.	26,'35
Cowboy Holiday (G)	Big Boy Williams	Syndicate	Jan.	1,'35	57. Jan.	26,'35
Cyclone Ranger, The (G)	Bill Cody	Spectrum Pictures			60. Apr.	6,'35
Dealers in Death (A)		Topical Films	Dec.	13	68	Dec. 22
Life in the Congo (G)		Kinematrade	Nov.	29	60	Dec. 29
Lost City, The (G)	Wm. Boyd - Claudia Dell	Regal Pictures	Feb.	14,'35	74. Mar.	9,'35
Loyalties	Basil Rathbone	Harold Auten	Oct.	24	74	Nov. 3
Man of Courage (G)		Eureka	Nov.	12	95	Nov. 24
Norah O'Neale	Lester Mathews	Guaranteed Pictures	Oct.	24	66	Nov. 3
Marujka	Ina Benita	Principal Film	Dec.	1	65	Dec. 15
Sangen Till Heine (G)	Martin Osman	Scandinavian			75. Mar.	16,'35
Ticket to a Crime (G)	Ralph Graves	Syndicate	Dec.	15	67	Dec. 29
War Is a Racket (A)		Eureka Prod.	Dec.	8	68	Dec. 29
Woman Condemned	Claudia Dell	Marcy Pictures	Apr.	4	66	

UNITED ARTISTS

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Cardinal Richelieu (G)	George Arliss	Apr.	28,'35	*80. Mar.	30,'35
Clive of India (G)	Ronald Colman-Loretta Young	Jan.	25,'35	*90. Jan.	26,'35
Folies Bergere (G)	Maurice Chevalier-Merle Oberon	Feb.	22,'35	*85. Feb.	23,'35
Kid Millions (G)	Eddie Cantor - Ann Sothern - Ethel Merman	Dec.	28	*92	Oct. 27
Les Miserables (G)	Fredric March-C. Laughton	Apr.	21,'35	*105. Apr.	6,'35
Mighty Barnum, The (G)	Wallace Beery - Adolphe Menjou-Janet Beecher-V. Bruce	Dec.	25	*105	Dec. 1
Private Life of Don Juan, The	Douglas Fairbanks, Sr. - Merle Oberon	Nov.	30		Sept. 22
Runaway Queen	Anna Neagle-Fernand Graavey	Dec.	21		
Scarlet Pimpernel, The (G)	Leslie Howard-Merle Oberon	Feb.	15,'35	95. Jan.	26,'35
Transatlantic Merry-Go-Round (A)	Gene Raymond-Nancy Carroll-Sydney Howard-Jack Benny	Nov.	2	92	Nov. 17
Wedding Night, The (G)	Anna Sten-Gary Cooper	Mar.	8,'35	*90. Feb.	23,'35
We Live Again (A)	Anna Sten-Fredric March	Nov.	16	*83	Sept. 29

Coming Attractions

Title	Star
Brewster's Millions (G)	Jack Buchanan-Lili Damita
Call of the Wild, The (See "In the Cutting Room," Mar. 2,'35.)	C. Gable-Loretta Young
Congo Raid (G) (Reviewed under the title, "Sanders of the River.")	Leslie Banks - Paul Robeson - Nina Mae MacKinney
Let 'Em Have It (See "In the Cutting Room," Apr. 27,'35.)	Richard Arlen-Virginia Bruce
Neil Gwyn (A)	Anna Neagle-Cedric Hardwicke
Thunder in the East (Reviewed under the title "The Battle")	Charles Boyer-Merle Oberon

UNIVERSAL

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Crimson Trail, The (G) 8083	Buck Jones	Feb.	11,'35	58. Mar.	16,'35
Gift of Gab (G) 8030	Edmund Lowe - Gloria Stuart - Alice White	Sept.	24	*71	Sept. 19
Good Fairy, The (G) 8003	Margaret Sullavan-H. Marshall	Feb.	18,'35	98. Feb.	9,'35
Great Expectations (G) 8029	Henry Hull-Jane Wyatt-Phillips Holmes	Oct.	22	102	Oct. 20
Imitation of Life (G) 7003	Claudette Colbert-W. William	Nov.	26	111	Dec. 1
It Happened in New York (G) 8023	Lyle Talbot-Heather Angel	Mar.	18,'35	66. Apr.	13,'35
I've Been Around (A) 8025	Chester Morris	Dec.	31	*75	Dec. 29
Man Who Reclaimed His Head (G) 8028	Claude Rains-Joan Bennett	Dec.	24	*80	Dec. 8
Mister Dynamite (G) 8012	Edmund Lowe-Esther Ralston	Apr.	22,'35	*65. Apr.	6,'35
Mystery of Edwin Drood (G) 8024	Claude Rains-Heather Angel	Feb.	4,'35	87. Mar.	30,'35
Night Life of the Gods (G) 8008	Alan Mowbray	Mar.	11,'35	*75. Jan.	12,'35
Notorious Gentleman, A 8032	Charles Bickford-Helen Vinson	Jan.	21,'35	*75. Jan.	19,'35
One Exciting Adventure (G) 8027	Binnie Barnes-Neil Hamilton	Oct.	15	*73	Oct. 6
Princess O'Hara (G) 8013	Jean Parker-Chester Morris	Apr.	1,'35	*80. Mar.	30,'35
Rendezvous at Midnight 8031 (See "In the Cutting Room," Nov. 17.)	Ralph Bellamy	Feb.	11,'35		
Secret of the Chateau (G) 8033	Claire Dodd-Clark Williams	Dec.	8	69	Sept. 15
Stone of Silver Creek (G) 8084	Buck Jones-Noel Francis	Apr.	15,'35	60. Apr.	20,'35
Straight from the Heart (A) 8036	Mary Astor-Roger Pryor-Baby Jane	Jan.	14,'35	*68. Feb.	16,'35
Strange Wives (G) 8020	June Clayworth-Roger Pryor	Dec.	10	75	Dec. 8
Transient Lady (G) 8019	Gene Raymond-Henry Hull	Mar.	4,'35	72. Mar.	23,'35
Wake Up and Dream (G) 8021	Russ Columbo-June Knight	Oct.	1	78	Oct. 20
When a Man Sees Red (G) 8082	Buck Jones	Nov.	12	60. Jan.	26,'35

Coming Attractions

Title	Star
Alias Mary Dow 8011 (See "In the Cutting Room," Apr. 13,'35.)	Sally Eilers-Ray Milland
Border Brigands 8085	
Bride of Frankenstein (A) 8009	Boris Karloff
Chinatown Squad 8017 (See "In the Cutting Room," Apr. 13,'35.)	Lyle Talbot-Valerie Hobson
Diamond Jim	Edward Arnold-Binnie Barnes
Lady Tubbs 8034	Douglass Montgomery - Alice Brady
Raven, The 8016 (See "In the Cutting Room," Apr. 13,'35.)	Karloff-Bela Lugosi
Sing Me a Love Song 8026	Ricardo Cortez
Werewolf of London 8015 (See "In the Cutting Room," Mar. 30,'35.)	Henry Hull

WARNER BROS.

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Bordertown (A) 806	Paul Muni-Bette Davis	Jan.	5,'35	90. Feb.	2,'35
Church Mouse 881	Laura La Plante	Dec.	15		
Devil Dogs of the Air (G) 816	James Cagney-Pat O'Brien	Feb.	9,'35	86. Feb.	9,'35
Florentine Dagger, The 829 (See "In the Cutting Room," Jan. 26,'35.)	Donald Woods-Margaret Lindsay	Mar.	30,'35	69	
Night at the Ritz, A 823 (See "King of the Ritz," "In the Cutting Room," Jan. 26,'35.)	William Gargan-Patricia Ellis	Mar.	23,'35	62	
Right to Live (A) 828	George Brent-J. Hutchinson	Jan.	26,'35	66. Feb.	23,'35
Sweet Adeline (G) 802	Irene Dunne-Donald Woods	Dec.	29	*82	Dec. 15
Sweet Music (G) 805	Rudy Vallee-Ann Dvorak	Feb.	23,'35	95. Mar.	2,'35
White Cockatoo (G) 827	Jean Muir-Ricardo Cortez	Jan.	19,'35	70. Jan.	26,'35

Coming Attractions

Title	Star
Alibi Ike (See "In the Cutting Room," Apr. 6,'35.)	Joe E. Brown
Broadway Gondolier (See "In the Cutting Room," Apr. 27,'35.)	Dick Powell-Joan Blondell
Dinky (See "In the Cutting Room," Apr. 13,'35.)	Jackie Cooper-Mary Astor
Dr. Socrates	
Front Page Woman	Bette Davis-George Brent
Going Highbrow (See "Crashing Society," "In the Cutting Room," Apr. 13,'35.)	Guy Kibbee-Zasu Pitts
Goose and the Gander (See "In the Cutting Room," Mar. 9,'35.)	Kay Francis-George Brent
Green Cat	Bette Davis
Haircut	George Brent-Jean Muir
Irish in Us, The	James Cagney-Pat O'Brien
Living Up to Lizzie	Aline MacMahon
Midsummer Night's Dream	All Star
Money Man	Edw. G. Robinson-Bette Davis
Page Miss Glory	Marion Davies-Dick Powell
Present from Margate, A	Kay Francis-Ian Hunter
Stranded (See "In the Cutting Room," Apr. 27,'35.)	Kay Francis-Geo. Brent
We're in the Money	Joan Blondell-Glenda Farrell

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel.	Running Time Date	Minutes	Reviewed
Abdul the Damned (A)	Nils Asther	Gaumont-British			95. Apr.	13,'35
Bella Donna (A)	Mary Ellis	Gaumont-British			85. Jan.	5,'35
Broken Melody, The	John Garrick-Merle Oberon	Olympic Pictures	Oct.	29	68	Dec. 1
Chapayev (A)		Amkino	Jan.	12,'35	95. Jan.	26,'35
Cornflower (Hungarian Dialogue)	Irene Agai	Danubia Pictures	Jan.	11,'35	80	
Czar Wants to Sleep (A)	M. Yanshin	Amkino	Dec.	8	88	Dec. 22
Dandy Dick (G)	Will Hay	Assoc. British			70. Mar.	16,'35
Death at Broadcasting House	Ian Hunter	ABFD British			90. Jan.	12,'35
Dirty Work (G)	Ralph Lynn	Gaumont-British			80. Jan.	26,'35
Escape Me Never (A)	Elizabeth Bergner	United Artists			80. Apr.	20,'35
Forbidden Territory, The	Gregory Ratoff	Gaumont-British			87	Nov. 24
Doctor's Orders	Leslie Fuller	British Int'l			75. Jan.	5,'35
Father Knows Best (Hungarian Dialogue)	Szoke Szakall	Danubia Pictures	Jan.	18,'35	80	
In a Monastery Garden (A)	John Stuart	R & S	Mar.	12,'35	77. Mar.	30,'35
It's a Bet (G)	Gene Gerrard-Helen Chandler	British Int'l			80. Mar.	16,'35
La Crise Est Finie (G)	Albert Prejean	European Films	Mar.	12,'35	81. Mar.	30,'35
Lady in Danger (A)	Tom Walls	Gaumont-British			63	Dec. 29
Lorna Doone (G)	John Loder	ADFD British			80. Feb.	2,'35
Madame Bovary (A)	Pierre Renoir	John Tapernoux	Nov.	17	100	Dec. 8
Morals of Marcus, The (G)	Lupe Velez-Ian Hunter	Gaumont-British			75. Apr.	13,'35
Moscow Laughs (G)	Leonid Utesov	Amkino	Mar.	21,'35	95. Apr.	27,'35
Oh! Daddy (G)	Leslie Henson	Gaumont-British			75. Mar.	16,'35
Old Curiosity Shop	Elaine Benson	Assoc. British			85. Feb.	2,'35
One Night	Ingert Bluggren	Scandinavian			80. Feb.	9,'35
Phantom Fiend, The (A)	Ivor Novello-Elizabeth Allan	Olympic	Apr.	19,'35	67. Apr.	27,'35
Phantom Light, The (G)	Gordon Harker	Gaumont-British			75. Feb.	9,'35
Radio Parade of 1935	Will Hay - Helen Chandler	Assoc. British			85. Jan.	12,'35
Rakoczi March (Hungarian Dialogue)	Paul Javor	Danubia Pictures	Nov.	12	89	
Rakoczy Marsch (German Dialogue)	Gustav Froehlich-Camilla Horn	Danubia Pictures	Mar.	1,'35	82	
Shepherdess' Sweetheart (Greek Feature)		Frank Norton	Feb.	17,'35	118	
So You Won't Talk (G)	Monty Banks	First National			85. Apr.	27,'35
Song of Happiness (G)	M. Victorov	Amkino	Apr.	6,'35	90. Apr.	20,'35
Soviet Russia Today (G)		Amkino	Mar.	3,'35	67. Mar.	16,'35
Strauss' Great Waltz (G)	Jessie Matthews	Tom Arnold	Apr.	6,'35	72. Apr.	27,'35
Strictly Illegal (G)	Leslie Fuller	Gaumont-British			70. Mar.	16,'35
Such Is Life	(Greek Feature)	Frank Norton	Jan.	19,'35	119	
Ten Minute Alibi (A)	Phillips Holmes	British Lion			80. Feb.	9,'35
They Are Looking Up (G)	Cicely Courtneidge	Amkino			100. Feb.	9,'35
Three Songs About Lenin		Gaumont-British	Nov.	8	64	Nov. 17
Triumph of Sherlock Holmes, The (A)	Arthur Wontner	Gaumont-British			87. Mar.	9,'35
Victor and Victoria (G)	Renate Mueller	Ufa			84. Feb.	2,'35
Wandering Jew, The (A)	Conrad Veidt	Olympic Pictures			83. Jan.	19,'35

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PROD'TIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Jack and the Beanstalk	Apr. 27	8
Little Red Hen	May 18	7
The Brave Tin Soldier	June 8	7
Puss in Boots	June 29	1 rl.
The Queen of Hearts	July 20	7
Aladdin	Aug. 10	7
The Headless Horseman	Oct. 1	1 rl.
The Valiant Tailor	Oct. 29	1 rl.
Don Quixote	Nov. 28	8
Jack Frost	Dec. 24	8
Little Black Sambo	Feb. 6,'35	1 rl.
Bremen Town Musicians	Mar. 6,'35	1 rl.
Old Mother Hubbard	Apr. 3,'35	1 rl.
Mary's Little Lamb	May 1,'35	1 rl.
Summertime	May 29,'35	1 rl.
Sinbad the Sailor	June 26,'35	1 rl.

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Gum Shoes (All Star)	Mar. 1,'35	20
His Bridal Sweet. Harry Langdon	Mar. 15,'35	20
His Old Flame. Charlie Murray	Jan. 25,'35	20
Horse Collars (3 Stooges)	Jan. 10,'35	20
I'm a Father. Andy Clyde	Feb. 7,'35	20
In the Dog House. Andy Clyde	Dec. 1	20
Leather Necker, The. Harry Langdon		
Old Sawbones. Andy Clyde	Apr. 11,'35	20
One Too Many. Leon Errol	Dec. 28	20
Perfectly Mismated. Leon Errol	Nov. 20	20
Pop Goes the Easel (3 Stooges)	Mar. 29,'35	20
Restless Knights (3 Stooges)	Feb. 20,'35	16½
Shivers. Harry Langdon	Dec. 24	20
Three Little Pigskins (3 Stooges)	Dec. 8	20
Uncivil Warriors (3 Stooges)		
COLOR RHAPSODIES 1934-35		
A Cat, a Bell and Mouse		
Babies at Sea	Dec. 12	7
Holiday Land	Nov. 9	7
Make Believe Revue, The	Mar. 22,'35	7
Shoemaker and the Elves	Jan. 20,'35	8
KRAZY KAT KARTOONS 1934-35		
4. Birdman	Feb. 1,'35	7
5. Hotcha Melody	Mar. 15,'35	7
6. King's Jester		
7. Garden Gaities		
8. Peace Conference, The		
LAUGHING WITH MEDBURY 1934-35		
Among the Cacoons	Nov. 9	10
At a County Fair	Dec. 7	10
Medbury in Hollywood	Jan. 11,'35	10
In the Old Days	Mar. 22,'35	10
LIFE'S LAST LAUGHS 1934-35		
No. 2—	Oct. 12	10
No. 3—	Nov. 9	10
No. 4—	Dec. 12	10
No. 5—	Jan. 4,'35	10
No. 6—	Feb. 1,'35	10
SCRAPPY CARTOONS 1934-35		
Gloom Chasers, The	Jan. 18,'35	7
Happy Butterfly	Dec. 20	7
Concert Kid	Nov. 2	7
Gold Getters	Mar. 1,'35	7
Graduation Exercises	Apr. 12,'35	7
SCREEN SNAPSHOTS		
No. 1—	Sept. 29	10½
No. 2—	Oct. 26	10½
No. 3—	Nov. 23	10½
No. 4—	Dec. 21	10½
No. 5—	Jan. 18,'35	10
No. 6—	Feb. 22,'35	10
No. 7—	Mar. 15,'35	10½
No. 8—	Apr. 12,'35	10
SPICE OF LIFE 1934-35		
No. 2—	Sept. 29	10
No. 3—	Dec. 13	10
No. 4—	Dec. 31	10
No. 5—	Jan. 20,'35	10
No. 6—	Mar. 1,'35	10
WORLD OF SPORT (1934-35)		
Air Thrills	Mar. 1,'35	10
Flying Pigskins	Nov. 9	10
Hold That Shark	Mar. 29,'35	10
Good Golfers Start Young	Sept. 20	10
Pardon My Grip	Feb. 1,'35	10
Polo Thrills	Oct. 12	10
Thrill Flashes	Dec. 12	10
When Men Fight	Jan. 4,'35	10

DU WORLD PICTURES

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1	96
Chump	Nov. 1	15
Frankie and Johnny	Oct. 1	8
Charles Laughton		
Mire Unga	Aug. 15	9
Prisoner	Sept. 15	18
Retribution of Clyde Barrow and Bonnie Parker	July 10	20
Stars in the Making. Frank Albertson	Oct. 1	17
Sword of the Arab. Duncan Renaldo	Sept. 15	28
Yokel Dog Makes Good	Sept. 1	18

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
BING CROSBY SPECIALS		
1—I Surrender Dear	Aug. 3	22
2—One More Chance	Aug. 31	20
3—Billboard Girl	Oct. 5	21
4—Dream House	Sept. 28	19
CORONET COMEDIES		
An Ear for Music	Mar. 8,'35	18
Easy Money	Feb. 8,'35	18
Grooms in Glooms	May 10,'35	2 rls.
Rural Romeos	Nov. 16	20
Second Hand Husband	Oct. 26	19
Super-Stupid	Sept. 14	19
Two Lame Ducks	Nov. 30	18
FROLICS OF YOUTH	Dec. 21	21
Boosting Dad		
Campus Hoofer, The	Nov. 9	19
Educating Papa	Nov. 2	16
Little Big Top, The	Feb. 1,'35	21
MARRIAGE WOWS SERIES		
Domestic Bliss-Ters	Oct. 12	19
Dumb Luck	Jan. 18,'35	17
How Am I Doing?	Jan. 4,'35	20
MUSICAL COMEDIES		
Big Business	Dec. 7	19
Girl from Paradise, The	Nov. 23	21
Hail Brother	Mar. 22,'35	19
Nifty Nurses	Oct. 19	20
She's My Lilly	Sept. 7	22
SONG HIT STORIES		
Bounding Main, The	Nov. 16	10
Fireman's Day Off	Apr. 12,'35	10
Gay Old Days	Jan. 4,'35	10
House Where I Was Born, The	Oct. 26	10
Life of the Party, The	Apr. 26,'35	9
Old Camp Ground, The	Mar. 15,'35	9
Song Plugger	Jan. 18,'35	9
Time on Their Hands	Sept. 14	11
Way Down Yonder	Dec. 7	11
STAR PERSONALITY COMEDIES		
A Nose for News	Apr. 5,'35	17
Dame Shy	May 31,'35	2 rls.
Hayseed Romance	Mar. 15,'35	20
Mr. Widget	Jan. 25,'35	21
Object Not Matrimony	Mar. 1,'35	18
One-Run Elmer	Feb. 22,'35	19
Only the Brave	Apr. 19,'35	17
Palooka from Paducah	Jan. 11,'35	20
Tars and Stripes	May 3,'35	20
TERRY-TOONS		
Black Sheep, The	Oct. 5	6
Bull Fight, The	Feb. 8,'35	6
Dog Show, The	Dec. 28	6
Fireman Save My Child	Feb. 22,'35	6
First Snow, The	Jan. 11,'35	6
Five Puplets	Apr. 19,'35	6
Flying Oil	Apr. 5,'35	6
Hot Sands	Nov. 2	6
Jack's Shack	Nov. 30	6
Jail Birds	Sept. 21	6
Magic Fish, The	Oct. 19	6
Mice in Council	Aug. 24	6
Modern Red Riding Hood, A	May 17,'35	1 rl.
Moth and the Spider, The	Mar. 8,'35	6
Old Dog Tray	Mar. 21,'35	6
Opera Night	May 31,'35	1 rl.
Peg Leg Pete, the Pirate	May 3,'35	1 rl.
South Pole or Bust	Dec. 14	6
Tom Tom the Piper's Son	Nov. 16	6
What a Night	Jan. 25,'35	6
Why Mules Leave Home	Sept. 7	6
TREASURE CHEST		
Chums	Mar. 1,'35	9
Harlem Harmony	Dec. 21	10
Hollywood Movie Parade, The	Nov. 2	9
Taming the Wild	Apr. 26,'35	1 rl.
Then Came the Yawn	Aug. 10	8
Your Stars for 1935	Oct. 19	11
YOUNG ROMANCE		
Love in a Hurry	May 17,'35	2 rls.
Moon Over Manhattan	Feb. 15,'35	17
Three Cheers for Love	Dec. 14	19

FIRST DIVISION

Title	Rel. Date	Min.
MARCH OF TIME		
No. 1	Feb. 1,'35	
No. 2	Mar. 8,'35	
No. 3	Apr. 19,'35	
MUSICAL MOODS (Technicolor)		
In a Monastery Garden	Oct. 2	7
Mexican Idyll	Oct. 16	
By the Waters of Minnetonka		
Hymn to the Sun		
Les Preludes		
October Day		9
Italian Caprice		8
Voices of Spring		
Irish Melody		8
Countryside Melodies	May 4,'35	8
Mediterranean Songs		7
Barcarolle		8
In a Mountain Pass		
Fingal's Cave (Black & White)	Nov. 13	
Waltz in A Flat Major		
Dance of the Hours	Dec. 15	
Air for the G String	Nov. 3	
Liebestraum		
6 THRILLING JOURNEYS		
Old Faithful Speaks		8
Realm of Ghosts		
Deep Sea Harvest		
Ride Along Dude		
City of Proud Memories		
Craters of the Moon		

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Casting for Luck		10
Man's Mania for Speed		10
Marching with Science		9
On Foreign Service		9
Tracking the Explorers		10
MAGIC CARPET SERIES		
The Coast of Catalonia		
Crossroads of the World		9
Geneva-by-the-Lake		10
MOVIE TINTYPE SERIES		
The Heart of Valeska	Mar. 9	10

MASTER ART PRODUCTS

Title	Rel. Date (Variable)	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)		
1. Roosevelt Family in America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9
MELODY MAKERS		
Fields and McHugh		9
ORGANLOGUES		
What's in a Name		8
RAIN SONGS		
Irving Kaufman-Lew White		
SPECIAL		
Take a Letter Please. Eddie Stanley-Evelyn San		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR COMEDIES		
Caretaker's Daughter	Mar. 10	10
Movie Daze		19
Mrs. Barnacle Bill	Apr. 21	20
CRIME DOESN'T PAY		
No. 1—Buried Loot		19
CHARLEY CHASE		
Chases of Pimple Street	Dec. 22	20
Fate's Fathead	Nov. 17	18
It Happened One Day	July 7	19
Okay Toots		17
Poker at Eight		21
Something Simple	Sept. 8	18
You Said a Hatful	Oct. 13	19
IRVIN S. COBB		
Ballad of Paducah Jail	Oct. 20	19
Nosed Out	Sept. 15	18
Speaking of Relations		19
You Brings the Ducks	Nov. 24	16
FITZPATRICK TRAVEL TALKS		
Africa, Land of Contrast		9
Citadels of the Mediterranean		1 rl.
Colorful Guatemala		9
Colorful Ports of Call	Jan. 13	9
Cruising in the South Seas		1 rl.
Glimpses of Erin		1 rl.
Ireland, The Emerald Isle	Dec. 8	8
Los Angeles, Wonder City of the West		
Rainbow Canyon	Feb. 2,'35	8
Zeeland, The Hidden Paradise	Jan. 5,'35	7
Zion, Canyon of Color	Nov. 10	8
GOOFY MOVIES		
No. 4	May 5	9
No. 5		8
No. 6		1 rl.
No. 7	Sept. 8	10
No. 8	Oct. 6	9
No. 9	Nov. 3	10
No. 10		10
HAPPY HARMONIES (Harman-Ising)		
2—Old Pioneer	Sept. 29	8
3—A Tale of the Vienna Woods	Oct. 27	9
4—Bosco's Parlor Pranks	Nov. 24	9
5—Toyland Broadcast	Dec. 22	8
6—Hey, Hey, Fever	Jan. 9,'35	9
7—When the Cat's Away	Feb. 16,'35	9
8—The Lost Chick		9
9—Calico Dragon		8
LAUREL & HARDY		
Fixer-Uppers		21
Going Bye-Bye		21
Live Ghosts		21
Them Thar Hills		2 rls.
Tit for Tat	Jan. 5,'35	20
MUSICAL COMEDIES		
Music in Your Hair	June 2	17
Roamin' Vandals	Apr. 28	18
MUSICAL REVUES		
Gentlemen of Polish		2 rls.
Grandfather's Clock	Oct. 27	17
Gypsy Night		18
Star Night at the Cocoanut Grove	Dec. 1	21
What Price Jazz?		18
ODDITIES		
Dartmouth Days	Nov. 17	11
Donkey Baseball		8
Little People		11
Motorcycle Cossacks	Jan. 12,'35	9
Pichianni Troupe	Sept. 22	9
Pro Football		9
Rugby	Dec. 15	10
Sporting Nuts		9
Strikes and Spares	Oct. 20	9
Taking Care of Baby	Aug. 25	9
Trick Golf	Mar. 24	8
Windy		11
OUR GANG		
Anniversary Trouble		18
Beginner's Luck		19
Mama's Little Pirate	Nov. 3	18
Teacher's Beau		19
Shrimps for a Day		21
Wash-ee Iron-ee	Sept. 29	17
TODD-KELLY		
Bum Voyage	Dec. 15	20
Done in Oil	Nov. 10	18
Maid in Hollywood	May 19	20
Misses Stooge, The		19
One Horse Farmers	Sept. 1	18
Opened by Mistake	Oct. 6	19
Sing, Sister, Sing!		21
Three Chumps Ahead		2 rls.
Tin Man, The		16
Treasure Blues		19
WILLIE WHOPPER		
Cave Man		7
Good Scout		7
Jungle Jitters		7
Raslin' Round		
Reducing Creme	May 19	8
Robin Hood, Jr. (Color)	Mar. 10	8
Viva Willie		7

MONOGRAM

Title	Rel. Date	Min.
PORT O' CALL SERIES		
10. Dravidian Glamour	Sept. 1	10
11. Adventure Isle	Oct. 1	10
12. Queen of the Indies	Nov. 1	10
13. A Mediterranean Mecca	Dec. 1	10

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Baby Be Good	Jan. 8,'35	7
Betty Boop's Life Pal	Sept. 21	7
Betty Boop's Prize Show	Oct. 19	7
Keep in Style	Nov. 16	7
Stop That Noise	Mar. 15,'35	7
Swat the Fly	Apr. 19,'35	
Taking the Blame	Feb. 15,'35	7
No! No! A Thousand Times No!	May 24,'35	
There's Something About a Soldier	Aug. 17	7
When My Ship Comes in	Dec. 21	7
COLOR CLASSICS		
An Elephant Never Forgets	Dec. 28	7
Kids in the Shoe, The	May 10,'35	
Little Dutch Mill	Oct. 26	7
Song of the Birds	Mar. 1,'35	7
HEADLINERS		
Feminine Rhythm. Ina Ray Hutton and Her Melodears	Feb. 8,'35	10
Hark Ye, Hark. Ben Bernie-Grace Barry	Mar. 22,'35	10
Hollywood Rhythm. Gordon and Revel - Lyda Roberti - Jack Oakie-Norman Taurog-LeRoy Prinz-Edith and Bill Wilshire	Nov. 16	10
Is My Face Black. Molasses 'n' January-Three X Sisters	May 3,'35	
Ladies That Play. Phil Spitalny and His Musical Ladies	Dec. 7	10
Melody Magic. Johnny Green and His Orchestra	Apr. 12,'35	
Million Dollar Notes. Red Nichols and his World Famous Pennies	Feb. 8,'35	11
Radio Announcer's Review	Sept. 14	10
Rhythm on the Roof. Anson Weeks & Orchestra	Oct. 26	11
Song Writers of the Gay Nineties. Pat Rooney	Mar. 1,'35	10
Yacht Club Boys Garden Party	Dec. 28	10
PARAMOUNT PICTORIAL (NEW SERIES)		
No. 6—Twilight Melody — Pets from the Wild—Howard Chandler Christy	Jan. 4,'35	10
No. 7—Queen of the Waters—Billy Blue Gum—Meriano	Feb. 1,'35	10
No. 8—Aubrey Rainier—Old Madeira—Rube Goldberg, World Famous Humorist.		1 rl.
No. 9—Marseilles — Bird City — Eddie Dowling (Thumbs Up)		
No. 10—Metropolis Afloat—Lilies (color) — Lew Pollack		
No. 11—	May 24,'35	
PARAMOUNT VARIETIES		
No. 7—	Feb. 1,'35	10
No. 8—	Mar. 1,'35	
No. 9—	Mar. 29,'35	
Coo-Coo News	Jan. 25,'35	10
Famous People at Play	May 17,'35	
Jungle Antics	Feb. 22,'35	10
Madhouse Movies No. 1	Aug. 24	9
Manhattan Rhythm	May 3,'35	10
Monkey Shines	Nov. 16	10
Movie Sideshow	Jan. 11,'35	11
Nerve of Some Women, The	Nov. 2	10
Old Kentucky Hounds	Sept. 7	10
Screen Souvenirs No. 1	Sept. 21	10
Screen Souvenirs No. 2	Nov. 30	10
Screen Souvenirs No. 3	Feb. 8,'35	10
Screen Souvenirs No. 4	Apr. 19,'35	
Strings and Strains	Mar. 22,'35	
Shorty on the Farm	Apr. 5,'35	
Superstition of the Black Cat	Aug. 10	10
Superstition of the Rabbit's Foot	Mar. 8,'35	8
Superstition of Three on a Match	Oct. 19	11
Superstition of Walking Under a Ladder	Dec. 28	11
POPEYE THE SAILOR		
A Dream Walking	Sept. 28	7
Be Kind to "Aminals"	Feb. 22,'35	7
Beware of Barnacle Bill	Jan. 25,'35	7
Choose Your "Weppins"	May 31,'35	
Dance Contest	Nov. 23	7

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Hyp-Nut-Tist, The	Apr. 26,'35	
Pleased to Meet Cha!	Mar. 22,'35	7
Shiver Me Timbers	July 27	7
Shoein' Hosses	June 1	7
Strong to the Finich	June 29	7
Two Alarm Fire	Oct. 26	7
We Aim to Please	Dec. 28	7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 4—Keeping Time	Oct. 26	11
No. 5—Saddle Champs	Nov. 30	11
No. 6—A Sportlight Cocktail	Dec. 28	10
No. 7—King of the Everglades	Jan. 25,'35	10
No. 8—Feline Athletes	Feb. 22,'35	10
No. 9—Sporting Sounds	Mar. 22,'35	
No. 10—Nerve Control	Apr. 19,'35	
No. 11—Animal Intelligence	May 17,'35	
TWO REEL COMEDIES		
Making the Rounds	July 6	21
Pallette-Catlett		
New Dealers, The	Apr. 6	20
Pallette-Catlett		
News Hounds	June 1	20
Pallette-Catlett		
No More Bridges	Mar. 16	21
Leon Errol		
Oil's Well	May 4	22
Chic Sale		
Old Bugler, The	Jan. 5	20
Chic Sale		
Petting Preferred	Apr. 27	10
Pleased to Meet Cha!	Mar. 22,'35	
Sporting Sounds	Mar. 22,'35	
Up and Down	Mar. 2,'35	21
Franklyn Pangborn		

PRINCIPAL

Title	Rel. Date	Min.
Death Day	Apr. 10	17
Glory of the Kill	May 23	28
Newslaugh—No. 2	Dec. 20,'33	9
Wonders of the Tropics	Dec. 13,'33	32
CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant Lion, The	Feb. 14	7
Farmer's Friend	Oct. 11	7
From Cacoon to Butterfly	Jan. 10	7
Her Majesty the Queen Bee	Dec. 1,'33	6
Insect Clowns	Mar. 4	7
Queen of the Underworld	Dec. 6,'33	7

RKO RADIO PICTURES

Title	Rel. Date	Min.
BLONDE and RED HEAD SERIES		
Dancing Millionaire	Dec. 14	19
Hunger Pains	Feb. 22,'35	17½
Ocean Swells	Oct. 12	21
Pickled Peppers	June 7,'35	19½
Rough Necking	Apr. 27	20
Wig Wag	Apr. 12,'35	19½
CHICK CHANDLER COMEDIES		
Big Mouthpiece	Nov. 9	20
Horse Heir	Feb. 1,'35	19½
Raised and Called	Mar. 22,'35	20
Unlucky Strike	Aug. 31	20½
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	June 14,'35	21½
Bedlam of Beards	Apr. 13	18
Everything's Ducky	Oct. 19	21
Flying Down to Zero	Apr. 19,'35	19
In a Pig's Eye	Dec. 28	20½
In the Devil Dog House	Feb. 2	21
Odor in the Court	Aug. 2	21½
DUMBBELL LETTERS		
No. 7	Dec. 21	5
No. 8	Jan. 4,'35	5½
No. 9	Jan. 18,'35	5
No. 10	Feb. 1,'35	5
No. 11	Feb. 15,'35	5
No. 12	Mar. 1,'35	5
No. 13		
No. 14	Mar. 29,'35	5
No. 15	Apr. 12,'35	5
No. 16	Apr. 26,'35	4
No. 17	May 10,'35	4½
EASY ACES		
Little New New York		10
Pharaohland	Feb. 22,'35	9
Topnotchers	Apr. 19,'35	11
FOUR STAR COMEDIES		
Fixing the Stew	Nov. 2	20
Hit and Rum	Apr. 26,'35	19
How to Break 90 at Croquet	Jan. 4,'35	15
HEADLINER SERIES (1934-35)		
No. 1—Songs of the Colleges	Oct. 5	15
No. 2—Ferry Go Round	Nov. 23	20
No. 3—This Band Age	Jan. 25,'35	21½
No. 4—Simp Phoney Concert	Mar. 15,'35	21
EDGAR KENNEDY COMEDIES		
Bric-a-Brac	Jan. 18,'35	19
Love on a Ladder	Sept. 7	20½
Poisoned Ivory	Nov. 16	21
Sock Me to Sleep	May 17,'35	
South Seasickness	Mar. 29,'35	20½
Wrong Direction	Nov. 16	21
MUSICALS		
Everybody Likes Music	Mar. 9	19½
Henry the Ape	Jan. 26	2 rls.
Bert Lahr		
If This Isn't Love	Sept. 28	21½
Spirit of 1976	Feb. 15,'35	21½
MUSICOMEDIES SERIES (Ruth Etting)		
An Old Spanish Onion	Mar. 1,'35	20
Bandits and Ballads	Dec. 7	18½
Southern Style	Sept. 14	20
Ticket Or Leave It	May 26,'35	21
PATHE NEWS		
Released twice a week		
PATHE REVIEWS (1933-1934)		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RAINBOW PARADE CARTOONS		
Foxy Terrior, The	May 31,'35	
Japanese Lantern	Mar. 8,'35	8
Parrotville Old Folks	Jan. 25,'35	7
Picnic Panic	May 3,'35	
Spinning Mice	Apr. 5,'35	
Sunshine Makers, The	Jan. 11,'35	8
SOGLOW'S "THE KING" CARTOONS		
Cactus King	June 8	1 rl.
SPECIALS		
Century of Progress	June 15	22
A Day with the Dionne Quintuplets	Dec. 28	11½
Grand National Irish Sweepstakes Race, 1934	Apr. 2	10
La Cucaracha	Aug. 31	20½
Steffi Duna-Don Alvarado (Technicolor)		
TODDLE TALE CARTOONS		
A Little Bird Told Me	Sept. 7	5
VAGABOND ADVENTURE SERIES		
Eyes on Russia	Aug. 9	11
Fakeers of the East	Dec. 7	18½
Isle of Spice	Jan. 11,'35	10½
Jamaica	May 17,'35	9½
Red Republic	Sept. 21	10
Roumania		

STATE RIGHTS

Title	Min.
CARTOON EXHIBITOR	
Of All Things	4
CENTRAL	
Child of Mother India	30
Hindu Holiday	9
METROPOLITAN LIFE	
Once Upon a Time	10
METROPOLIS-TAPERNOUX	
Bolero	14
Sorcerer's Apprentice, The	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
9. The Dognappers	Nov. 10	
10. Two-Gun Mickey	Dec. 25	8
11. Mickey's Man Friday	Jan. 17,'35	7
12. Band Concert (Color)	Feb. 23,'35	
13. Mickey's Service Station	Mar. 15,'35	9
14. Mickey's Kangaroo	Apr. 20,'35	8½
15. Mickey's Garden (Color)		
SILLY SYMPHONIES		
8. Peculiar Penguins	Sept. 6	8
9. Goddess of Spring	Nov. 1	
10. The Golden Touch	Mar. 21,'35	8
11. Robber Kitten	Apr. 18,'35	9

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 2—Toyland Premiere	Dec. 10	9
No. 3.—Candyland	Apr. 22,'35	1 rl.
No. 4—Springtime Serenade		1 rl.
GOING PLACES with LOWELL THOMAS		
No. 6	Jan. 14,'35	9
No. 7	Feb. 18,'35	9
No. 8	Mar. 25,'35	11
No. 9	May 20,'35	1 rl.
No. 10	June 10,'35	1 rl.
No. 11	June 25,'35	1 rl.
No. 12	July 22,'35	1 rl.
No. 13	Aug. 19,'35	1 rl.
OSWALD CARTOONS		
Do a Good Deed	Mar. 25,'35	7
Elmer The Great Dane	Apr. 29,'35	1 rl.
Gold Dust Oswald		1 rl.
Hill Billy	Feb. 1,'35	9
Robinson Crusoe Isle	Jan. 7,'35	9
Towne Hall Follies	June 3,'35	1 rl.
Two Little Lambs	Mar. 11,'35	8½
STRANGER THAN FICTION SERIES		
No. 5—Novelty	Dec. 17	9
No. 6—Novelty	Jan. 28,'35	8
No. 7—Novelty	Mar. 4,'35	8
No. 8—Novelty	Apr. 1,'35	10
No 9—Novelty	Apr. 22,'35	10
No. 10—Novelty	May 27,'35	1 rl.
No. 11—Novelty	June 17,'35	1 rl.
No. 12—Novelty	July 15,'35	1 rl.
No. 13—Novelty	Aug. 12,'35	1 rl.
UNIVERSAL COMEDIES		
At the Mike (Mentone No. 3-A)	Oct. 10	20
Demi Tasse (Doane Musical No. 1)	Oct. 3	2 rls.
Desert Harmonies (Mentone No. 12-A)	Apr. 10,'35	2 rls.
Doin' the Town (Mentone No. 9-A)	Jan. 30,'35	18
Father Knows Best	Feb. 20,'35	2 rls.
Sterling Holloway		
Henry's Social Splash	Dec. 19	21
Henry Armetta		
Here's the Gang (Mentone No. 13-A)	May 8,'35	2 rls.
Hollywod Trouble	Jan. 9,'35	20
Just We Two	Aug. 8	19
Knickerbocker Knights (Mentone	Dec. 12	20
Meet the Professor (Mentone No. 10-A)	Feb. 13,'35	19
Oh! What a Business (Mentone No. 5-A)	Nov. 26	2 rls.
Old Age Pension Henry Armetta	Mar. 27,'35	20
Revue a la Carte Tom Patricola (Mentone No. 8)	Jan. 16,'35	17
Sterling's Rival Romeo Sterling Holloway	Nov. 14	2 rls.
Telephone Blues (Mentone No. 11-A)	Mar. 13,'35	19
Tid Bits (Doane Musical No. 2)	Oct. 24	2 rls.
Well, By George (Mentone No. 4-A) George Price	Oct. 31	20
Whole Show, The (Mentone No. 7-A) James Barton	Dec. 26	20
World's Fair and Warmer	Oct. 17	22
Would You Be Willing? (Van Ronkel No. 4)	May 22,'35	2 rls.

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES 1934-35		
All Sealed Up Ben Blue	Sept. 15	19
Get Rich Quick Allen Jenkins	Apr. 20,'35	2 rls.
His First Flame Shemp Howard Daphne Pollard	Mar. 9,'35	19
Oh Sailor Behave El Brendel	Sept. 29	17
Old Grey Mayor, The Bob Hope	Apr. 6,'35	19
Smoked Hams Shemp Howard Daphne Pollard	Oct. 20	18
So You Won't T-T-T-Talk Roscoe Ates	Nov. 3	20
Out of Order Ben Blue	Nov. 17	19
Vacation Daze Jenkins & Donnelly		2 rls.
Dizzy and Daffy Dizzy and Daffy Dean	Dec. 15	19
Once Over Lightly Roscoe Ates	Jan. 12,'35	20
Radio Scout El Brendel	Jan. 26,'35	19
Why Pay Rent? Roscoe Ates-Shemp Howard	May 4,'35	2 rls.
BROADWAY BREVITIES 1934-35		
Syncopated City Hal LeRoy-Dorothy Dare	Sept. 1	20
Paree, Paree Dorothy Stone-Bob Hope	Sept. 8	21
Good Morning Eve Leon Errol (Technicolor)	Sept. 22	19
No Contest Ruth Etting	Oct. 6	21
Off the Beat Morton Downey	Oct. 18	20
The Flame Song Bernice Claire-J. Harold Murray	Oct. 27	19
Gem of the Ocean Jeanne Aubert	Nov. 19	20
Gypsy Sweetheart Winifred Shaw-Phil Regan	Mar. 30,'35	20
Hear Ye! Hear Ye! Vera Van and the Yacht Club Boys	Dec. 22	2 rls.
See, See, Senorita Tito Guizar Armida	Jan. 12,'35	2 rls.
What, No Men? El Brendel-Phil Regan (Technicolor)	Jan. 5,'35	21
Soft Drinks & Sweet Music George Price-Sylvia Froos	Dec. 8	20
Show Kids Maglin Kiddies Tad Alexander	Jan. 5,'35	20
Radio Silly Cross & Dunn	Jan. 9,'35	2 rls.
Cherchez La Femme Jeanne Aubert	Feb. 2,'35	2 rls.
In the Spotlight Hal LeRoy & Dorothy Lee	Feb. 22,'35	20
Mr. & Mrs. Melody Ilomay Bailey—Lee Sims	Mar. 16,'35	20
Shoestring Follies Eddie Peabody	Feb. 16,'35	21
Singing Silhouette, The Olga Baclanova	Apr. 6,'35	20
Castle of Dreams, The Morton Downey	Apr. 6,'35	20
Cure It With Music Fifi D'Orsay	Apr. 13,'35	2 rls.
In This Corner Roscoe Ails	Apr. 27,'35	2 rls.
Main Street Follies Hal Le Roy	May 11,'35	2 rls.
LOONEY TUNES (1934-1935)		
No. 1—Buddy's Adventures		1 rl.
No. 2—Buddy the Dentist		1 rl.
No. 3—Buddy of the Legion		7
No. 4—Buddy's Theatre		7
No. 5—Buddy's Pony Express		1 rl.
No. 6—Buddy in Africa		7
No. 7—Buddy's Lost World		1 rl.
No. 8—Buddy's Bug Hunt		1 rl.
MELODY MASTERS 1934-1935		
Mirrors Freddy Rich & Orchestra	Sept. 8	11
Phil Spitalny and His Musical Queens	Oct. 6	10
Richard Himber and His Orchestra	Nov. 3	10
Don Redman and His Band	Dec. 29	10
Will Osborne and His Orchestra	Dec. 1	10
A & P Gypsies Harry Horlick	Jan. 26,'35	10
Charlie Davis and Band	Feb. 16,'35	10
Rimac's Rhumba Orchestra	Apr. 13,'35	1 rl.
Barney Rapp and His New Englanders	Mar. 16,'35	10
Freddy Martin and His Orchestra	May 11,'35	1 rl.
MERRIE MELODIES 1934-35 (In Color)		
No. 4—Country Boy		7
No. 5—I Haven't Got a Hat		1 rl.
No. 6—Along Flirtation Walk		7
No. 7—My Green Fedora		1 rl.
No. 8—Into Your Dance		1 rl.
SEE AMERICA FIRST E. M. NEWMAN		
No. 1—Pilgrim Days	Oct. 27	11
No. 2—Boston Tea Party	Nov. 17	11
No. 3—Hail Columbia	Dec. 8	10
No. 4—Remember the Alamo	Dec. 20	10
No. 5—Trail of the 49ers	Jan. 19,'35	10
No. 6—Dixieland	Feb. 9,'35	10
No. 7—Blue and the Gray	Mar. 2,'35	10
No. 8—The Mormon Trail	Mar. 23,'35	10
No. 9—Westward Bound	Apr. 13,'35	1 rl.
No. 10—Remember the Maine	May 4,'35	1 rl.
PEPPER POT 1934-35		
Radio Reel No. 1	Sept. 15	9
Mr. and Mrs. Jesse Crawford	Sept. 29	9
Vaudeville Reel No. 1	Oct. 13	11
Movie Memories	Oct. 27	8
Songs That Live Gus Edwards	Nov. 10	9
Two Boobs in a Balloon Edgar Bergen	May 5,'35	1 rl.
Good Badminton	Nov. 24	1 rl.
Stuffy's Errand of Mercy	Dec. 15	9
Listening In Radio Reel No. 2	Dec. 8	10
Vaudeville Reel No. 2	Dec. 29	10
Harry Von Tilzer	Jan. 5,'35	10
Chas. Ahearn	Jan. 19,'35	10
A Trip Thru a Hollywood Studio	Feb. 2,'35	9
We Do Our Part Radio Reel No. 3	Feb. 9,'35	1 rl.
Vaudeville Reel No. 3	Feb. 16,'35	1 rl.
Guess Stars Radio Ramblers	Mar. 22,'35	10
Billy Hill	Mar. 16,'35	
Eggs Marks the Spot Radio Reel No. 4	Mar. 30,'35	11
Some Bridge Work Easy Aces	Apr. 13,'35	10
Vaudeville Reel No. 4	Apr. 27,'35	1 rl.
Movieland Revue	May 11,'35	1 rl.

SERIALS

12 Episodes Each Unless Otherwise Specified

Title	Rel. Date	Min.
FIRST DIVISION		
Young Eagles Boy Scouts	July 1	2 rls.
MASCOT		
Lost Jungle, The Clyde Beatty	June 13	2 rls. (each)
Law of the Wild Rex, Rin Tin Tin, Jr. Ben Turpin, Bob Custer	Sept. 5	2 rls. (each)
Miracle Rider Tom Mix	May 18,'35	1st episode, 5 rls. (followed by 14 two-reel episodes)
Mystery Mountain Ken Maynard-Verna Hillie	Dec. 3	2 rls. (each)
Phantom Empire Gene Autry-Frankie Darro	Feb. 23,'35	2 rls. (each)
PRINCIPAL		
Chandu on the Magic Island Bela Lugosi-Maria Alba		
Return of Chandu, The Bela Lugosi-Maria Alba	Oct. 1	(Seven-reel feature followed by eight two-reel episodes)
UNIVERSAL		
Call of the Savage Noah Beery, Jr.	Apr. 15,'35	20 (each)
Roaring West Buck Jones (15 episodes)		20 (each)
Rustler's of Red Dog John Mack Brown	Jan. 21,'35	20 (each)
Tailspin Tommy Maurice Murphy-Noah Beery, Jr.	Oct. 29	20 (each)
Vanishing Shadow, The Onslow Stevens-Ada Ince	Apr. 23	20 (each)

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1935 MAE 1935

SUN	MON	TUES	WED	THU	FRI	SAT
			1 Start GOIN' TO TOWN with Free Teaser Trailer No. 1	2 "He's the kinda guy who picks his friends—to pieces!"	3 Plant MAE pictures with roto and film editors.	4 "I'm single because I was born that way!"
5 "Blow up to the house, and I'll show you my hospitality!"	6 Promote MAE PARTY among merchants. GO TO TOWN on tieups!	7 Free Teaser Trailer No. 2 Goes on YourScreenToday	8 "If you're thinking about me, you'll get awfully tired!"	9 "I look after the men myself!"	10 Cover newspapers for MAE DAY spreads. Regular trailer goes on.	11 "We're intellectual opposites. I'm intellectual and you're opposite!"
12 How was your weekend advance publicity for MAE?	13 "You're easily satisfied, honey!"	14 Get your flash lobby in. Start breaking extra-space ads.	15 "Put on your brakes, I'm not traveling as fast as I used to!"	16 "I'm a woman of few words but lots of action!"	17 MAE DAY riots across nation as public assaults box-offices!	18 "Where there's a man concerned, I always do my best!"
19 Nation GOIN' TO TOWN in biggest weekend business!	20 "It's a great life ...if you weaken just a little!"	21 History repeats itself on MAE!	22 "I don't say you're lying, but you ain't very intimate with the truth!"	23 "Put in the alarm, big boy, there's fire in your eyes!"	24 Is This YOUR Lucky MAE DAY Opening?	25 "I'm a good woman for a bad man!"
26 "If you're dynamite, honey, I'm your match!"	27 MAE Time is "A" Time!	28 "I've got a sense of humor—and that ain't all!"	29 "Love, brother, is an art!"	30 Profits Decorate the Right Side of the Ledger!	31 "Let's do something different tonight—let's dance!"	WHAT A MAE!



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in

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A Paramount Picture Directed by Alexander Hall

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Formica in more than 40 colors, and in combinations of colors, is used for theater fronts, marquise linings, lobby walls, ticket booth paneling and doors.

The cost is moderate. It is quickly and easily installed by carpenters with a minimum of interruption to business. Get the facts before you do any work of this kind.

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Better Theatres

MAY 4, 1935

THE LESSON OF OBSOLESCENCE

Theatre modernization, beginning about 20 months ago and increasing by easy stages, has reached the "boom" stage. This was foreseen by those who realized that the average theatre had got into pretty bad shape because of retrenchment throughout the worst of the depression. There was no normal maintenance for a long period following 1930, and the rate of depreciation applying to the property as a whole was accordingly accelerated. Hence there was no real saving in retrenchment.

But only a part of the forces underlying the present wave of building remodeling and equipment replacement are the outgrowth of the depression. The necessity of widespread modernization would have come anyway, at least as soon as income from the exhibition of motion pictures made it possible. Obsolescence was at work even before the depression struck. Some theatres opened during the late twenties had begun to be obsolete, indeed, soon after the first performance. The opening of the present decade saw the promulgation of radically new values in architecture generally, and at the same time there was growing the new approach to theatre design which emphasizes its function.

This would seem to us to dictate a well-counseled policy in planning present remodeling projects. Some theatres, so badly designed in the first place, or so old or structurally restricted that only temporary schemes are suited to them, warrant little more than patch jobs—to continue their existence a little longer. But many are the theatres which, while poorly suited either architecturally or functionally to public tastes and economic conditions of today, lend themselves to sound revision. Concerning them the question should not be the one frequently heard, "What can I do real cheap to fix this shack up a little?" Rather, the remodeling of such a theatre should proceed from the outset toward the correction of fundamental errors. Faking will achieve no real improvement except a superficial one that will disappear in a period of mere months, and many of the most serious faults will not be touched at all.

THE HARVEST TO COME IN THE FALL

The next harvest moon is to mean something. The business upturn of this spring is not to be taken very seriously. But in the fall . . .

So does Forbes Magazine for April express itself. Commenting on the current ascent of the business curve, that publication asserts, "If you want to be fooled, just assume that it is going to continue to rise." Mr. B. C. Forbes, the editor, permits himself frequent criticism of the New Deal and is not wont to have much confidence in it. However:

"By next October we should have experienced the strongest upturn that business has known since the spectacular rise from March to July 1933. . . . Do not expect this rise to get under way rapidly. At the outset, general news may continue to be disturbing. But one by one those industries which have fallen below last year will be lessening the gap between 1935 and 1934, and those which have stayed ahead of 1934 will be widening the gap."

We don't know how he knows—but we believe him!

G. S.

PUTTING VALUE INTO ORGANIZATION

By J. T. KNIGHT, Jr.

Examining what it takes to build up a theatre organization for the theatre's sake, not for organization's sake

OF ALL COMMERCIAL endeavors, a motion picture theatre probably requires the smallest number of employes in proportion to the total volume of business done, and to the total number of individuals of the general public contacted. Again, in relation to other businesses, motion picture theatres represent a very great diversity of conditions and physical differences. Yet this is no sound argument that general principles cannot be applied to the organization of a theatre. There is no rule-of-thumb that, once learned, can be applied in all cases with the assurance of co-operative, economical and efficient results and a sure "royal road" to success in theatre operation.

As emphasized in an earlier article, organization must start with the theatre manager. He can't side-track his organizational responsibilities because he earned his job by excelling in advertising or as a showman; once he becomes a manager he must develop an organization. Some managers favor a military organization—they demend precision, exactness, carefully defined lines of authority and responsibility. They attempt to regiment the employes of a theatre along such lines indiscriminately. Another type of manager leans strongly toward the functional organization in which the clearly defined and highly specialized kinds of work are all-important, and where expert and specialized skill in the performance of certain jobs is emphasized. This manager will try to apply this "functional organization" to every type of theatre, large or small, neighborhood or small town, regardless of advantages or ultimate results.

Then there is another type of manager —the man who believes that an elaborate set of forms, reports and records indicate efficiency, and he in his turn applies this principle of statistics to any and every type of theatre. This is perhaps the most worthless approach to organization and the one approach that is strewn with most pitfalls. No one should interpret this as meaning that records are non-essential—frequently it is the examination of existing records, or the development of important and necessary records, that leads to the most vital steps in organizing. Records exact and carefully kept, are a part of good organization, but thoughtful consideration of the *real* value of reports, forms and statistics should *precede* the establishment of them.

A fourth type of manager is the happy-go-lucky fellow who books his pictures, plans his advertising, memorizes his box office receipts and lets his employes establish their own kind of organization. This manager is the one who always seems to be confronted with some emergency, primarily because he "lets George do it," and frequently George slips up or forgets.

The fifth type of manager is the egotist that knows it all—he must do everything because no one else is capable of doing it quite so well as he. This particular manager always labors with a "dumb" organization and employes, because no intelligent individual who knows his job will work very long under such a manager. When this manager is away from the theatre for a day nothing goes as it should, because the employes have never had any practice in making decisions and have been taught to do just what they have been told, nothing more, nothing less.

ELEMENTS OF ORGANIZATION

It is, of course, true that in some degree the qualities displayed by the types described above are all essential to good organization. Organization begins with the definite knowledge of what must be accomplished to make the theatre profitable: controlling employes effectively, getting the most out of the variety of skilled labor required in theatre operation, and securing the co-operation of all so that each employe helps, not hinders, the financial interests of the theatre. Systematic and orderly methods of accomplishing the more-or-less routine functions must be established—planning must be done to eliminate negligence, minimize the loss of time, and effect economies.

In spite of the widely different problems presented by the many types of theatres and locations, we can establish a foundation for organization. We cannot conceive of real organization without a definite plan. Regardless of the personal methods used by a manager in establishing working schedules, hiring and firing, directing and coordinating the efforts of all, his methods must have the definiteness of a plan to be truly effective. Many mistakes may occur in any group, but if there is some plan in the allocation of duties and responsibilities, and some order and regularity by which the necessary duties are performed, there is the beginning of an organization.

PLAN

In deceding upon a *plan* of organization, careful consideration must be given to lines of authority and responsibility. Such lines when clearly established, provide control, direction and decision, all of which provides the means of eliminating confusion and settling arguments and disputes, and expedites the performance of routine functions. *The method of tapering authority downward never leaves the theatre without an acting manager.* Lines of responsibility permit the accurate placing of praise or censure where it belongs. As responsibility is segregated, and split responsibility is minimized, incentive increases. This is a healthy indication of organization.

SYSTEM

System is another indication of good organization. System is distinct from the *plan* of organization—it is the *mechanism* or the *functioning* of the organization; it transmits order and method, relieves the manager of the details of execution, and moves employes in the accustomed functioning routine.

DISCIPLINE

Discipline is an important factor in any system of value to an organization, as it brings all employes into the system and working order of the theatre. Discipline has to do with rules and regulations, particularly obedience to such rules and regulations, and results in the full understanding of the plan of organization with complete appreciation of progressive training.

The only measure of a good organization is, of course, results, and results are determined by the inspections made by the manager and the records. It is not intended to discuss theatre records here, but emphasis is placed upon inspection—personal inspection—by the manager, of every phase of his organization in determining the degree of the success of the results.

MORALE

A good theatre organization is not a machine, it is not cold-blooded, it is not an artificial thing that recognizes only such realities as plan, order, system, discipline, skill, ability and inspections. Organization is living, human, and vital, the coordination of effort toward a worthy goal, breathing the spirit of the employes and the manager, inspired by pride of service and by the attitude of the manager or owner of the theatre toward those who patronize the theatre. This spirit of organization inspires unselfish effort toward the

promotion of the theatre, enthusiastic and loyal support of theatre policies. *This spirit comes down from the top, it's like roots that grow downward into the ground and draw the nourishment for the whole plant.* So the spirit is the life blood of an organization. An organization can be plotted on paper, it can be made to look very workable, but much depends upon the spirit of the physical organization as to whether or not it really will work.

This spirit of organization is frequently called loyalty, and loyalty is usually of a personal brand, inspired by an individual; but very seldom does a large firm or corporation come close enough to an employe to arouse loyalty. Some employers feel that the payment of weekly pay checks is sufficient reason to expect loyalty! The employe feels that he has worked for that pay check and that it is his just due. But it is the manager of the theatre that personifies loyalty to that employe. If the manager has been successful in arousing loyalty in employes he can count on that unscheduled co-operation and genuine, alert effort on the part of each employe in meeting every situation that arisis.

PURPOSE OF ORGANIZATION

From the foregoing rather sketchy outline we begin to realize that there is an art in the organization of motion picture theatres that requires knowledge of the aims, methods, men, conditions, technique and human nature, as well as principles of organization.

As implied earlier in this article, when describing certain types of managers, there are definite limits to organization. When applying the method of organization to any trying situation, the benefits are so pronounced that it is easy to convince ourselves that we cannot get too much. But organization in a theatre is very much like the farmer and his pills, one made him feel so well that a second was bound to make him feel better, but unfortunately the second pill killed him. So there is a limit to the benefits accruing from organization along any particular line. Organization *as an end in itself* has no value in any line of business whatsoever. A theatre organization is for the purpose of presenting entertainment in a clean, safe, wholesome theatre, making the fullest use of all mechanical equipment available and providing as many comforts and conveniences as possible, with courteous service to all who visit that theatre. When the manager of the theatre is absolutely assured that this is being accomplished, then he should proceed further in the development of organization with great caution.

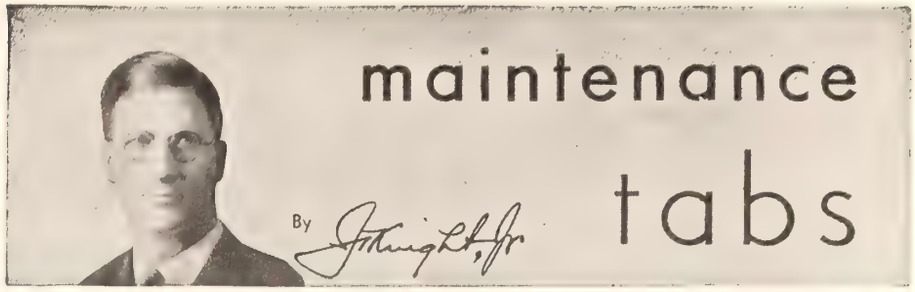
RELATIVE VALUES

To get results in a theatre a manager must go beyond the mere perfection of organization machinery, he should know in what direction his efforts will yield returns at the box office, and which phases and factors of theatre operation have the greatest bearing on the theatre gross. Careful study will determine those important factors and the less important functions, the responsibility for which should be placed upon a subordinate. So far as the manager is concerned, the object of organization in his theatre is not to make less work for himself or to establish short cuts or to save time, but to make the effort expended more effective, to utilize the time and energy of the group of employes in the way that it will accomplish the most. With an individual so much depends upon his particular abilities and upon his attitude towards his job that sometimes it is difficult to decide from cold analysis just where more effort should be applied and what functions might be dispensed with. In the smaller theatres during the last three years managers have been operating undermanned to such an extent that at times it was difficult to decide which work should be eliminated in order that more important functions might be performed. In the larger metropolitan theatres, when theatre staffs become numerically greater, the problem of determining the dominant factors becomes a very important one.

Cost is another vital controlling factor of organization. This element might be used in determining the unessential, but it is not always a true measure of the insignificant. We of the theatre know only too well from our experience of the present and recent past how many necessary things have been eliminated from our schedules of work to pass this phase over lightly. The balancing of this factor with the analysis, judgment and the choice of the "necessary" have been heroic accomplishments for the past few years, and recommendations have been made with one knowing full well that in omitting or neglecting certain things today we have been piling up future costs that possibly may be all out of proportion to the income of the theatre.

This discussion may seem a bit removed

(*Continued on page* 29)



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HEATING PRACTICES: Why should steam mains pitch down and away from the boiler, and return mains down and toward the boiler? This should be done so that the steam and any condensation (water) will move in the same directions in the pipes and thereby eliminate noise from water hammer.

What is an overhead main? It is a steam main that runs approximately horizontal at a point higher than the highest radiator in the system and feeds the steam down from the top to the radiators. A system designed along this line is frequently referred to as a down feed system. The overhead main is supplied steam from the boiler by a rising main.

What is a dry return? It is a return main for conveying the water of condensation back to the boiler but run above the water line of the boiler and is partly filled with steam from the boiler.

What is a wet return? It is a return main run below the boiler water line and as a result is filled with water at all times.

What is direct radiation? It is a term applied to all kinds of radiators or coils placed inside the actual space or room to be heated.

What is indirect radiation? A term applied to coils or radiators or other types of heating surfaces that are located outside the space or room to be warmed, and the heated air is conveyed by ducts and fans to the place to be heated.

HEATING PLANT REPAIR: The spring is the time at least to plan the changes necessary for the heating system. When the heat is finally shut off and the system is shut down for the summer season, the whole system should be drained and cleaned out—especially the return main and the boiler. Valves and traps should be carefully examined, and if you do not immediately have them repaired, at least in this way determine the cost of repairs for the fall and plan for them. After all parts of the system have been thoroughly cleaned, the boiler should be filled with water to stand over the summer months. This is especially true of sectional boilers, which, if left standing dry, will probably be leaky in the fall due to drying out at the section joints. The summer months provide ample time for checking the pitch of all steam and return piping.

TIDINESS: Don't permit rags, mops, brooms, brushes and pails to be left about toilet rooms. Every person knows that such utensils are used for cleaning purposes, and they make one think of dirt and the necessity of cleaning. Such conditions are signs of untidy housekeeping.

TRANSFORMING A STORE INTO A THEATRE

A pictorial account of the remodeling of a former theatre, later a fruit store, to make the Harris Family theatre in East Liberty, Pittsburgh, for Harris Amusement Company, Pittsburgh. Victor A. Rigaumont, architect.



Before

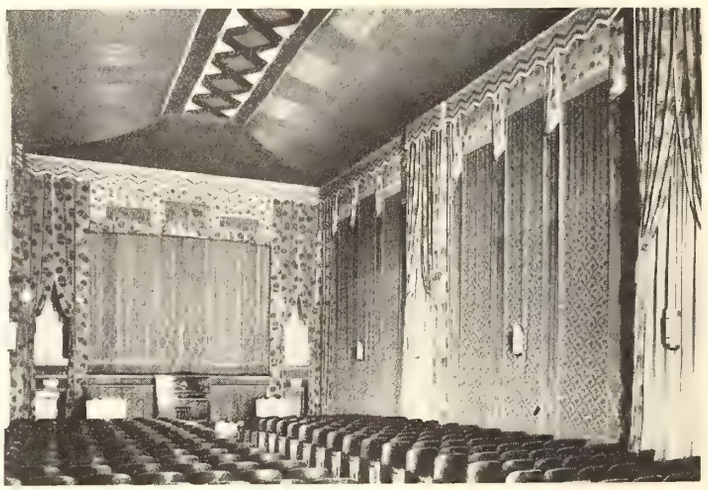


After

The front. A new facade and entrance were erected with finish in silver and bright colors, and having both direct and concealed lighting. The building is 30 feet wide and 140 long. The entire remodeling project required only four weeks for completion, including wrecking of the interior.



Before

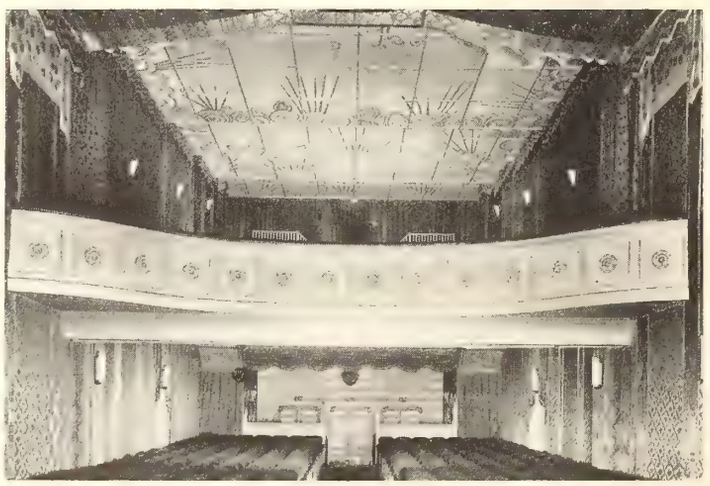


After

The auditorium, looking toward the stage. The existing walls and ceiling were draped with damask and lustrous satin. The auditorium, including a shallow balcony, seats 810. Ventilation is by means of a forced draught supply and exhaust fans which permit an air-change rate of four per minute.



Before

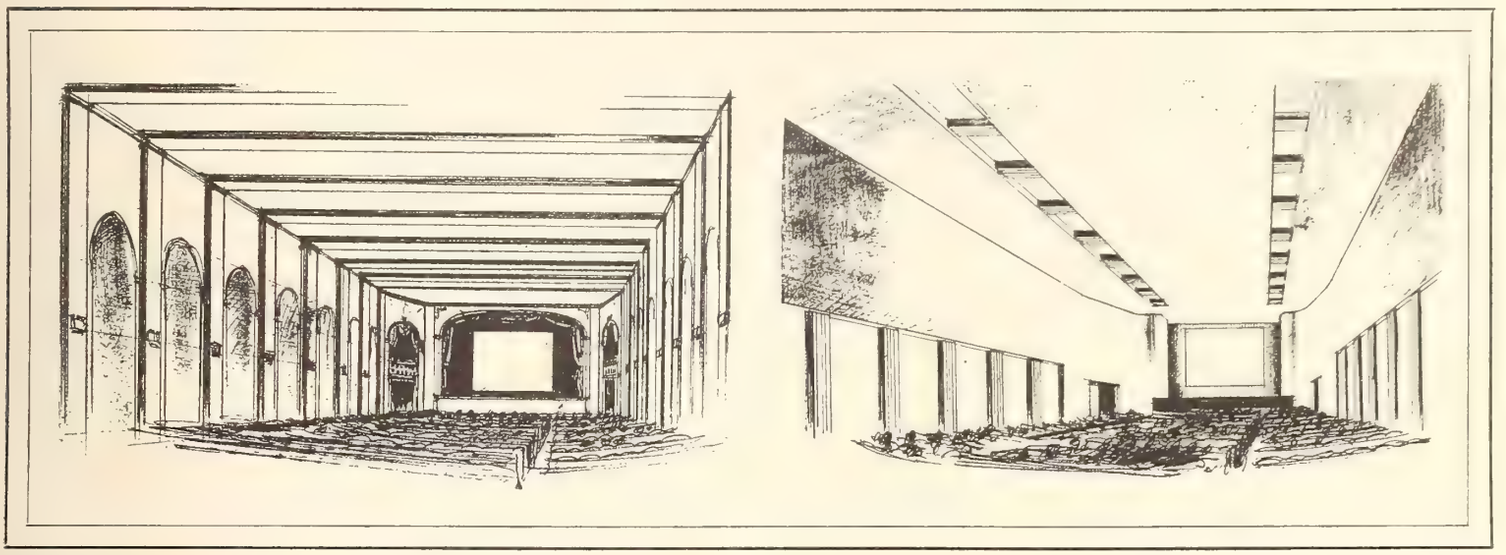


After

The auditorium, looking toward the rear, further showing the walls and ceiling treatment, and the balcony. The ceiling and walls at the entrance to the auditorium are done in plaster decorated with aluminum. The balcony soffit is painted in an arrangement of modern patterns in pastel shades.

NEW THEATRES FROM OLD: AUDITORIUMS

THE THIRD OF A SERIES ON REMODELING, CONSIDERING IN SUCCESSIVE ISSUES: FRONTS, LOBBIES AND FOYERS, THE AUDITORIUM, AND LOUNGES



I.—METHODS and MATERIALS

By EUGENE CLUTE

IT USED to be thought that "palatial" surroundings (mostly shoddy imitations of them) created the required atmosphere for an auditorium. If that was ever the case (for special reasons obtaining at the time), it is not true now, for such auditoriums, overloaded with ornamentation, are as out of date as the "bird on Nellie's hat." The prevailing taste for smart simplicity, for the bold use of color, and for practical ingenuity in design represents a mature appreciation of modern interests and materials. Also, it makes possible highly effective interior treatments of moderate cost, and *stunning* ones for as much more as you please. Then, too, the modern, broad, simple effects are especially well adapted to the conditions in a motion picture theatre auditorium, where there is but little light during the showing of the picture, and usually, only moderately strong illumination for comparatively brief periods at other times.

Plain surfaces and relatively big, simple divisions of the walls are best, but they should form a well-studied design, and they should be made interesting by the use of lighting effects, or of such means as color, texture, and the combination of materials.

The possibilities of a very bold, simple type of treatment are suggested in the accompanying sketch for the modernization of a motion picture theatre auditorium by Ben Schlanger, New York architect. It is especially interesting because it shows what can be done with an auditorium of ordinary size and of a kind that is common everywhere. The condition before modernization shows structural piers projecting into the auditorium along the side walls, features that are found very often and that are objectionable because they break up the walls unpleasantly and are obtrusive. It will be noted that Mr. Schlanger disposes of these piers neatly and effectively by furring out the walls flush with the face of the piers down to a point well above the heads of the audience. In this way, quiet, plain surfaces are secured without encroaching upon the floor space.

The lower parts of the piers, which are exposed, are of good proportions and add to the interest of the design by breaking the lower wall space. They also give a note of strength through their suggestion of the construction. These lower wall areas and short lengths of piers provide an important accent in contrast with the large plain wall areas.

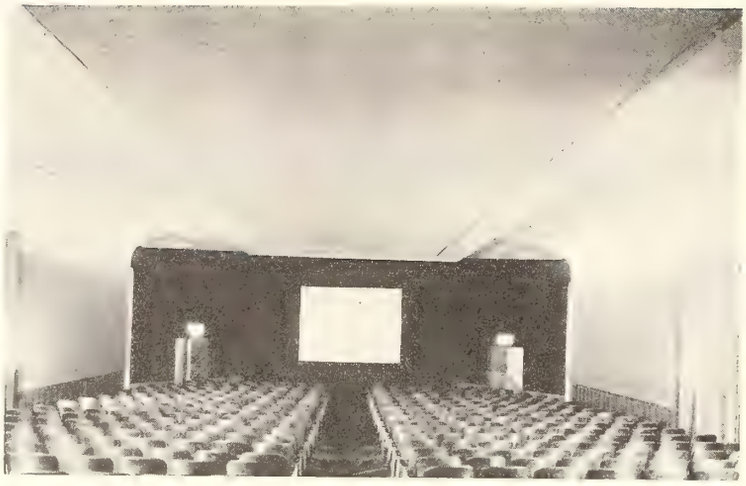
This accent can be heightened by painting the walls between the columns in a strong, rich color, such as Pompeiian red or ultra-marine blue; and the sides of the piers, together with the horizontal soffits connecting them at the top of the recess, in a light chartreuse yellow. The faces of the columns could then be painted in a soft medium blue-gray, toning-in with the gray-white of the unfinished plaster or painted walls above.

A strong note of color can well be introduced into such an interior by upholstered seat backs in a plain, rich mohair pile fabric of either Pompeiian red (a deep brownish red) or dark ultra-marine blue color, contrasting with the color of the lower wall areas. Streamlined edges on the seat backs in chromium or black enamel are effectvie. This will compensate for the lack of color in the walls, give the requisite richness, and make a well-balanced color scheme. The carpet in the aisles would be best in a fairly dark, plain blue-gray, with either red or blue upholstery; or a carpet with a small, not too distinct, modern-style all-over pattern in tones of blue gray (which would soil less readily) might be used.

The basic idea of the design shown in this sketch—the breadth of treatment and the effective composition of plain wall areas—can be employed in various interior schemes suited to the conditions met with in widely different auditoriums, the wall piers being merely incidental to the par-

The sketches above indicate a modern retreatment of an auditorium by Ben Schlanger, New York architect. The first sketch is Mr. Schlanger's conception of a typical auditorium of obsolete type — structural piers and ceiling beams and an ornamental proscenium arch, while lighting brackets on the piers produce a spotty effect and hamper focusing attention on the screen. In the second sketch he has changed this scheme by furring out between the piers and ceiling beams, and for decorative reasons, by exposing a portion of the wall piers and ceiling beams. Lighting is by means of concealed lamps or gas tubes in the soffit of the structural element over the piers, and in a small vertical drop along the line of the exposed ceiling beams.

ticular problem in this instance. Ways in which this method of interior treatment can be applied under different conditions are exemplified in the Thalia Theatre in New York City, of which Mr. Schlanger was the architect. (*See photo.*) The fact that in this theatre the auditorium floor slopes on a curve that is the reverse of that which is usual—upward instead of downward—is aside from the matter of general interior treatment. Walls and ceiling of plain plaster are made interesting by slight differences in the planes, which draw free-cut straight lines, varied by quarter-circles at some of the corners; and by heavier shaded areas where one surface is stepped out beyond another; or where there are boldly overhanging simple masses.



Auditorium of the Trans-Lux theatre on Madison Avenue, New York City; Thomas W. Lamb, architect. Soft light from rows of lamps in the sides of the hung central portion of the ceiling is reflected from curved surfaces at top of the side walls, permitting a relatively high level of illumination during performances, as required by this type of house showing short subjects.

DECORATING WITH LIGHT

LIGHT PLAYS a leading role in the decorative schemes of theatres today. In the auditorium of the Thalia theatre, for example, a soft flood of light pours down from coves concealing lamp bulbs in the walls. The light is reflected twice from the dull white surfaces within the coves, which softens it. (The construction of these coves was shown by a detail sketch in the October 20, 1934, issue of BETTER THEATRES.) There also are trough reflectors on the ceiling. Such light sources are simple to make and can be constructed by contractors practically anywhere.

The walls of the Sutton theatre are of unpainted plaster and light is projected upward upon them from metal trough reflectors. In both the Thalia and the Sutton the soft glow of light on the walls is very agreeable.

An excellent method of illumination from rows of lamps concealed in the sides of the broad central hung ceiling and projecting their light upon the curved surfaces of coves at the tops of the side walls is shown in the accompanying photograph of the Translux Madison theatre in New York City. Thomas W. Lamb was the architect.

Reflector lighting directed upon the walls, as in the examples just cited, is especially well suited to the illumination of motion picture theatre auditoriums. It delivers the light just where it does the most good, showing the wall treatment in spite of the low level of illumination throughout the room, and serving as an important element in the decorative scheme. Also, the quality of the light, its direction and location can be such as to produce no substantial interference with a clear view of the picture on the screen. The amount of light from such sources can, of course, be dimmed to any degree desired.

It is marvelous what richness and beauty of decorative effect can be attained by the proper use of light on plain plaster walls, especially when colored light is used. In the Sutton theatre, with plain unfinished plaster walls and simple, well-designed trough lighting, very beautiful effects are attained. The richness of the colored light effects may well be enhanced by painting the plaster surfaces of the walls or ceilings in a soft, light, neutral color, such as on the main surfaces in the immense Music Hall in Radio City.

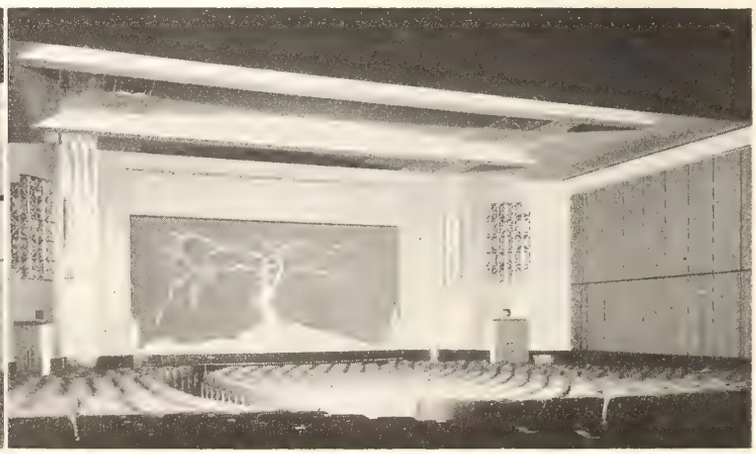
In this auditorium, the side walls and ceilings are merged in colossal, plain arched surfaces of acoustic plaster that span the auditorium from side to side in overlapping cross-bands. Rows of electric bulbs (red, amber and blue in reflectors) are concealed in the overlapping edges of the sections, and their light shines out towards the stage (away from the eyes of the audience) upon the slightly sloping plaster surfaces adjacent to them.

The paint used on the plaster was chosen to avoid any undue reduction of the sound-absorbing quality of the acoustical plaster, and the coloring is the result of especially careful study and experimentation for the purpose of producing a surface that would light up with the greatest possible degree of richness and vibrancy under light from the lamps of different colors. Though it may, perhaps, best be described as a light grayish-buff color in general effect, it is a blend showing, upon close inspection, a wide variety of such related colors as browns, yellows and reds, with traces of the cool colors as well, all united without losing their identity by working them into and upon a background of light neutral color. This enables the surface to reflect with vibrancy any colored light.

Where the surfaces are not at a great distance from the eye, there is not the same need for this color treatment, but the

Two auditoriums featuring lighting in the decorative scheme are pictured below. In the lefthand view is shown the Thalia in New York City, designed by Ben Schlanger, New York architect. Light in varying planes is produced by ceiling reflector troughs and wall coves. The other view is of the Loyola in Chicago, designed by Rebori & Wentworth, Chicago architects. Vertical panels break up the walls, which are like large panels.





idea can well be adapted to the painting of walls or ceilings in theatres of moderate size, these areas to be used as surfaces upon which to project colored light for combined illumination and decoration.

In the Music Hall, when the amber lamps are on, the whole great domed surface of the interior appears as though of gold, pebbled enough to give it a lively sparkle, but free from any suggestion of garishness. When the other colors are on, the effects are also of remarkable depth, luminosity and vibrancy. The sensation is more like that of being in a huge tent than in a massive structure, for there is a feeling of lightness, freedom and openness, due very largely to the lighting of these surfaces.

ILLUMINATION LEVEL

Much more light than is now found in most motion picture theatre auditoriums during the showing of the pictures is both *desirable* and *possible*. Of course, you can-

[MR. CLUTE'S DISCUSSION IS CONTINUED ON PAGE 30]



[*Courtesy Nela Park Engineering Department, General Electric*]

Figure 2, illustrating discussion of lighting by Francis M. Falge. This is a view of the Titania Palast in Berlin, R. Frankel, architect. The silhouette lines are created by simple white troughs.

II.—LIGHTING IN TODAY'S TREND

By FRANCIS M. FALGE

THE AUDITORIUM and its entertainment are the culmination of the theatre's attempt to please patrons. After every effort has been made to attract people to the theatre, the success of these efforts stands or falls on the impression that the theatregoer receives during the two hours or so he spends inside the auditorium. And because this impression will be the determining factor in how often he returns, it is of utmost importance that everything possible be done to satisfy him.

Although it is true that the picture is the principal factor in the entertainment, nevertheless the appeal of the theatre must be built around more than just the pictures offered, because in many cases other houses have access to the same pictures. It is the *plus*-value of other attractions *added* to good pictures which induce people to come to your theatre rather than to go to somebody else's. And this appeal must be built on beauty that is more than skin deep; attractiveness and smartness, warmth and good cheer, comfort and healthfulness, and freedom from fears and cares must characterize all parts of the theatre. Lighting is of prime importance in all of these "patron-appeal" factors.

To provide utilitarian light for a theatre auditorium would seem to be a simple matter, but it is a noticeable fact that some of our reputedly fine theatres actually offend their patrons and make it difficult for them to find their seats because of too great a contrast between the lighting in the foyer and in the darkened auditorium. This means that patrons must be carefully and personally conducted to seats, for if they are left to make their own way there is likelihood of dissatisfaction and danger of accident. To eliminate this dissatisfaction and its intangible costs, sufficient light should be provided so that the eyes will accommodate themselves without difficulty, and yet there should not be so much light that the movements of other people become distracting.

Satisfactory lighting in the auditorium has the following advantages:

1. *Freedom from eye strain while watching the pictures.*
2. *Best picture value through freedom from spilled light.*
3. *Discouragement of undue familiarity.*
4. *Satisfactory accommodation of eyes when entering the auditorium.*
5. *Reduced cost of usher service.*
6. *Increased speed and ease in emptying and filling the auditorium.*
7. *Fewer accidents and consequently reduced insurance costs.*
8. *Light for cleaning purposes.*

The decorative effectiveness of the lighting in the auditorium is more or less difficult to determine, and yet attractively decorated interiors have proved of great value in creating patron satisfaction. It might be said that decorative features bring people back to the theatre, whereas the lack of certain utilitarian lighting features often keep people away. This discussion is concerned with the newer lighting developments in relation to these phases of decoration.

Cove lighting represents our most

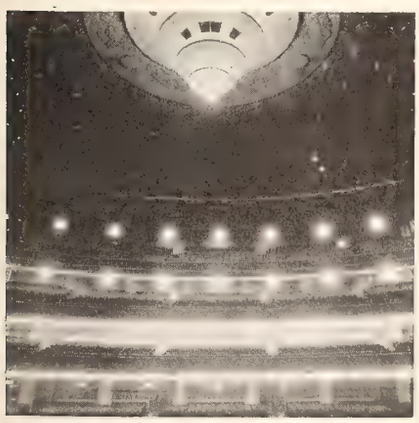


Figure 1, illustrating discussion of lighting by Francis M. Falge. This is a view of the auditorium of the Center theatre in Radio City, with its down-lights and central chandelier. Reinhard & Hofmeister, Corbett, Harrison & MacMurray, Hood & Fouilhoux were the Center architects.

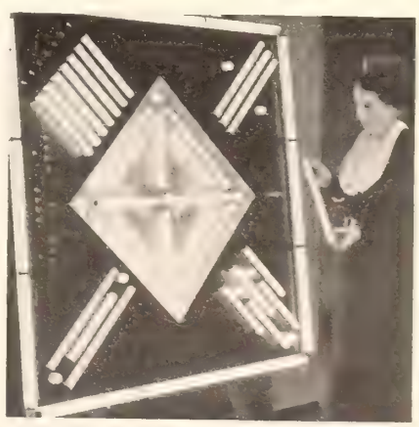
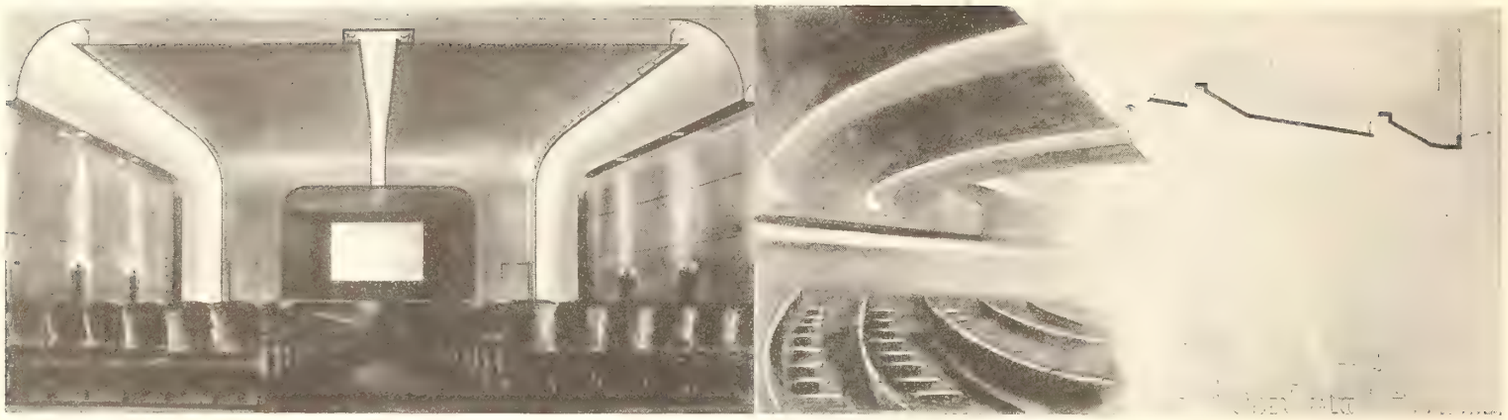


Figure 3, illustrating discussion of lighting by Francis M. Falge. Displayed are the new General Electric Lumiline Lamps, with lamps of various wattages arranged in decorative combinations. A border almost continuous is also possible. The central diamond shows an inset with cellophane.



[*Sketches courtesy Nela Park Engineering Department, General Electric*]

Figure 4, illustrating discussion of lighting by Francis M. Falge. The lefthand sketch above shows a treatment featuring General Electric Lumiline lamps contrasted with luminous backgrounds of varying color. The central element uses 18-inch moonlight blue lamps in lattice pattern against a luminous background lighted by three color circuits. Outer covered strips are also lighted by three color circuits of concealed lamps, with continuous strips of Lumiline lamps in emerald green. The cavity surfaces are faced with crinkled aluminum-finished cellophane squares, which produce irridescence. E. F. Lumber, designer.

familiar type of indirect lighting and it usually consists of lamps concealed in reflecting troughs. Considerable light is trapped, and as a result these systems have an efficiency of light utilization of about 20%. Cove surfaces for greatest efficiency should be light in tone, reflecting at least 70% of the light, and the concealing lip should be kept white. Where spottiness is to be avoided, the ceiling should have a mat finish. Good reflectors increase the efficiency of the cove to 25% or 30% and make color effects more easily obtainable with low-cost standard lamps.

Ceiling coffers, with lamps concealed in a centrally-located member, offer a variation from the more usual cove forms and give, as well, a modern feeling. This system requires fewer lamps than does the cove system, and the efficiency of such units is approximately 50%, although this is affected by the reflection value of the ceiling as well as the suspended members.

Multiplanes of colored light, such as illustrated by the dominant luminaire of the auditorium shown in *Figure* 1, provide an indirect system with maximum contrasts which serve to accentuate the color of the neighboring planes. This same method is very flexible, and can be used to advantage as strips in a ceiling or sidewall treatment, or as an offset treatment to feature the proscenium arch, or as an outline for the screen. The efficiency of such a system varies considerably with the openings provided, and may be anywhere from 20% to 50%.

Silhouette lines which are featured as a decorative element in the complete design, are well illustrated in the Titania Palast Theatre, Berlin (*Figure* 2). Here the architect has boldly accepted the channels needed to carry the lamps as decorative elements. Lamps in the channels are spaced approximately twice as far apart as they are from the surface, and this, together with a mat ceiling, produces a completely smooth-lighted effect. The inside of the channels is a good reflecting white finish, which, with the high reflection factor of the ceiling, produces an efficiency of about 50%. Three color circuits in each of the rectangular shapes, independently controlled by dimmers, provide for an almost unlimited play of color harmonies.

In general, direct lighting is more efficient than indirect lighting. This is true especially where walls and ceiling are of dark tones and do not reflect much light. However, for the best ultimate results efficiency must be balanced with decorative effectiveness.

Suspended luminaires with varying degrees of ornament, have been characteristic of direct lighting practice in the past. Sometimes the complete decorative scheme of the auditorium has been built around one immense luminaire. This is by no means inexpensive and requires high auditorium

[Mr. Falge's Discussion is continued on page 30]

III.—PLANNING FOR SAFETY

By J. T. KNIGHT, JR.

IN ANY CONSIDERATION of the remodeling of the auditorium, careful thought should be given to the safety of patrons. That accidents of all kind have increased in theatres, both in number and in sums paid in settlement, is substantiated by the decided increase in Public Liability rates by all insurance companies during the past few years.

It is very much worth while to submit proposed changes to the engineer of your insurance company for suggestion and recommendations. This is a service which any company will be glad to render, and often it saves time and money at a later date. Of course, changes in any theatre must be approved by the local or State building department, but such departments are governed by a fixed set of ordinances, whereas the insurance company has a much broader background and experience to draw upon.

Figure 5, illustrating discussion of lighting by Francis M. Falge. Sketch indicating possible solution of a balcony soffit problem. A cavity has been arranged so that light from a continuous row of Lumiline lamps is not objectionable to persons seated beneath the balcony, while the edging with a line of colored light contributes to the decorative scheme. E. F. Lumber, designer.

As fire is perhaps the most dreaded catastrophe confronting theatre operation, any changes whatever should include improving existing fire protection. The proscenium wall is supposed to be a fire barrier. It is to the theatre's advantage that it be made so. A steel and asbestos curtain, or a heavy asbestos curtain, will go a long way toward really making the proscenium a fire stop. Frequently the fire fighting equipment—extinguishers, hoses, axes and pike poles—are badly located. While making changes it is advisable to locate such equipment in the most convenient places.

Perhaps the most satisfactory plan is to have cabinets inset in the walls. Each cabinet should have a hose connected up, a fire extinguisher, possibly an axe, and a pike pole on hangers just outside the cabinet. In many cities glass curtains are permitted on the inside of the cabinet doors. The cabinets should be lighted on the inside with a red light, and such a light should be on the theatre *emergency* circuit. Fire escapes, exit doors and panic bolts should of course be carefully reconditioned.

It may be necessary to rehang some doors so that they swing freely, others may have to be replaced. The panic-bolt hardware should certainly be brought up-to-date, as some types of old equipment are not reliable in their action. The passageways or aisles leading to exit doors should be clear of all obstructions; hazardous steppings in front of exits should be replaced by ramps

Mr. Knight's Discussion is continued on page 32]



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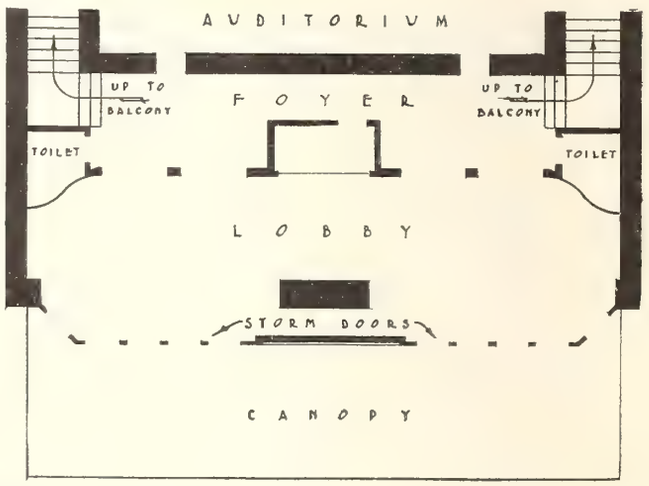
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FRONT AND LOBBY OF THE BANNER THEATRE IN CHICAGO PRIOR TO REMODELING

THE BANNER THEATRE in Chicago was a dilapidated relic a quarter of a century old—going back to far distant day of the motion picture—when purchased by Mr. Abe Gumbiner, well known Chicago exhibitor, in 1934. Striking, therefore, has been the change achieved through remodeling.

The greatest problems confronting the architect, Mark D. Kalischer of Chicago, lay in the revision of the front and forward area. The old front consisted in a series of storm doors set out on the sidewalk with a large display case in the middle, and behind this was a 7-foot pier which supported the front of the building. Inside the entrance was a lobby 48 feet wide and about 8 feet deep, with the entire central portion occupied by a huge ticket booth. Next to the lobby was a very narrow passage that served as a foyer. This opened on to very small toilet rooms at both end.

The immediate problem, as described by the architect, was to provide from this antiquated layout, good traffic conditions, adequate display facilities, and the necessary sanitary conditions. After that the purely architectural elements could be applied.

Accordingly, the entire front portion of the theatre, from the sidewalk as far as the auditorium, had to be rebuilt. First of all, the large pier in the center of the front was removed and a box office built in this location. The long foyer area as eliminated and replaced with an open foyer just to the rear of the lobby, while two small foyers were added, each opening on to the auditorium, a stairway to the balcony, and a toilet room. The toilet rooms were built in by partitioning off a portion of either side of the lobby.

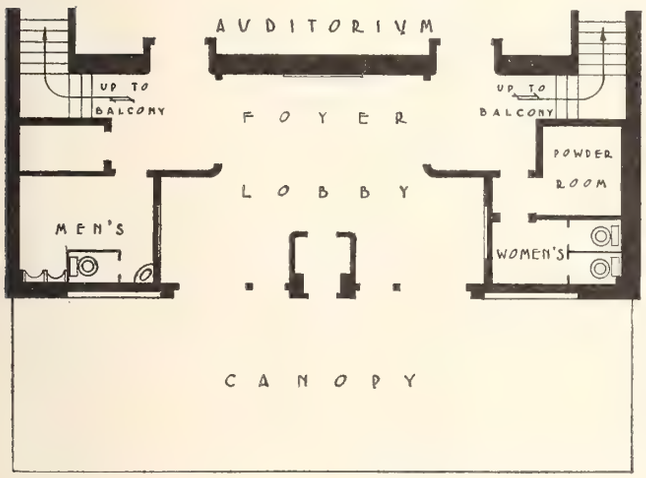
The front was covered with light gray Carrara glass with a base course of black glass. A circular opening in the center of the front forms the box office window. On either side of this are three doors, which are flanked by stainless steel display cases sunk flush into the face of the building and illuminated by concealed gas-tube lighting.

The new marquee was designed as an integral part of the architecture, with an attraction board below. Rows of flashing gas-tube lighting travel around the attraction board.

The lobby-foyer area was changed in plan (see accompanying drawings) to meet present-day needs in traffic and lounge facilities. The lobby was treated very simply with plain plaster surfaces decorated in contrasting colors—chrome yellow, royal purple, orange and silver. At both sides of the lobby large display cases are sunk flush with the wall, illuminated with concealed gas-tube lighting. Lobby illumination is accomplished with flush units designed as architectural elements.

Facing the entrance is a large circular mirror, which acts to make the small lobby area seem larger and also forms a focal point from which alternate bands of white







The photographic reproductions and floor plan on the opposite page, showing the old Banner theatre as it originally was, are directly contrasted with the results of remodeling pictured on this page. The box office was placed at the center, with a circular ticket window, a change permitted by the removal of a structural pier. The entire appearance was transformed by the application of Carrara architectural glass and the erection of a marquee as an integral part of the architectural scheme. Instead of the former large lobby, there is now a smaller lobby adjoining the open foyer.

BANNER FRONT AND LOBBY AFTER REMODELING. MARK D. KALISCHER, ARCHITECT

and purple terrazzo form concentric curves throughout the lobby floor. The terrazzo bands are separated by white metal strips.

The new toilet rooms provided have tiled walls, terrazzo floors and metal partitions.

The auditorium was also given an entirely new decorative treatment, along with reseating and recarpeting. The color scheme consists in vermilions and siennas contrasting with silver and cerulean blue. Along the side walls are ten vertical lighting troughs, each approximately 24 feet. Spaced at intervals and inverted, these provide the auditorium illumination as well as contribute to the decorative scheme. Concealed in them are red and blue gas tubing together with white incandescent lamps, and these light sources may be controlled to illuminate the auditorium with red, blue, purple or white light.

In commenting on his approach to the problems offered by this remodeling project, the architect asserts certain general principles: In the design of a theatre the first consideration is always the plan. Is it efficient? Does it fulfill the requirements for which it was intended? In answer to these questions: The plan should be formed so as to provide for the efficient, convenient handling of patronage; it should provide ample means for advertising the current and coming attractions; and it should make toilet facilities that are clean and pleasantly environed readily accessible.

The drawing showing the new floor plan indicates how the old lobby-foyer space was "robbed" to provide for modern traffic and toilet requirements, with no interruptions between entrance and auditorium.

THE LEGAL AUTHORITY OF A MANAGER

By LEO T. PARKER

Concluding a discussion begun in the April 6th issue on personal liability in acts performed on behalf of the employer

CONSIDERABLE discussion has arisen from time to time whether or not a theatre corporation is liable for contracts made by its president without proper authority of the board of directors. The courts have consistently held that a theatre corporation is bound by any and all contracts signed by its president, particularly where such contracts relate to the corporation business.

CASE

For illustration, in Browne v Hinton (18 S. W. [2d] 369, Ft. Smith, Ark., it was disclosed that the president of a corporation signed a release for certain money owed to the corporation. Controversy arose whether the release was valid, but the court held it valid, saying:

DECISION

"Browne was president and general manager of appellant (corporation). This gave him authority to execute contracts which were necessary to conduct the business of appellant. The release was a contract which was necessary to carry on the business, and Browne had the authority to execute it."

MANAGERS' AUTHORITY

Moreover, a corporation, or private theatre owner, is liable for all contracts made by the general manager, or manager of a department, so long as such contracts are within the scope of his authority. Generally speaking, a contract is valid and binding, although the manager was not *specially* authorized to enter into the agreement, providing it is within his general authority and relates to conduct of employer's business.

CASE

For instance, in the late case of Municipal v Zachry (294 Pac. 114, Muskogee, Okla.), it was disclosed that a corporation general manager employed an attorney to represent the corporation in legal matters. The corporation refused to pay the bill presented by the attorney on the grounds that the manager had exceeded his authority when entering into a contract of this nature without having the approval of the board of directors.

The attorney proved that the manager was in charge of the affairs of the company at that location. Therefore, the court promptly held the corporation liable for services rendered by the attorney, saying:

DECISION

"The president and general manager or general manager of a corporation has the implied authority to employ counsel to represent it in litigation, instituted for or against the corporation or in an advisory capacity, without special action of the board of directors authorizing it."

PURCHASE OF REAL ESTATE

THE LEGAL question often has arisen whether or not a theatre corporation is liable on contracts for purchase of real estate made by its general manager without direct authority of the board of directors. The courts have held that where the power of a general manager *is not limited,* he has implied authority to bind the corporation by contracts for purchase of real estate made in good faith and within the scope of the corporation's business.

CASE

For example, in Warren v Littleton (168 S. E. 226, North Carolina), it was disclosed that a general manager of a corporation entered into a contract for the purchase of real estate to be used by the corporation.

Later it was contended by the counsel for the corporation that the contract was not valid for the reason that the manager had no authority from the board of directors to make the contract. However, since it was shown that the board of directors had not limited the power of the general manager to transact business of this nature for the corporation, the court held the corporation liable on the contract, and said:

DECISION

"A general manager, if his authority is not limited, has power to bind the corporation by contracts made in good faith and within the corporate power, without any resolution of the board of directors expressly authorizing the contracts. . . . Upon the undisputed evidence we are of opinion that the authorization of the directors was not essential to the validity of the contract."

CASE

Also, in Cook v Ruston Company (127 So. 347, Ruston La., it was also disclosed that an indemnity agreement was signed by the general manager in furtherance of the business interest and for the promotion of the welfare of the corporation. Later the corporation attempted to avoid liability on the bond contending that a general manager has no legal right to obligate a corporation on a bond. However, the court held the bond valid, saying:

DECISION

"The governing principle with reference to the general power of a manager is that where he has the actual charge and management of the business, by the appointment of or with the knowledge of the directors, the corporation will be bound by his acts and contracts which are necessary or incident in the course of the business, without other evidence of actual authority."

Therefore, it is quite apparent that a corporation is liable for all contracts made by a manager, with respect to the ordinary character of the theatre business, provided the other party to the contract believed the manager had proper authority to make the contract and the corporation officials did not notify the complaining party that the manager's authority was limited.

However, there are many acts which the law does *not* imply that a manager has authority to do in connection with the business, or department of the business he is employed to manage, unless he is given *full* control and operation of the whole business. And, although the manager is given *complete* authority to operate the business, the employer is not liable if the manager borrows money for purposes other than for strict conduct and furtherance of the theatre business. For illustration, the corporation or employer is not liable for a statement or contract made by a manager, unless such statement or contract is connected with the business being operated by the manager. Therefore, a corporation would not be liable for a contract made by a manager which the other party could by using ordinary care determine was not connected with the business or department of the business being operated by the manager.

FACTS INDICATE CONTRACT VALIDITY

VERY OFTEN theatre corporations and owners have been held liable on contracts not authorized by a proper official or employe. This situation may exist where a Court implies a valid contract, although no direct proof is given showing that any one has agreed to assume such obligation.

CASE

For instance, in the recent case of Western Theatre Equipment (3 P. [2d] 1003,

Washington), it was shown that a theatre corporation had possession of certain equipment. The theatre corporation did not orally or in writing directly assume obligation to pay for the equipment. However, knowing that the equipment had not been paid for, the theatre corporation paid the owner approximately $1,000 and used it.

The owner of the equipment sued the theatre corporation for the balance which the former contended was due. The counsel argued that since the corporation officials had not signed a contract to pay for the equipment it was not liable. The lower court held the theatre corporation not liable, but the higher court reversed this verdict, and said:

DECISION

"If a person conducts himself in such manner as to lead the other party to believe that he has made a contract of his own, and his acts are only explicable upon that theory, he will not be permitted afterwards to repudiate any of its obligations."

DAMAGING ACTS OF EMPLOYES

ALL EMPLOYES are legally either *general* or *special* agents of their employers. While a corporation is liable for *all* acts of its general agents which *relate* to the employment, yet it is responsible for *only* such acts that a special agent performs within the actual scope of the authority given him. For example, a bookkeeper, cashier, usher, doorman, or a janitor is a *special* agent whose implied authority extends no further than to perform the exact duties assigned to him. So, therefore, a theatre corporation which employs these employes is not liable for any act, statement or contract outside the regular scope of the employment.

Obviously, however, a theatre owner is liable for acts of either a manager, a doorman, or usher who uses force or otherwise wrongfully ejects a theatre patron, causes his arrest, or the like.

CASE

For illustration, in McLoughlin v New York (169 N. E. 277, New York), it was disclosed that two theatre employes accused a patron of committing a theft. One of the employes caused the patron to be placed under arrest. Later it was proved that the patron was not guilty of the theft and he sued the employer for damages. The court held the theatre owner liable for false arrest, and said:

DECISION

"Private persons may not make an arrest *except for a crime committed in their presence, or for a felony which has been committed although not in their presence. . . .* It follows that a cause of action for false imprisonment accrues whenever a person is arrested and detained by one not an officer acting without a warrant when no crime has in fact been committed by him, no matter with what good faith the party who caused the arrest acted."

On the other hand, neither a theatre owner nor a theatre corporation is liable when a manager, or other employe, acts *outside* the scope of the employment. While it is true that the general authority of a theatre manager *cannot be limited by the employer giving any private order or direction not known to the party dealing with the manager,* yet the employer may limit the manager's authority by notifying persons accustomed to transacting business with the manager. Moreover, an employer is not liable for any act of an employe which apparently is outside the scope of authority.

THE RIGHTS OF STOCKHOLDERS

By M. MARVIN BERGER
Member New York Bar

WE CONCLUDE the current series of articles on corporation law with a description of the rights of stockholders. These rights are enjoyed by common stockholders, and unless otherwise provided by the charter or by law, by the preferred stockholders as well. Among the most important of these rights are:

1. The right to share, in proportion to the amount of stock held, in the net profits or surplus of the corporation at such times and in such amounts as may be authorized by the board of directors. Such net profits or surplus when set aside for distribution by the directors are known as dividends and may take the form of cash or new or unissued stock.

2. The right (described in detail in the April 6th issue of Better Theatres) to subscribe to new issues or increases of capital stock in proportion to the amount of stock held at the time of such increases.

3. Upon the winding up of the corporation, to share in the assets remaining after the corporation's debts have been paid, in proportion to stock held.

4. To inspect the corporation's books and records at a proper time and place, providing the inspection is sought in good faith and for a proper purpose. A corporation, refusing without good cause, to permit inspection of its books by a stockholder, may be ordered by the courts to submit its books for scrutiny by the stockholder and may become liable to pay a fine and other penalties for the unwarranted refusal.

5. Upon the corporation declining to do so, a stockholder is permitted to bring legal action on behalf of himself and other stockholders where the directors, officers or other stockholders are guilty of fraud, mismanagement or oppression resulting in injury to the corporation or stockholders.

6. Among the most important privileges of stockholders is that of attending at stockholders' meetings and voting for directors and upon any other matters coming before the meeting.

Corporations are required by their charters or by law to hold an annual stockholders' meeting. Unless otherwise permitted by law, the annual meeting must take place in the state where the company is incorporated. At such annual meetings, in addition to the election of directors, the stockholders receive the reports of officers and vote upon any other matters which may require action by the stockholders such as amendment of the charter or dissolution of the company. In cases of necessity, by vote of the board of directors, special meetings of the stockholders may also be called, in which case appropriate notice of such special meetings must be given the stockholders.

To constitute a quorum at a stockholders' meeting, it is usually required that a majority of the holders of outstanding stock be present either in person or by proxy. A proxy is a power of attorney authorizing another person to attend the meeting in place of the stockholder and to vote the stockholder's stock.

Each stockholder is entitled to one vote for each share of stock held by him. For example, at an annual meeting at which five directors are to be elected, the holder of one share of stock is entitled to one vote for each director to be elected. In order to give a minority among stockholders a place on the board of directors, some states permit cumulative voting. Under the cumulative system, the holder of one share of stock at a meeting at which five directors are to be elected may cast one vote apiece for each of five candidates or may cast all five votes for one director.

To permit the management of the corporation to remain in office for a longer period of time than the one year ensuing between annual elections, a voting trust is often set up. By means of this arrangement, the stockholders participating in the trust place their stock in the hands of trustees for a period of time and the trustees are given the power to vote the stock so entrusted to them, either without restriction or subject to the limitations which may be provided by the voting trust agreement. In some states the period during which such a trust may continue in operation varies from five to ten years. In other states no specified time limit is set up but the trust may continue in operation for a reasonable length of time. In still other states, no voting trusts are permitted.

MODERN PROJECTION

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CHARACTERISTICS OF SUPREX CARBONS

By HARRY RUBIN

The first of a series of articles describing the operating features of Suprex illumination

SUPREX CARBONS differ materially from all other common types. They are truly high-intensity carbons and therefore have operating characteristics which are in some respects similar to the older and better known so called Hi- and Hi-Low carbons. The Suprex high-intensity carbons, however, are burned with both carbons in the same horizontal plane, and the positive is not rotated, whereas the regular high-intensity positive carbon is usually rotated, and its corresponding negative is usually burned at an angle with respect to the positive.

Both the positive and negative Suprex carbon is copper plated, which copper plate, or shell, has the effect of increasing the mechanical strength of the carbon, lowering its resistance and preventing penciling at current densities that might otherwise render the carbon useless. The need for additional mechanical strength is occasioned by the fact that Suprex carbons are small in diameter. The need for lowering the resistance is due to the fact that with the small area of the carbon and the high current density at the arc, there would be a considerable voltage drop between the point where the carbon was clamped and the arc, resulting in considerable wattage loss, and requiring a higher voltage to supply the arc. Without the copper coating it would be difficult to make proper contact between the carbon and its holder, and further wattage losses would be had due to contact resistance. Were it not for the copper plating the carbon would pencil rapidly, due to the high current density at which the Suprex carbon is operated.

The Suprex positive carbon differs materially from the Suprex negative carbon. The positive has a very large core with respect to the size of the carbon as a whole, while the negative has a very small core with respect to the size of the carbon.

The core of the positive Suprex carbon, I am informed, is composed of several of the alkaline earth metals such as calcium, magnesium and cerium. The carburetion period of the core material is quite long as compared with other common core materials, and as this highly efficient core fuses in the arc, an extremely white brilliant and high intensity crater is formed.

The negative Suprex carbon also plays an important part in keeping the arc stable, quiet and at high intensity. It is therefore of great importance that the proper combination of carbons be used.

ECONOMICAL OPERATION

I know of cases due to unfamiliarity and lack of experience with the burning of Suprex carbons where two negatives are being used as a trim, also where an 8-millimeter low-intensity negative carbon is being used with Suprex positives, also where two positives are being used as a trim, and also plenty of cases where the wrong size of Suprex carbon is being used for the current being used at the arc.

In this latter case there is a mistaken idea of economy, the belief being that by using, for instance, an 8-millimeter Suprex positive carbon at an amperage of 32 to 50 amperes and the consequent slower consumption of this (its rating being 56 to 65 amperes), there is a saving of carbon expense. If a real test were to be made, however, it would be found that there is a *loss* and *not* a saving, because more light would be obtained from the same amount of current burned by a smaller carbon of lower current rating, and the carbon itself would cost less, although consumed at a faster rate than the larger carbon.

For instance, the 6-millimeter positive carbon in combination with the 5-millimeter negative, and burning 32 amperes, will give more light than the 8 and 7 combination burning at 40 to 50 amperes, because the 8 and 7 combination does not burn right at that low amperage. There would be more linear inches of carbon burned in the 6 and 5 case at 32 amperes than there would be if the 8 and 7 carbons were burned at 32 amperes, but the light would be much better in the first instance, so in order to equal that light with the 8-millimeter positive, the current would have to be raised to a point where the very slight difference in carbon cost would be lost several times over in added current consumption.

There is no saving to be made in this direction, and the carbons are made in several sizes and current ratings to suit the varying requirements of screen illumination.

Operating carbons at ampere rates lower than their recommended rating is like buying a 10-ton truck to haul loads that will never exceed one ton.

For arc currents of from 32 to 40 amperes, the proper trim is 6-millimeter positive and 5-millimeter negative. For 42 to 50 amperes, 7-mm. positive and 6-mm. negative. For 56 to 65 amperes, 8-mm. positive and 6.5-mm. negative.

If a lower arc current than the lowest rating recommended for any given size of carbon is used, the crater will be very shallow and the light will not be uniform in color. If higher arc current than the highest rating recommended for that size is used, the carbon consumption will be excessive, and the light unsteady.

CONSUMPTION RATES

The negative Suprex carbon burns at a much slower rate than the positive. At the respective lower limits of current range the positive is consumed a little more than twice as fast as the negative. The rate of carbon consumption is substantially the same for all the trims at corresponding limits of their current range. For instance, the positive carbon consumption for the three sizes given at their lower current rating is 6.5 to 6.75 inches per hour, and at the higher rating is 13½ inches per hour. The negative carbon consumption remains practically constant within the limits of the rating of the carbons and is 3¾ to 4 inches per hour, except in the case of the 6½-mm. carbon, where at 65-ampere rate the consumption increases to 4½ inches per hour, from the 3¾ inches consumption at 58 amperes.

The burning ratio of the carbons, one

to the other, therefore is different for every amperage, due to the fact that the positive carbon is consumed faster as the amperage is raised, while the negative consumption remains practically unchanged. This characteristic makes it almost imperative that there be separate feed screws for both positive and negative carbons in order to set the lead screw ratio one to the other to suit the average current at the arc.

PROPER LENGTHS

The length of the arc is quite important in the Suprex arc and should be kept as near as possible to a length of 9/32 to 5/16 of an inch. However, if the positive crater is kept at a constant distance from the reflector (the proper focal distance), then the arc length can be varied considerably without appreciably affecting the light on the screen, or the light distribution.

An arc length too great in the order of ⅜-inch, will cause a wavering of the arc, making a noticeable fluctuation on the screen. Too short an arc in the order of 3/16 of an inch causes a reddish carbide tip to form on the negative carbon, which will sometimes make it difficult to restrike the arc. Also, too short an arc will cause the arc to sputter and give off soot.

VOLTAGE AND CURRENT

The voltage of the arc will depend upon the current used, but will be found to be from 30 to 40 volts at the two extremes. Under good average conditions the voltage will be 30 to 31 volts at 40 amperes and will increase about one volt for every five amperes. The voltage range on the 5- and 6-mm. trim is usually 30 to 33 volts; on the 6- and 7-mm. trim, 30 to 35 volts; and on the 6.5- and 8-mm. trim, 31 to 39 volts.

The depth of the crater increases with increases of arc current, with a resultant material gain in useful light. For instance, an increase in arc current of 10 amperes, representing an increase of 25% in current, gives an increase in useful light of almost 50%. Every increase in amperage from the minimum rating to the maximum gives a marked increase in light. This increase in light, of course, is accompanied by an increase in wattage consumed at the arc, and an increase in carbon consumption. From the standpoint of the light produced in proportion to the wattage consumed, this Suprex projection is the most efficient light source yet produced.

In the next article, which will deal with the Suprex lamps, the effect of a magnetic field upon the arc, effect of draft, importance of perfect focus, pitting effect, will be given.

[*The so-called Suprex arc and its attendant technique represents the greatest advance that projection has known in many years. It permits the small and medium-sized theatre to place upon the screen the motion picture in full pictorial quality. This series will include a discussion of new developments in rectification. The author, Harry Rubin, is well known in projection circles. He is in charge of projection for Paramount Theatres.*—THE EDITOR.]

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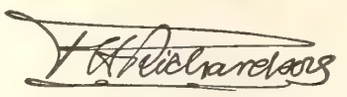
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AND ANSWERS TO INQUIRIES





METER LOCATION AT OBSERVATION PORT

ONE OF THE highly important phases of projection work that has been sadly neglected is the matter of keeping one man at the side of the projector every moment it is working while an audience is in the theatre. Failure by projectionists to pay attention has had very large influence in displacing the second man and establishing the present one-man room. Projectionists themselves fought attempts of local authorities and of theatre managers to compel them to remain beside the projector, where by every rule of common sense and good practice they belonged—*and well knew they belonged.* So far as I know, there has been but one director of projection that has compelled his men to observe that rule strictly, and he only did so in one of the theatres under his charge.

A portion of this rather idiotic procedure is, I believe, chargeable directly to failure to establish a definite working position there by assembling, so far as is possible, all the various meters, etc., which should be under the observation of the projectionist on a panel board beside the observation port, the meters having black faces with white needles of a size to be readily observed in the semi-darkness necessary at that point.

While it may not be practical either to remove meters from the various equipments or to install duplicates as above suggested, I do believe projection light source voltmeters and ammeters should be beside each observation port, and such other meters as it is practical to locate there—not below, but *beside,* where their presence will serve to locate an obvious, definite working position for the projectionist.

As it now is, there is a meter here, one there and one somewhere else, all of them too small to be readily seen. This has the psychological effect of distributing the working position all over the room, and in general that is exactly what happens. The projectionist is just anywhere he may happen to be.

Now I don't pretend to say what I propose would cure this situation, but at least it would do two things—it would place at least some of the meters directly on view when the projectionist is in working position, and it would have a decided tendency to establish a working position.

Once more I take the liberty of suggesting to such unions as may still have two-man rooms under their jurisdiction, that unless they wake up, get busy and induce one of the men to be at all times beside the working projector, sooner or later they may lose even these two-men rooms. The manager enters the room, finds the projector motor running the whole show, with one man perhaps reading a paper and the other doing something else, and his very natural inclination is to say, "What's the use of two men?" And the situation, as he sees it, places right on his side. I warned projectionists of this many, many times in the past. They gave no heed. Today a large percentage of the rooms are one-man rooms, and that, in large measure is the reason.

CHEATING THE CUSTOMERS

FROM A gentleman who "knows his onions" in projection and who has no reason to misstate matters, comes this letter:

"I witnessed a *mis*performance in a small town about 40 miles out on Long Island recently. The theatre charges 50 cent admission and caters to well-to-do patrons. The theatre itself is beautiful. Certainly the public has every right to expect good presentation of its pictures.

"As a matter of fact, I have not in recent years seen anything quite so bad. The screen lighting was unsteady, the picture badly discolored, and the light was off, for considerable periods, four times during the showing of the feature. In any store in the land a customer would have the right to demand return of his money after receiving such defective merchandise. It is much the same as being served with shoddy clothing after paying a price presumed to command the best.

"I do not know who was to blame, but certainly the condition was disgraceful and inexcusable. Possibly some day the public will learn to go to the box office and demand the return of its money when pictures are thus man-handled."

After such a performance as is here described, any management having the elements of fair play and decency would not wait to have the money demanded, but apologize to the audience and invite the patrons to go to the box office and *get* it! This correspondent is quite correct. A theatre that foists upon its patrons pictures so poorly presented as is here described, or poorly presented at all for that matter, *is selling shoddy goods.*

If it so happened that on this particular occasion something was radically wrong, and the show all right at other times, then it certainly was up to the management to return the money. Possibly the management was not to blame. I don't know about that. However, I certainly do know the people who paid half-a-dollar each to see that show were not to blame.

If, however, it be common practice, it certainly will kill the business of that theatre. It is a costly error to pesent motion pictures in any but the best possible way. Wide-awake exhibitors have learned that costly lesson so well that in later days it is very seldom I see anything very radically wrong with projection, though in many cases it might be somewhat improved. Sound, however, still is in many cases pretty punk. Managers and projectionists

Other Articles

In addition to the material on this page, Mr. Richardson's columns of this issue also contain:

Approved Test for Projector Gears	Page 22
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Picture Dimensions	Page 22
Frequency Distortion	Page 23
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Having Trouble with Rectifiers	Page 25
Locating Source of Flutter	Page 25



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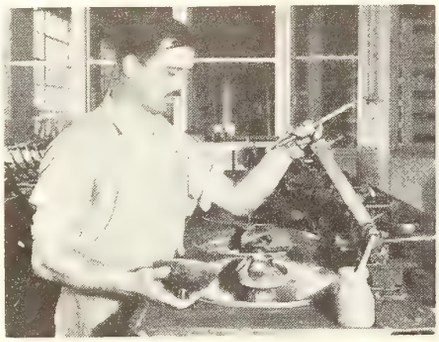
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should concentrate particularly on the faults of sound, though not for one moment neglecting the pictorial elements.

APPROVED TEST FOR PROJECTOR GEARS

WILLIAM L. HENSON of Fort Worth, Tex., wants to know if there is any test he may apply to convince his manager that the gears of his projector mechanism are in need of attention.

This is so highly important that in preparing matter for the new Bluebook I went into it exhaustively, with the result that a test approved by the International Projector Corporation (Simplex) and the Enterprise Optical Manufacturing Company (Motiograph) has been evolved.

After careful investigation, it was determined that if it be possible to place the intermittent movement "on the lock," hold the rotating shutter stationary and rotate the intermittent movement flywheel in the direction it normally runs in excess of 7/32-inch, the gear train would be definitely in need of an overhauling.

However, don't overlook the word *overhauling,* since it is probable that considerable of the lost motion will be in the various bearings, therefore something more than a mere replacement of one or more gears may be required. When the mechanism is returned, it should not be accepted if it be possible, under the above-named conditions, to rotate the flywheel in excess of 3/16-inch, all measurements to be made at the outer diameter of the flywheel. As a matter of fact, the possible movement should be less than 3/16-inch, but that may be accepted. A ⅛-inch movement is the minimum that may be expected. One-eighth to three-sixteenths of movement may be accepted in a new mechanism, but no more.

It should be evident that lost motion in the flywheel of the intermittent movement represents lost motion in the gear train and its bearings, though many do not realize that worn bearings add to such lost motion very appreciably.

Brother Henson may advise his manager that excessive lost motion in the gear train means that to avoid travel ghost the master blade of the rotating shutter must be wider than would be necessary were the lost motion not present. This is because such lost motion permits the rotating shutter to backlash, under which condition, if either edge be set at the correct point, it will be late when the backlash occurs, hence excessive width must be provided. Tell him for me that excessive master blade width not only wastes light and therefore electric current, but by throwing the blades out of optical balance it tends to set up a tendency toward flicker.

IATSE MOVES TO WASHINGTON

HEADQUARTERS of the IATSE & MPMO, which, ever since the inception of the organization away back in the last part of the last century, have been located in New York City, have been removed to Washington, D. C., where it is established in the Earle Theatre Building, Thirteenth & E Streets, to which address all mail should now be sent. A small office will be maintained at the old address in New York, but all executive officers formerly there will in future be at the new headquarters.

For more reasons than one this seems a wise and sensible move. The national headquarters of the American Federation of Labor are in Washington, and it would seem that if for no other reason, the headquarters of all national organized bodies affiliated therewith should be there, too.

Labor organizations have long since passed the experimental stage. They now are conceded to be necessary, even by the dwindling number of employers who insist upon placing *nuisance* after the *necessary*. On the whole it is now pretty well realized that the IA has in the main been reasonable in its dealing with employers, even if in some isolated cases individual unions may not have acted wisely. Exhibitors and managers have often felt themselves to be more or less abused, but in that connection it must be remembered that they have their troubles, the outstanding one of which usually is the problem of keeping expenses down to a point where they may still carry on. And so great has been the struggle that many of them have been drowned in a sea of bills.

Exhibitors are slowly awakening to the fact that too low a level in wages inevitably means a low level of work and therefore added expense in overhead, and probably box offices losses, too—the whole very possibly far in excess of any money saved through the low wages. Not only that, but there is realization of the fact that low wages generally mean low buying power and in the end poor business.

PICTURE DIMENSIONS

PAUL E. CRAIG of the Lamar theatre in Elk City, Okla., requests me to recommend the best picture dimensions for a theatre in which the front seats are 15 feet from the screen, and the rear ones 95 feet therefrom. Mr. Craig does not say what the width of the seating space is, which is highly important, especially at the front, since it involves viewing angles.

Disregarding the viewing angle, with rear seats 95 feet from the screen, I would regard 16 feet as a *maximum* picture width with front seats that close. As a matter of fact were that theatre mine I would reduce the picture width to 14 feet, especially if the front seating space be wide. It would not only reduce the viewing angle down front where it is most objectionable, but would also present to holders of front seats a more pleasing picture.

As to the patrons occupying the rear seats, it would be very easy to illuminate a 14-foot picture with sufficient brilliancy to cause all its details to be clearly and comfortably visible to those with normal eyesight. In answering thus I have disregarded

the modern tendency toward large pictures —a tendency with which I most emphatically disagree, unless depth of auditorium *demands* it. I might easily fill this page with every valid objection to pictures larger than is necessary to serve the purposes of individual auditoriums. I have set them forth so many times, however, that it seems rather unnecessary to do so now.

FREQUENCY DISTORTION

G. L. LITTLETON of Jacksonville, Fla., writes to ask, "Will you please tell me just what is meant by 'distortion of sound frequencies'? Please describe the exact effect of such distortions. I appeal to you for the reason that you are the only one writing on projection that I find no difficulty in understanding."

Distortion of sound frequency really means the elimination of a portion of them. Sound as "heard" by a microphone is composed of a number of waves set up in the air by the sound itself. Such waves have "frequency" in that there may be from about 15 to more than 18,000 of them per second—from approximately 25 to perhaps 17,000 can be recorded and reproduced.

A bass drum, for example, has a range of from about 35 to as high as almost 1,400 waves per second, whereas a violin includes from 192 to more than 15,000. The lowest limit of audible sound is about 16 per second; the highest, something more than 18,000, though the extreme ranges are only available to those having excellent hearing.

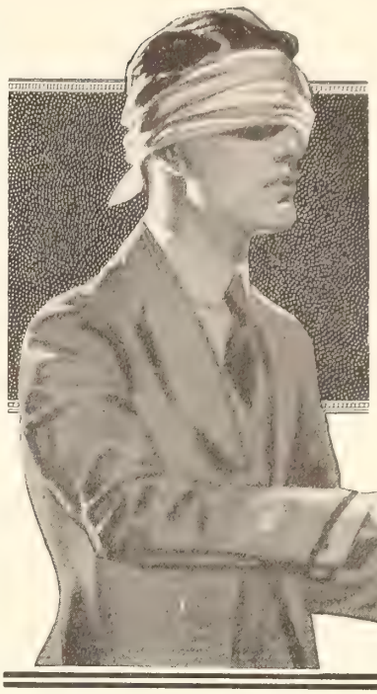
When a sound is reproduced, it is essential to naturalness that all the frequencies characterizing that sound be contained therein. Now if the reproducing equipment be either out of proper adjustment at any of several possible points, or if it be basically unable to reproduce certain frequencies, then certain frequencies will be absent, and the portion of the sound they represent will be lacking.

"Distortion of frequencies" really means distortion in sound that eliminates some of them.

There is another form of sound wave distortion usually due either to overloaded tubes or to the exciter lamp optical train being out of adjustment. This form of distortion has a bad effect on music, which it tends to weaken. Also it eliminates certain overtones from speech.

THE BLUEBOOK IS ENDORSED BY IA

IN PREPARING the sixth edition of the "Bluebook of Projection" I deemed it an act of permissible courtesy to dedicate it to that great organization that has accomplished so much for its members and indirectly for the motion picture industry (including the exhibitors themselves, even though some of the latter may dispute that)—namely, the IATSE & MPMO. The dedication was submitted to the International President, George E. Browne, who, I am advised, laid the matter before the General Executive Board,



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which gave the dedication unanimous approval.

Later, in conversation with an I.A. officer, I was told what amounted to an endorsement of the *Bluebook* itself. Not caring to make such a claim without full authority, however, I wrote Mr. Browne, asking whether or not I had the right to say the IATSE and MPMO had officially endorsed the Bluebook. I have the following answer, signed by Louis Krouse, assistant president:

"In reference to your communication of April 2nd, President Browne has read same and advises me that the permission granted you to dedicate the sixth edition of the 'Bluebook of Projection' to the Alliance was parallel to an endorsement of the book by the International."

UNABLE TO GET BRIGHT LIGHT

FROM THE CITY of Winston-Salem, N. Car., comes a letter saying, "I ask your help. Am using very old Peerless reflector lamps with elliptical reflectors, carbons 12-mm. positive and 8-mm. negative. Have a very old Westinghouse generator, pulling 32 amperes at 90 volts. Use 4-inch E. F. Bausch & Lomb projection lenses, projecting a 15-foot screen image at 81 feet, 6 inches.

"Reflectors are 26 inches from the aperture. Use Simplex projectors. Am unable to secure bright light. Instead, it is an amber color. Screen is regular type white sound screen. Have your *Bluebook,* which has been a great help. What would you suggest to improve conditions?"

I forwarded the letter to the manufacturer of Peerless lamps, and I append their reply, sent, at my request, to the Winston-Salem projectionist, believing it may be of some interest to the many projectionists using similar type Peerless equipment:

"Carbon trim is correct and you apparently are securing the maximum amount of light. Condition of reflectors not stated. Obviously to secure maximum amount of light generated they must be in good condition, especially as to the reflection surface—silvering. The distance from reflector to aperture (26 inches) is the maximum we recommend, but we recommend 24 inches when possible.

"Diameter of projection lens not stated. To obtain maximum amount of illumination you must have lenses having a speed of at least F-2.3.

"As to the amber tint, it is an inherent characteristic of the neutral cored carbon arc and therefore of all low-intensity lamps. In order to obtain a more brightly illuminated screen at least expense, you may, if your auditorium be of correct proportions for same, use a specular surface screen. Information concerning this is fully set forth in the 'Bluebook of Projection' the size, type and shape of auditorium they are suited to. The other alternative looking to higher screen illumination would be to install high-intensity lamps of the new low voltage type, which same employs 6- and 7-mm. non-rotating carbons."

To this I would add that in order to determine whether or not the projection lenses have sufficient diameter, draw on white paper (stiff writing paper is best) a black circle of same diameter as free opening of rear element of projection lens. Measure exact distance from aperture to first surface of lens. Remove the lens and, holding paper in light beam exactly the same distance from aperture, have assistant turn on the light and see whether or not it all falls within the circle. If it does, O.K. If not, you need a lens of greater diameter.

HAVING TROUBLE WITH RECTIFIERS

THE STAR THEATRE in Heppner, Ore., asks my advice concerning rectifiers to handle current for projector light sources. The Star has been using old type rectifiers not designed for motion picture work and complains of the objectionable hum. The light, however, is good. The engineers of the company supplying the Star's sound equipment have recommended a certain type of rather expensive rectifier, one for each projector. The letter continues:

"We must not lose sight of quality. If you have any information about these rectifiers, or those of other makes, we would appreciate anything you would be willing to tell us.

"There is a basement in the building in which we might be able to secure permission to install the new rectifier or rectifiers, but it would entail considerable expense for wiring, etc., or we could excavate under the projection room and save that expense. With both arcs burning, the d.c. voltmeter reads 65, and the ammeter 35."

In such case it would seem a good thing to have the various rectifier manufacturers send full, illustrated descriptions of their equipments, together with statement as to just what they are prepared to guarantee, in writing. I would not advise the installation of a mercury arc rectifier near the projection room, as its action may affect the sound; also, the always present hum is objectionable. If it is to be a mercury arc rectifier, certainly the basement location is best, or so it seems to me.

When rectification units are being considered, take my advice and look over BETTER THEATRES advertising columns and write each rectifier manufacturer named therein, asking for full, detailed information concerning their equipments. That is the sane, sensible course, it seems to me.

LOCATING SOURCE OF FLUTTER

JOHN L. SWARENGEN of Dallas, Tex., asks, "Will you kindly define for me the term *flutter* as it is used in motion picture projection work, and tell me what various things it may be attributed to. I also would like to know how one may be certain it is in the film track or the projector. That is to say, in which one the fault may be."

Famous Milwaukee Auditorium one of the latest to select



Main auditorium throw of 250 feet—handled by DeVry sound head installations.



DeVry Theatre Sound

DEVRY THEATRE SOUND PROJECTORS IN CONVENTION HALLS

Selected because of

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(2) Lighter Weight—Fewer Parts—Ease of moving from hall to hall.

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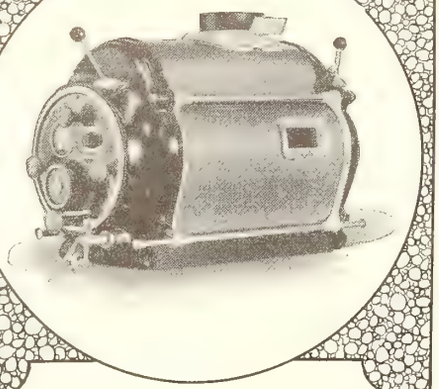
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Flutter is a term used to express the effect when, for example, the voice of a singer or the notes of musical instruments have a quivering effect. Usually when this is present the sound is rather harsh. Spoken words do not produce a pleasant effect.

There are many possible causes of flutter, some of which are: (A) Anything that may cause the sound track to pass the sound aperture at uneven speed. (B) Anything that may cause or permit the sound track to move slightly toward and away from the sound aperture, as insufficient tension applied, buckled film or worn tension shoes and track. (C) Take-up worn or having insufficient or excessive lubrication. (D) Loose take-up drive. (E) Undercut sprocket teeth. (F) Uneven sound sprocket speed. (G) Vibration of projector mechanism transmitted to sound head. (H) Strained sprocket holes. (I) Worn sound sprocket shaft. (J) Excessive motor vibration, which may be due to a variety of causes. (K) Poor or defective mechanical filter. (L) Uneven motor speed, probably due to poor brush contact or to improperly lubricated motor bearings.

That is all I am able to think of at the moment. Doubtless there are some possible causes that I have overlooked.

As to ascertaining whether or not the fault is in the projector or in the film, it would seem that this might be determined by observing whether or not it is present in all the films. If some films do not show it and some do, it might be assumed the fault is in the films. If all films show it we may assume it is in the projector itself.

However, project a film in which flutter is plainly heard with one or both projectors, on the projectors of some other theatre that is known to have no such fault. If it shows up, then it is in the film. If it does not—well, that's the answer. Different theatres should be only too glad to co-operate by loaning the use of their projectors for such tests.

electrogram

MOTOR PERFORMANCE: A motor will operate satisfactorily (though not according to nameplate voltage and frequency) provided the combined voltage and frequency variation does not exceed 10 per cent of those for which the motor was designed. The power which can be supplied by a motor operating on an a. c. power line varies directly as the square of the impressed voltage—the speed directly with the frequency. Example: Voltage to 110-volt motor is low, only 95 volts available at motor terminals when running. Motor is loaded at rated horsepower. The motor will deliver only 75 per cent as much power as it would if 110 volts were available at motor terminals.

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such quality projection as is made easy through the use of

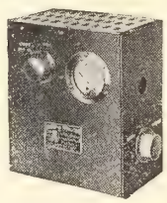


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Saves 20–30%, changing A.C. to D.C. Delivers 15–30 amps., steadily and quietly, eliminating change-over troubles. No interference.

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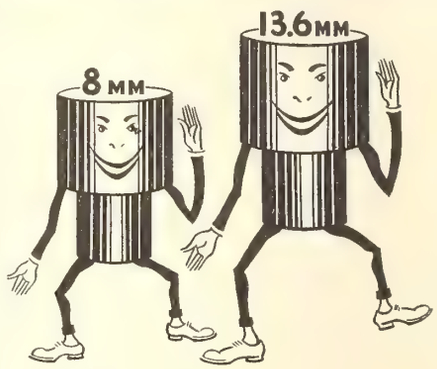
Brilliant—Quiet—Mazda Projection, concentrated spot or flood lighting (110 or 220 volts). **$60**

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GARVER Electric COMPANY
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THE NEW ARRIVALS!



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PIC carbon savers are now made in four sizes—7mm., 8mm., 9mm., 13.6mm.

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CHRYSLER BUILDING NEW YORK, N. Y.

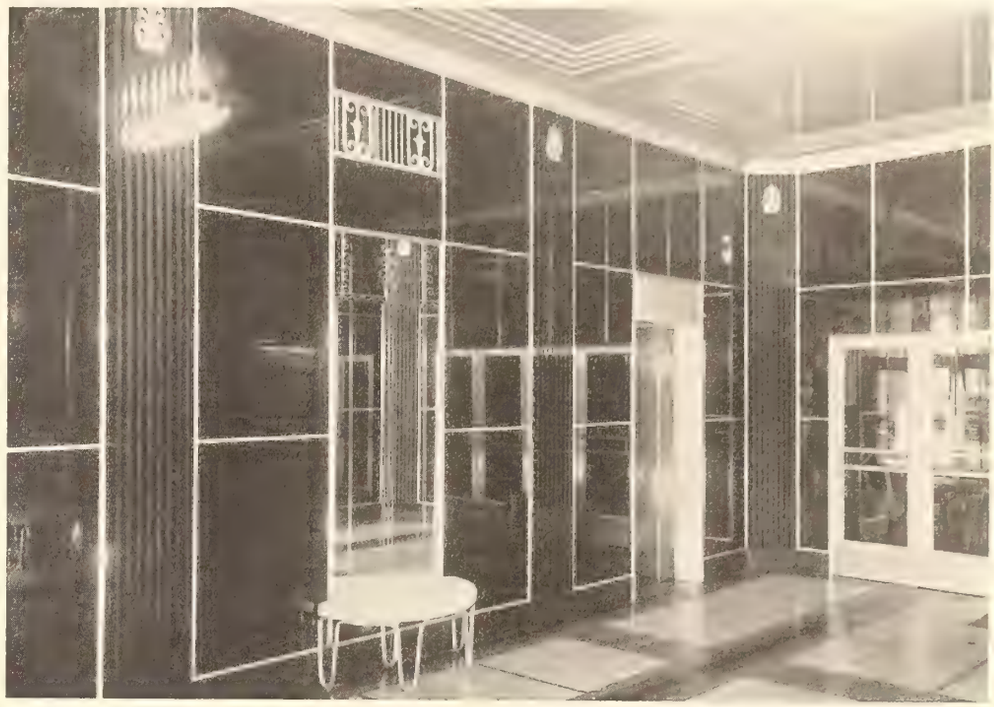
EQUIPMENT AFFAIRS

Equipment News and Comment

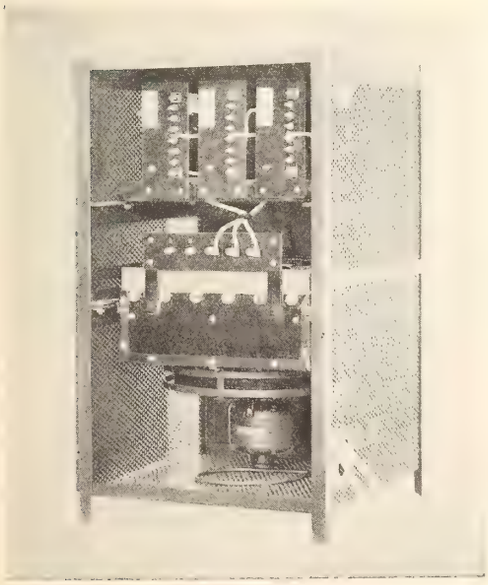
COOLING TOWER

● A cooling tower, which may be used with air-conditioning facilities to cut the consumption of city water, has been developed by the Research Corporation of New York in a design applicable to theatre purposes. The tower is constructed of rust-resisting sheet metal, which may be an aluminum allowance with either wood or aluminum distributing trays. The water is pumped to a trough around the top of the tower, from which it overflows upon a circular stack of trays, dropping finally into the cold well at the bottom. The air is drawn inward through the bottom of the tray stack by a centrifugal fan, then forced outward and in again through the upper part of the stack, finally being discharged at low velocity through a spray eliminator covering the whole top of the tower.

The saving in the operation of an air conditioning system through the use of a cooling tower are illustrated by figures based upon an actual theatre having 1,150 seats. The consumption of city water without a recovering system, based on a 15° range and approximately 75% load for 1500 hours, would be 1,260,000 cubic feet per year, which at $1.60 per 1,000 cubic feet would cost $2,002. The make-up water required by a cooling tower, including both water lost by evaporation and water lost as spray, would be less than 1.2% of the amount circulated, or altogether about 30,000 cubic feet per year, which would cost $48. The fan would take 3½ kilowatts of electrical energy, while the circulating pump would require 4½ kilowatts, and at 2¼ cents per kilowatt-hour the cost for 1,500 hours would be $360. Adding to this $48 for makeup water gives $408 as the total annual cost of operation as compared with the $2002 cost of city water. The total cost of this installation was approximately $4,000. This tower measured 8 feet, 2½ inches on the short diameter of the hexagon, and 13 feet, 2 inches high, and was supported 4 feet above the roof.



Section of the lobby of the Grand theatre in Terre Haute, Ind., as treated with Carrara architectural glass, product of the Pittsburgh Glass Company.



Copper-oxide rectifier (shown with door open) recently developed by General Electric.

AUTOMATIC FOUNTAIN

● A drinking fountain mechanism responding to the interruption of the beam of a photoelectric cell, and thus turning on the water wren a patron bends over the bowl, has been brought out by the Mellaphone Corporation of Rochester, N. Y. A diagram of the set-up is reproduced on this page. No levers are involved. On the lip of the fountain bowl is a small mirror. Installed above the fountain is a box containing the light source, photocell, and relay. The beam of light is directed to the mirror, and when the reflection of the light beam is broken by the patron bending over the bowl, the water flows. The flow of water is directly controlled by a special magnetic valve installed in the basement. This reacts instantaneously to the impulses from the control box.

BY WAY OF NEWS

● The fifth annual convention of the Independent Theatre Supply Dealers Association will be held from June 15 to 18 at the Edgewater Beach Hotel in Chicago. Mr. J. E. Robin, president of the association, reports that over thirty-five manufacturers are expected to be represented in the equipment exhibit.

The general offices of the Heywood-Wakefield Company, manufacturer of theatre chairs, have been transferred from Boston to Gardner, Mass., where the factory is located. A showroom will be maintained in Boston.

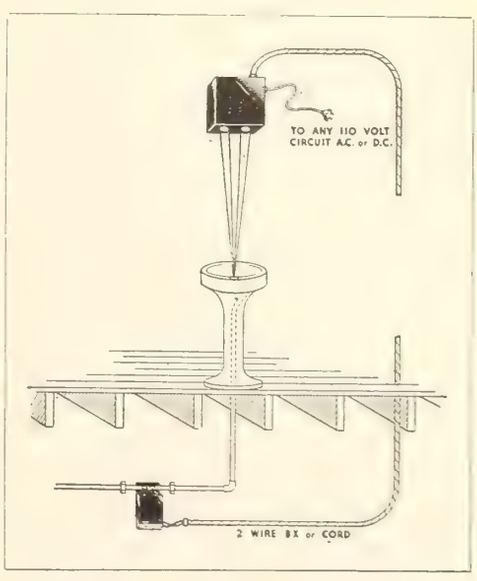


Diagram of Mellaphone photocell device for automatic operation of drinking fountains.

PLANNING THE THEATRE

A SERVICE CONDUCTED BY PETER M. HULSKEN, A. I. A.

The Question:

THE ENCLOSED sketch is the plan of that section of a large garage which a party likes to remodel for me into a small theatre. The seating capacity is to be about 250. Since the place is located in a very small town with a very limited business, the remodeling cost is to be held at the lowest possible minimum. I have sent the plan already to an architect for consideration, but should also like to consult you because of your greater experience in this particular field. The questions I would like to have answered are:

Is the space provided large enough? If possible submit an architect's sketch, specifying all materials and changes necessary. What system of ventilation is recommended?—E. W. G. W.

The Answer:

THE SIZES of the space to be used for a 250 capacity being 28 feet, 4 inches by 132 feet 6 inches, is large enough. In fact, you can reduce the length to 100 feet. Arrange the seats as follows:

Thirteen seats in a row with a wall aisle on each side. This will require 20 rows, or 50 feet. Figure lobby 15 feet deep; foyer or cross aisle, 6 feet; apron, 10 feet. Then there will be enough space left between screen and first row of seats.

It will be necessary to raise the roof, as 12 feet, 5 inches in the back is entirely too low. Better figure on 17 feet or 18 feet. For lobby, 9 feet, 10 inches are all right.

Be sure that the theatre building code of your State allows the floor in the lobby to slope downwards, as some States do not allow this.

If no balcony is planned, the roof may be constructed of non-fireproof materials.

The cheapest wall and ceiling covering, which has very good acoustical qualities, is to use a sound absorbing tile or board.

The cheapest method of ventilating is to use a blower system with gravity exhaust. If cool water is obtainable, the use of an air washer will give you a cooling system of sorts in the hot weather, especially if operated properly.

The Question:

I HAVE a flat floor in my theatre and am contemplating having it raised. My theatre is 35 feet long and 31 feet wide, and seats 355. There are sixteen seats in a row and an aisle on each side. The first 35 feet of the floor from the screen is flat, and from here to the back of the theatre it slopes down, so you can imagine how bad it is. I was planning on raising the floor on the back 35 feet and leaving the front flat as you can well see here. I would like to know how much I should slope it from this point to the back. I have had a carpenter look at it and he estimated the cost at $250. What do you think of this price?

I have recently taken over this theatre and am slowly building it up. It was in a very bad condition and was hardly patronized for the past six years. I would appreciate any suggestions you have to offer on the floor or any other improvements. —C. M.

NOTE:

IN THIS department Better Theatres will be glad to answer questions pertaining to the preliminary consideration involved in the planning of a new theatre or in the remodeling of an existing one. Only requests for ideas will be answered, since this department cannot assume the practical functions of an architect. All communications intended for this department should be addressed to Better Theatres, 1790 Broadway, New York.

The Answer:

I NEVER HEARD of any State building code, covering theatres which allows 16 seats in a row between aisles. For 35 feet a slope of 2 feet will be all that is required.

The estimate of $250 which your carpenter gave you seems reasonable; however, I do not know the conditions of the present construction and how much work there is connected with it.

I would further suggest that you rearrange your seating layout so as not to have more than 12 or 13 seats between aisles.

The Question:

I HAVE BEEN wanting to rebuild if I ever can get enough jack raked up. What would you say to a room about 100 feet long and about 35 feet wide? Seating part would be about 75 feet long by 35 feet wide. I am sending a little drawing showing the way we would like to have it if things go right.

We would like to take out part of a wall between our present room about 30 feet back and take out the back wall and build on with cement blocks a room 35 x 70 feet to present room. How high would you say we should go? Our present room is about 18 x 70 x 14 feet. And what would you say it could be done for? Any ideas will be appreciated.—W. N. D.

The Answer:

A ROOM 35 feet wide and 100 feet long adapts itself pretty well to the needs of a small theatre, but I doubt that your allowance of 25 feet for lobby, foyer and stage apron, and distance between screen and first row of seats, is sufficient.

I do not recommend that you use less than 17 feet for ceiling height above the high point of the auditorium floor. Such a theatre, including plumbing, heating and wiring, will cost about 20c per cubic foot.

Selecting Materials

A GOOD PRINCIPLE to follow in selecting materials for the theatre front and ticket lobby is that the surroundings greatly influence the effectiveness of the design. A location on an important business street where there are many other buildings of a type that attract attention and where there may also be another theatre nearby, the portion immediately visible from the sidewalk should generally be very striking. Such a design need not necessarily be garish, of course. A good designer will achieve prominence without resorting to carnival methods.

If the buildings around the theatre are large, the theatre front should be large *in scale*—not large in actual size, necessarily, but with *relatively* large masses, broad lines, heavy trim.

In architecture today, with the great variety of structural and decorative materials available, scale can do what columns, cornices and the general overloading with detail was intended to do in the past. It can make a theatre *look* important without recourse to mere size.

In neighborhoods characteristically residential rather than commercial, the front area should be more *quiet,* providing for all the display required in successful showbusiness but at the same time avoiding any blatant suggestions of the market place.

Putting Value Into Organization

(*Continued from page 7*)

from the consideration of organization, but it emphasizes a vulnerable spot in the careers of many managers who have not organized themselves and their group of employes to present the exact condition of the business to the owner or the parent company executives. Owners and parent company executives for the last few years have been harrassed with financial worries, the Code and legislation to such an extent that future costs for reconditioning their properties are not fully realized. This piling up of repairs and renewals is reaching a point where there are many theatres being operated today which are actually unsafe and unfit for the public. Expenditures to recondition some theatre properties will be so large as to necessitate refinancing.

Such conditions demand a higher order of organization to meet all possible emergencies. There are even some situations which require a special set of instructions for the use of the staff. Continued, regular and detailed inspections by the manager and other responsible members of the organization—the results of which should be covered in written reports to the owner or parent company—is the only safe recourse left open.

MANAGERIAL QUALITIES

In closing this discussion on organization it is important to consider the management of a theatre by organization as against management by an individual. The management by individual, as described under the fifth type of manager, is very definitely not in line with 1935 practice. A jack-of-all-trades may be very useful in certain jobs, but the management of a theatre requires an intelligent, administrative business man, forward-looking and creative. He must know theatres, pictures and advertising and be a salesman; in addition he must know something about the mechanics of the theatre and the care of buildings—even in some cases property management.

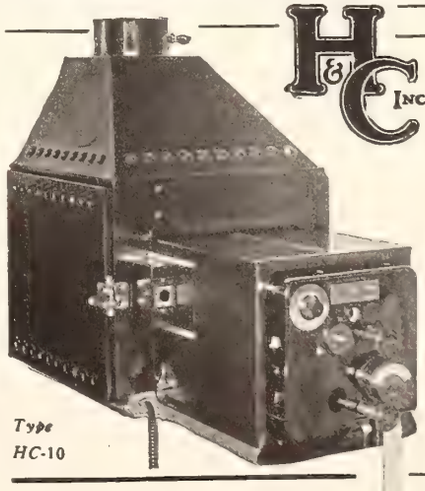
This means management by organization. As the result of visiting many theatres and observing many managers in action, I am inclined to tell the manager who claims to be overworked to check up on his organization. Maybe the trouble is in his inability to delegate work to subordinates. On the other hand, the management of a theatre is a full-time, man-sized job, and when a manager says that he can't keep busy managing a theatre I am inclined to think that the assistant manager is for all practical purposes running the theatre, because an organization will not continue to function without a head. Being the head of an organization worthy of the name organization requires time, energy, thought.

Organizations have made men successful and the lack of organization has broken many men.

The statement in an advertisement on page 43 of the April 6th issue of Better Theatres referring to "all the merchandise advertised in these pages or listed in the Equipment Index" has been challenged. Better Theatres takes this opportunity of explaining that it accepted this advertisement under the interpretation that the above quoted description referred to "all classes" of theatre equipment and not to all specific brands or makes.

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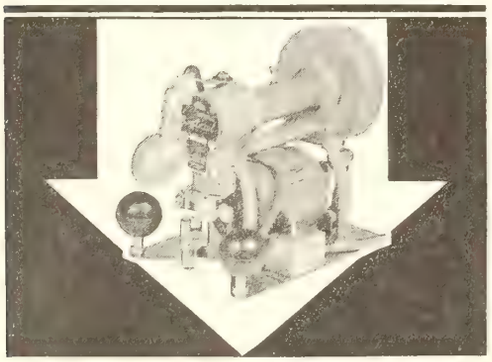
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New Theatres from Old: Auditoriums

Materials and Methods

(*Continued from page* 11)

not turn on ordinary lights in the house without interfering with a satisfactory view of the picture, but you can safely get considerably more illumination than is ordinarily used by employing such methods of lighting as have been described above, or other methods that give a soft *flood of light* free from glare on walls or other suitable reflecting surfaces. It is glare, rather than a fairly high level of illumination, that interferes with seeing the picture on the screen.

Glare is caused by light shining directly into the eye from some exposed source of concentrated light. You do not need to have bare electric bulbs in front of the eyes of the audience in order to experience the bad effects of glare. Even light sources that are shaded with some diffusing medium and that would not produce glare in an interior such as a room in a home or a store, where the general level of illumination is moderately high all around, may produce a very serious effect of glare in the dimness of a motion picture theatre auditorium, through excessive contrast with the dark surroundings. That is why wall bracket fixtures that are well shaded, flush wall panel lights, and other built-in light sources that have what would be regarded as low surface-brightness for other interiors, must be turned out or allowed to emit almost no light. The answer is to use indirect lighting properly directed on surfaces that are so placed that even during the performance an appreciable amount of illumination may be attained.

Cove lighting, lighting projected upon walls or ceiling panels from coves or trough reflectors, recessed lighting coves in the under side of the balcony directed forward and distributing their light upon the surfaces of the plaster soffit in front of them, are among the available means. Then there are "down lights," as the compact units are called that are concealed above the ceiling and project their light down towards the floor through small round light ports that dot the surface of the ceiling. Also it is possible to project light across the room upon the opposite wall from concealed flood lighting units placed high. There are several other ways besides.

Lighting in Today's Trend

(*Continued from page* 12)

ceilings so that the rather bright sources will be out of the field of view during the showing of pictures. The newer practice is to *functionalize* the lighting treatment so that *attention is concenerated on the screen,* with no objectionably bright sources. Di-



Have You Overlooked THIS DOUBLE SAVING?

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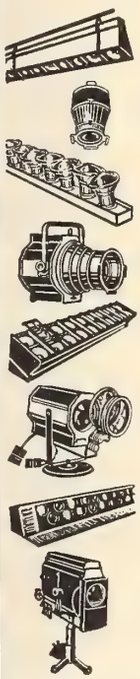
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The CINCINNATI TIME RECORDER CO.,
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Gentlemen: Please send us your free brochure on the "Up-to-date Full-Range Sound System."

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Street .....
City..... State.....
Seating Capacity.....
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Write for information and prices on latest models and trade-in proposition.

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Sales Office: 1600 Broadway, New York

rect lighting is applicable if spread-out sources of low brightness are used. [REFERENCE: MARCH 9, 1935 ISSUE, PAGES 6 TO 11, INCLUSIVE.]

Luminous elements, such as panels and projecting elements, utilize a cavity which has been painted a good mat white so as to provide a good light-reflecting surface with diffusing cover-plates to provide the effect desired. For complete smoothness, flashed-opal glass is suitable and it is also efficient in transmitting light. Sand-blasted glass appears very "spotty" unless many lamps are used. Configurated glass is useful where sparkle is desired, such as for highlighting in an auditorium. Flashed-opal glass is generally most satisfactory, and here lamps should be spaced one and one-half times their distance from the glass.

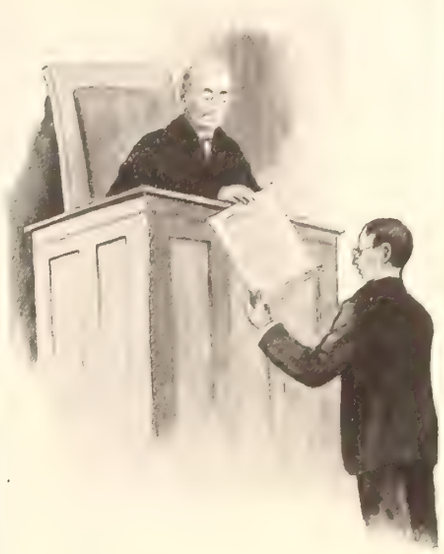
Other materials for facing cavities which offer variety in color and texture, are the group of moulded plastics, such as Textolite, Catalin, Vinylite, etc. Considerable experimental work is being conducted on these materials for use with lighting equipment, and Catalin has already been used.

New materials, including moulded glass panels, grilles, plaques, and glass tiles and bricks, are now available in a wide variety, and have stimulated widespread interest in new lighting forms. Many have been designed by prominent architects and artists. Simplified methods of installing glass tiles and bricks have added to their usefulness.

Down-lighting is another form of direct lighting which has been featured to advantage in a number of theatres (*Figure* 1). Parabolic reflectors with spillshields, or specially designed spotlights using elliptical reflectors and lenses, are placed above the ceiling and located in such a manner that the openings form part of the decorative treatment. With the elliptical down-light, the openings required are relatively small. The light is in this manner projected straight down so that it is free from glare unless one looks straight up, and with care in the arrangement no light need spill on the screen. By this method more light on the audience may be provided.

Projected light patterns may often be used to advantage. A box, a continuous element, or a hanging fixture is used to conceal one or more lamps with clear bulbs and fairly concentrated filaments. The enclosure is painted black inside. Over the enclosure is placed a cut-out design in such a manner that the pattern is projected on the ceiling or side-wall surface. This may take the form of a floral shape, conventionalized design, or even letters or words. Colored glass or gelatin placed over various parts of the cut-out stencil produces patterns in color.

Realizing the need for light sources that might be utilized directly for luminous elements, or in combination with the above-mentioned diffusing forms, the General Electric Company has recently made available a lamp known as the Lumiline Lamp, which is a radical departure from conventional lamp design (*Figure* 3). Two metal caps are sealed to a glass tube, the filament extending from one cap to the other. When a number of these lamps are



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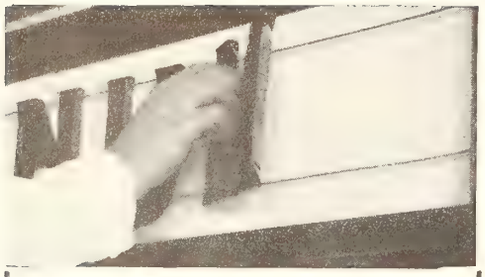
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mounted end-to-end, the result is an almost continuous line of light. The sockets are equipped with removable clips which are snapped on the ends of the lamps, and the clips are then simply pushed into place in the sockets. These lamps are available in three sizes, one 12 inches, 40 watts; and two 18-inch lamps, one 30 and the other 60 watts. Actually, the overall lengths are slightly shorter, so that in an installation the lamps may be placed on 12-inch or 18-inch centers. It should be noted that the 40-watt, 12-inch lamp, and the 60-watt, 18-inch lamp have the same watts per foot, so that they can be used, one following the other, with no apparent change in brightness.

The colors in which the new Lumiline lamps are available represent a distinct departure from past practice on colored lamps. Instead of the heavy reds, greens and blues, which absorb a very large percentage of the light in the process of producing the color, the new lamps have lighter, pastel tints, which provide light in really useful quantities. The new colors have also been selected for harmony, one with the other; they are designated as *clear, white, straw, orange, surprise pink, emerald,* and *moonlight blue.*

Standard wiring materials are now available for these lamps, so that the wiring is completely concealed. For decorative effect the lamps may be mounted on mat-finished extruded aluminum shapes. Trough reflectors are also available for them.

No discussion of auditorium lighting would be complete without a consideration of color, since color can transform it from the ordinary, and it is color that establishes the mood. Too often, however, operating difficulties and misunderstandings are responsible for placing color on the shelf, so to speak, or for its being misused. It is not always a simple matter to use colored light to good advantage, but colors can be so effective that every house with color-lighting facilities should have a member of its personnel especially trained in the operation of the colored lighting equipment.

Most houses are equipped with three color circuits, which is generally quite satisfactory. A few have four or five, which does give the advantage of an extra circuit using a white or light tint. Where three circuits have been available, the course of least resistance has usually been to use the most readily available colors, and the house has been equipped with an all-blue circuit for use during the showing of pictures, an all-red circuit for an intermediate intensity, and another "bright" circuit of white or a tint of yellow or amber. In many cases these were not the most efficient or desirable colors, and the house has often suffered from a monotony of color effect.

Most houses with three color circuits have been arranged for subdivision of the individual color circuits. Advantage can be taken of this fact to enhance the effect greatly and to provide new interest by relamping parts of the house to bring out color contrast. In the blue circuit, for example, some parts can be lamped in green with occasionally a small area of orange or yellow, or perhaps dashes of red for high lights. For the intermediate intensity, instead of using all red, some of the areas might contain green, with again some highlighting in a light tint. For the bright circuit some areas in red, blue or green, will add interest.

The use of the lighter, more efficient tints are very desirable in many cases, for they provide more light. Lamps are available in yellow, orange and rose, and the new Lumiline lamps include a lighter emerald green, moonlight blue and surprise pink.

A CORRECTION

The Los Feliz theatre in Los Angeles, the facade of which was pictured on page 10 of the March 9th issue of Better Theatres as a notable example of modern lighting methods, was designed by C. A. Balch, architect with offices in the Film Exchange Building, Los Angeles. This picture was part of the material on lighting contributed by the Nela Park Engineering Department of General Electric, and S. Charles Lee was erroneously named as the architect of the Los Feliz.

Planning for Safety

(*Continued from page* 12)

or inclines where possible. All exit doors should be indicated by a red light or sign lighted in red. All exit directional signs and door signs should be on the emergency circuit.

LIGHTING

The emergency lighting of the auditorium should be studied very carefully. Try this: Go into the theatre some night and have the electrician switch off all except the exit or emergency lights, then see how hard or easy it is to make your way to the nearest exit door. Remember, you know the theatre—*it won't be so easy for a stranger.* Not only should *exit lights,* exit *directional signs* and *aisle lights* be on the emergency circuit, but at least one socket on certain other of the general lighting fixtures should remain lighted when all other house lights go out. Real panic precautions for rapid exodus demands sufficient lighting so that people can move without groping or bumping into furniture or falling on steppings.

CARPETING

Floor covering is also a very important consideration from the standpoint of safety. Many accidents occur each year because of worn carpet, or carpet that has become ripped in a seam, or poorly laid carpet which has stretched so as to form wrinkles.

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The carpeting on steppings particularly needs careful and constant attention. So frequently the padding on the tread of the step and over the nose is too thick. This practice has of course resulted from the desire to lay the carpet so that it will wear the longest. However, the heavy padding over the nose of the step tends to give a false idea of the width, and this may cause a misstep or insecure footing, especially for women wearing very high and narrow heels. Carpet on steps should be securely fastened in the angle of the step between the riser and the tread. Many schemes have been tried for this purpose, but the one that is truly the best is to sink a beveled piece of wood into the concrete at the angle of the step. This method is only practical, however, on new construction. The use of individual wood plugs is absolutely not satisfactory. It is much better to fasten a wood strip on to the concrete in the angle, with bolts in expansion shells, and then to tack the carpet to it.

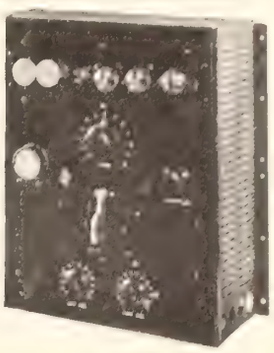
SEATING

The width of aisles, the distance, back to back, between rows of seats, the kind of seats, and the number and location of aisle lights will also have much bearing on the safety of the auditorium. These same conditions also have a bearing on the amount of damage done to patrons' clothing. In many theatres damage to wearing apparel is a great nuisance and sometimes a costly item. Many theatre owners, when reseating a theatre, will crowd in that extra row or two regardless of patron safety or comfort. This is a shortsighted point of view. *Those few extra seats are bringing in a return only during the comparatively brief periods of peak business,* and against this hundreds of patrons are made very uncomfortable, dissatisfied and harrassed when getting in or out of seats, or when others are getting in or out of seats. Seats installed without proper distance between rows are definitely a panic hazard. With regard to this, city ordinances do not establish good practice—they establish mere minimum requirements.

HANGINGS

Finally, check all hanging electric light fixtures to be sure that they are secure and that there is no chance of them falling. This especially applies to the large ones hanging from the main ceiling. These large fixtures are frequently lowered by cable for cleaning and relamping; at such times check carefully all the hanging glass ornaments to see if they are securely wired. When such fixtures are raised in place, the strain should not be on the cable, but on a chain or bolt securely fastened to some steel member supporting ceiling and roof.

At the same time that lighting fixtures are checked, also inspect the conditions of any hanging plaster troughs or ornamental plaques or grilles. Frequently ornamental plaster drys out or has become cracked because some workman has rested a ladder against it. If a sizeable piece of plaster should fall when the house is full it would indeed be a calamity.

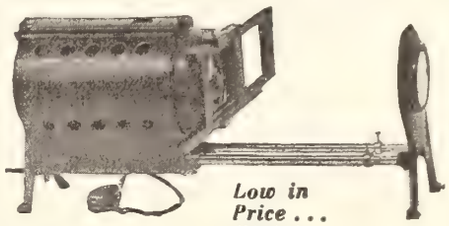


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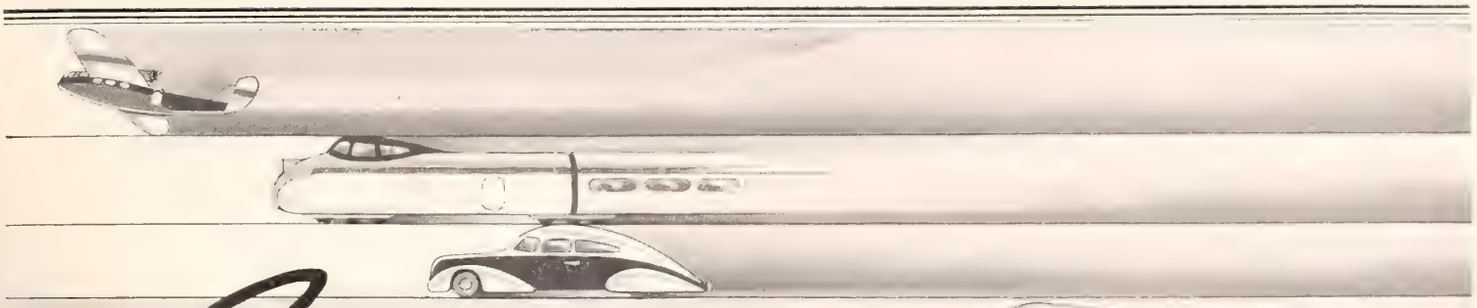
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The Cinematograph Times

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Editorial, Technical Advisory Service and Advertisement Offices BROADMEAD HOUSE, PANTON STREET, LONDON, S.W.1. Telephone : Whitehall 0191

VOL. VII. NO. 4 MARCH 30TH, 1935

THE CINEMA A FACTORY

By *H. G. Tasker*

PRESIDENT, SOCIETY OF MOTION PICTURE ENGINEERS

THE view that the picture theatre is primarily a matter of engineering "with a thin veneer of artistic embellishment" was the basis of a paper prepared by Mr. H. G. Tasker, President of the Society of Motion Picture Engineers, for presentation by another to a recent convention of exhibitors in New Orleans.

Of such general application are the writer's remarks that we cannot do better than quote some of his observations:

"Let me make the somewhat startling statement that a theatre is a sort of factory, run by engineering equipment, and turning out a definite engineering product.

"We see posters and photographs, all made by technical methods and using modern equipment. We pass into the theatre and are either attracted or repelled by the appearance of the house depending upon its architectural design and the engineering skill used in properly lighting the theatre. Once seated, we immediately encounter a series of technical triumphs or failures.

"Consider first the picture on the screen. I have been told that there is many a manager who has not the least objection to spending considerable sums of money for paper in the lobby but who protests violently to replacing a sprocket in the projector or to making simple changes or additions in the projection room to enable consistent and improved projection. The exhibitor who is satisfied with dim, uneven, or out-of-focus pictures is injurying himself to a tremendous extent.

"It may be true that no member of the audience gets up and walks out because the projection is unsatisfactory—but you may be sure that in the long run the bright clear picture brings back the audience—and that is what counts on the balance sheet.

"I cannot too strongly emphasize the necessity of keeping the screen and projection equipment in first-class condition and of encouraging the projectionists to do the best sort of job.

"Again, while no one may walk out of the theatre or smash the fittings in his anger, it is certain that an audience straining its ears to understand at least a portion of the dialogue will be badly dissatisfied and will show its displeasure in the most deadly fashion—namely, *by not coming back to the theatre . . .*

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MAY 11, 1935

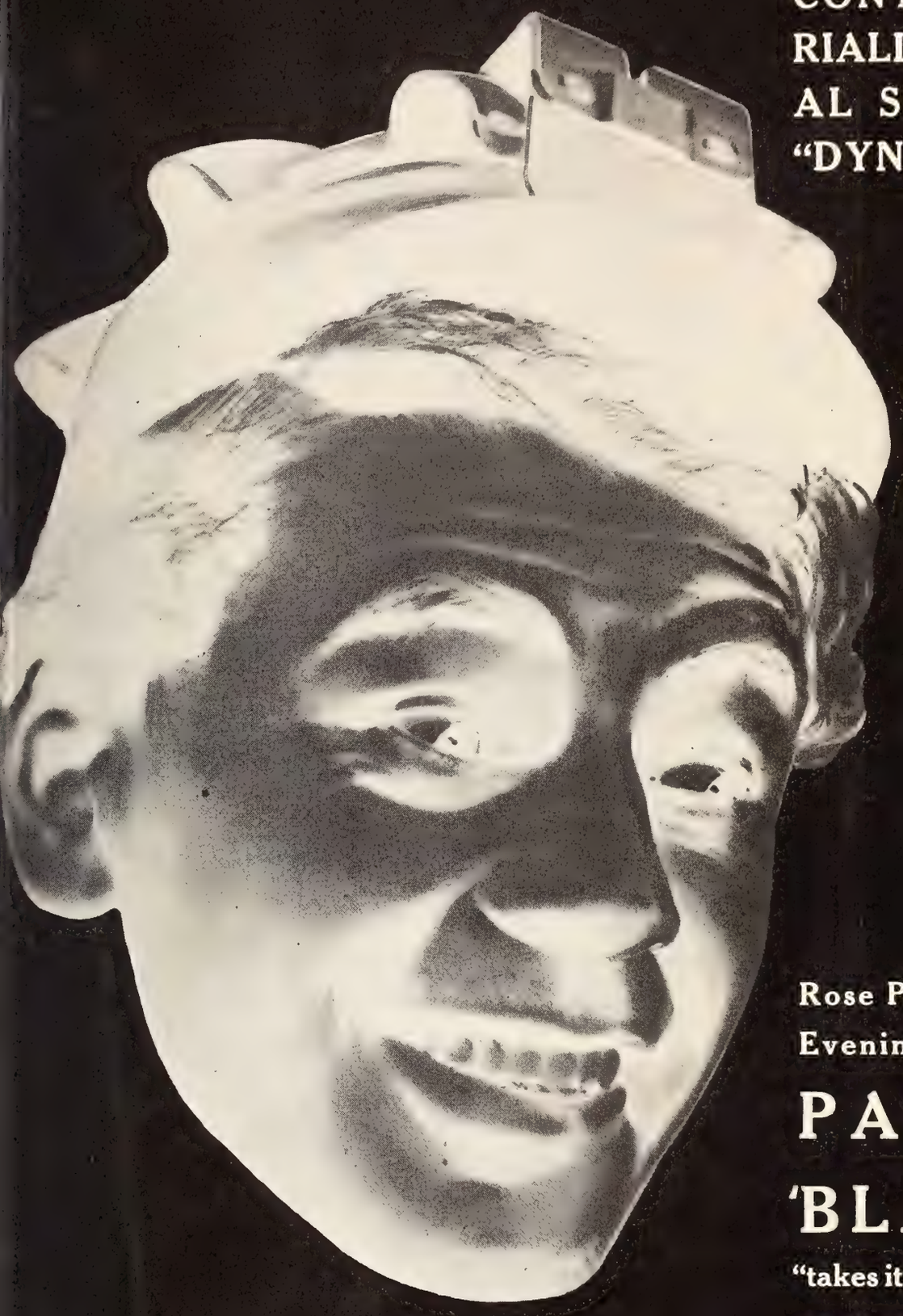


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Screen play by Stephen Avery and Allen Rivkin. Adaptation by Stephen Avery.

FOX

MOTION PICTURE HERALD

Vol. 119, No. 6 — May 11, 1935

LOST COLOR

WITH "Becky Sharp" in, and probably in behalf of, Technicolor, almost upon us, and Mr. Robert Edmond Jones among us being interviewed by the press on the stories of the art, one would suppose that the motion picture world was becoming indeed color conscious.

Whatever the future of color may be on the dramatic screen, it will have to come as an awakening. The motion picture as a medium has been for years steadily losing color, coming at last to standard black and white.

In the gala days of the silent picture and before the advent of wide use of machine development of positive prints, the screen's best productions, both long and short, were laden with tints and tones. The tints originally were applied by dye baths and so generally were they in demand that the raw stock makers began the issue of based tinted positive stock. The tones, as often as not superimposed upon tints, were produced by chemical treatment of the film image itself, either changing the character of the silver deposit or supplanting it with other materials. The better picture makers, using tint and tone, endowed their products with color moods and effects of lure and charm. When the developing machines came, eating film in thousand-foot rolls and speeding up the process, along with considerable price shaving on processing costs, the pressure of convenience and speed was against color. Finally it was purchasing agents, chiseling hundredths of a cent per foot, who drove tints and tones off the screen. In this the screen lost an important asset.

For some years the vast preponderance of feature release printing was on base tinted stock. Inquiry today finds that the output of base tinted positive stock is about seven per cent of the total, and the consumption is still tending downward.

With the coming of sound, tints and tones met with new obstacles. In the frenzy of the pursuit of sound the film processers, without research, insisted that tints and tones would seriously impair the sound records and reproduction. Tests revealed that on properly printed and developed prints the effect on sound was slight, save for deep red, and for most colors entirely negligible. Also in the early period of sound, the handling of the unbroken sound track through long scenes made breaks for color seem just too much trouble. With today's facility in sound editing no such problem exists.

To be sure both tints and tones are still available, and both can be produced even on developing machines, but they require slight attention from trained laboratory personnel. The print makers are against them. They want to grind, grind, grind, black and white, with routine workers feeding dumb machines.

So the industry which has let tints and tones fade away, to save tiny fractions of a cent, is now being invited to spend in hundreds of thousands for natural color.

WHICH REPORTER?

UP rises the *Journal* of Flint, Michigan, to get indignant over the screen's portrayal of reporters as figures in drama. The *Journal* finds the motion picture version of the reporter "imbecilic." That might depend in part on the reporter. Most of the pictures in their making pass through the hands of men who were once reporters. Meanwhile we have yet to hear a complaint of the screen's portrayal of the press agent. But possibly the motion picture makers know press agents better than they do reporters. Also maybe press agents do not complain.

△ △ △

MUD PACK TITLES

ANY time is a proper time to raise objection to the typographical illiteracy of the motion picture screen. We have mentioned the subject before.

Currently there is special provocation in the fact that some of the best product that the screen has ever delivered is being presented under what may be called the "mud pack" school of titling. It appears that when a supreme effort is being made in the assembly of a master production the first thought is to retain a specialist in the German wedding cake school of sculpture and assign him to squirting lettering on a title board.

The dignity and grace of sound type, soundly printed on a surface intended for type, it seems is totally inadequate for the expression of the Hollywood concept of a main title.

The ingenious and intricate degradation of the printed word on the screen had gone as far as possible years ago, but it has gone much farther than that now, inspired not a little by the startling bad examples afforded by the typographical acrobatics of the screen trailers, which, having nothing to say, say it on a trapeze.

△ △ △

MR. ARTHUR HORNBLOW, JR., is quoted as foreseeing an early exhaustion of the classics by the motion picture makers. It is not in the nature of the classics to be exhausted. When they get exhausted they are thereby proved not to be classics. Sex and the classics will be with us forever.

△ △ △

A newswriter for the Film Daily says " . . . Rowland was associated with MGM some years ago." It's wonderful to have a memory like that.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK---

UPTURN

An increased number of openings, reopenings, tranfers and renovations of theatre properties in widely scattered sections of the country is seen as indicative of a distinct return of confidence on the part of exhibitors generally. Openings are especially widespread in New England, while the Midwest reports gains and the Richmond, Va., district reports improvement in general business conditions. . . .

ROWLAND TO MGM

Rejoining the company (Metro) he founded in 1914 and headed until 1919, when he sold out to Loew's, Richard A. Rowland has signed a long MGM contract as a special story and talent scout on roving assignment. He has been general representative for Radio in New York. . . .

KOPLAR CIRCUIT

Incorporated by Harry Koplar, George Wendling and J. Fred Brinkmeyer is Mr. Koplar's St. Louis Suburban Theatres Company, new company to operate neighborhood houses. Listed is capital of $1,000 with 25,000 shares of no par common stock. Erection of four theatres is planned. . . .

TITLE RIGHTS

At a meeting in New York of the Motion Picture Producers and Distributors of America, Columbia has been awarded rights to the title "The Unknown Woman," in a conflict with MGM. Metro had asked for use of the title of a recently acquired play, "The Unknown Girl," but Columbia's prior registration of the similar title gave it the decision. . . .

DU-ART SUIT DROPPED

Du-Art Film Laboratories, Inc., has dropped its suit against Universal following settlement out of court. The suit was based on Du-Art's complaint that Universal, despite existing contracts, had withdrawn its printing from Du-Art when the Universal-Consolidated Film Industries deal was made several months ago. . . .

FILM LECTURE

Victor M. Shapiro, manager of the Hollywood office of Quigley Publications, last week addressed 200 members of the Present Day Club at Riverside, Cal., on "The Motion Picture Industry," and answered questions, covering a wide range of relative subjects, after his address. . . .

NEW THEATRES

The Hoblitzelle circuit, with headquarters in Dallas, Texas, plans eight new theatres within the next 12 months. All will be located in Texas towns. . . .

SCHENCK PURCHASE

Reacquiring an enterprise of his early career, Nicholas M. Schenck, president of Loew's, Inc., last week bought, for $150,000, the Palisades Amusement Park, located atop the Palisades of New Jersey on the Hudson shore. The sheriff's sale was to satisfy mortgages of $500,000, more than half of which were held by Mr. Schenck. In 1910, with his brother, Joseph M., now president of United Artists and 20th Century, Mr. Schenck took over the park, there building the first scenic railway. . . .

MASCOT CITY

Sought by Mascot Pictures on the Coast, via a petition (with 1,100 signatures) to the Hollywood county officials, is a change of the name of Studio City, where its plant is located, to Mascot City. Studio City is said to be as large as Universal City. . . .

SILVER PROFIT

Eastman Kodak Company has delivered considerable silver to the U. S. government at a profit of $1,550,046, according to Dow-Jones, investment publication. The company, largest silver user in the country, still has an eight-months' supply on hand. . . .

In This Issue

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Film producers going in for stage shows on extensive scale — Page 13
Press fails to control news reporting on radio; volume of air news greater than ever, says Bureau editor — Page 21
Hollywood forming own army for availability in any emergencies — Page 27
Composers Society offers to continue exhibitor contracts to end of 1935; exhibitors in Canada assessed three times over, inquiry court is told — Page 25

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FILM APPRECIATION

The *Times-Picayune* of New Orleans lauded the plan of the recently reorganized statewide New Orleans Council for Better Films to sponsor motion picture appreciation in the public schools. The editorial said in part: "Helping young people form their own standards of good taste is certainly much better than giving them a list of productions you think they shouldn't see—and then trying to prevent them from finding out what you are hiding." . . .

YOUNG REVIEWERS

At a recent New York meeting of the Young Reviewers, group of children between 8 and 15 who review films under the auspices of the National Board of Review, numerous members aired their opinions concerning varied types of films. With opinions diversified, the meeting gave evidence chiefly of intelligent consideration and keen discrimination. . . .

SUING UNIVERSAL

Frank Mastroly has brought suit in superior court, Los Angeles, seeking to have his employer, Universal, pay his living expenses in addition to salary while filling an executive post in New York. He contends his three-year contract specifies executive duties on the Coast. Universal claims the contract does not limit its right to transfer. . . .

RECEIPTS UP

Appreciable increase in box office receipts for the first quarter of 1935, over the same period in 1934, were reported last week by President N. L. Nathanson at the annual meeting of Famous Players Canadian Corporation in Toronto. Substantial savings in operating costs have been effected, he said, making possible an even better showing during the rest of 1935. . . .

APPEALS DECISION

The United States circuit court of appeals, St. Louis, has ruled that its permission must be obtained before an apeal can be carried to it in reorganization cases under the amended bankruptcy act. It held that under the amended act an appeal from a lower court ruling is not granted as a matter of course. . . .

PICTURE SUIT

Settling out of court the suit of the Rialto in New York contesting the right of the Roxy to exhibit Universal's "The Bride of Frankenstein," an agreement was reached whereby the Rialto drops its claim to the film, but in return will receive exhibition rights to Universal's "The Werewolf of London." . . .

42 PER CENT OF ALL SEATS IN 93 LARGEST CITIES; NINE PERSONS FOR EVERY SEAT

36,435,000 Persons in Cities of More Than 100,000 Served by 3,873 Theatres; Average Seating Capacity Is 1,054; 9,459 Potential Box Office Customers for Each Theatre

Forty-two per cent of the 9,720,000 motion picture theatre seats used regularly in this country are located in the 93 cities of 100,000 or more inhabitants, where 4,083,000 seats in 3,873 theatres serve 36,435,000 residents, an average of one seat for every nine persons.

An investigation to determine the ratio of population to theatre capacities for the purpose of establishing the extent of patronage possibilities in large cities, where competition is keenest, shows that the range is from 5.6 persons for each seat in Utica, New York, to as high as 17 persons per seat in Houston, Texas.

Indicating the extent of the centralization of motion picture exhibition in cities of 100,000 or more inhabitants, the survey disclosed that in the smaller places there are only 5,637,000 seats in theatres actually operating to serve the rest of America's 85,565,000 persons, and that these seats and inhabitants are scattered over thousands of cities, towns and villages. The last federal census recorded some 2,000 places with populations of more than 2,500 inhabitants, but less than 100,000.

From other sources, principally the records of distributors, it was learned this week that approximately 1,500 motion picture theatres operate one or two nights a week.

While the survey was concentrated on cities of more than 100,000 inhabitants, a previous analysis of population ratios to capacities established that there are 13 persons for every theatre seat for the country as a whole, and that each theatre operating has a possible drawing power of 8,590 persons. Obviously the market is greater per theatre in the 93 large theatres embraced in this latest survey, 9,459 possibilities per theatre having been calculated.

The average seating capacity of theatres located in cities of over 100,000 population is 1,054, whereas the average for the entire country is only 610 seats.

The compilation in the adjoining column, listing, alphabetically, the 93 cities surveyed, together with their populations, theatre totals, capacities and ratio of populations to capacities, reveals some rather startling

(*Continued on following page, column* 1)

Ratio of Population to Seats in All Cities of More Than 100,000

Ninety-three of the largest cities of the country, all having a population of 100,000 or more, are included in this analysis of the ratio of population to seats. The populations are based on the latest official United States Census.

CITY	Population	No. of Theatres	Total Seating Capacity	Ratio Population to Seats
Akron, Ohio	255,040	30	22,551	11.3
Albany, N. Y.	127,412	18	21,868	5.8
Atlanta, Ga.	270,366	29	25,592	10.6
Baltimore, Md.	804,874	88	71,388	11.3
Birmingham, Ala.	259,678	22	16,670	15.6
Boston, Mass.	781,188	75	100,930	7.7
Bridgeport, Conn.	146,716	21	21,585	6.7
Buffalo, N. Y.	573,076	68	67,082	8.5
Cambridge, Mass.	113,643	8	9,549	11.9
Camden, N. J.	118,700	14	13,895	8.5
Canton, Ohio	104,906	11	10,598	9.9
Chattanooga, Tenn.	119,798	12	8,034	14.9
Chicago, Ill.	3,376,438	315	330,665	10.0
Cincinnati, Ohio	451,160	62	49,240	9.2
Cleveland, Ohio	900,429	115	136,286	6.6
Columbus, Ohio	290,564	52	37,788	7.7
Dallas, Tex.	260,475	36	30,222	8.6
Dayton, Ohio	200,982	31	21,866	9.1
Denver, Colo.	287,861	36	36,523	7.9
Des Moines, Iowa	142,559	16	12,229	11.6
Detroit, Mich.	1,677,889	172	169,124	9.9
Duluth, Minn.	101,463	13	8,455	12.0
Elizabeth, N. J.	114,589	8	10,945	10.5
El Paso, Tex.	102,421	13	10,690	9.6
Erie, Pa.	115,967	18	13,322	8.7
Evansville, Ind.	102,249	12	8,947	11.4
Fall River, Mass.	115,274	12	14,456	8.0
Flint, Mich.	156,492	16	14,834	10.5
Fort Wayne, Ind.	114,946	15	15,287	7.5
Fort Worth, Tex.	163,447	17	14,570	11.2
Gary, Ind.	100,426	9	8,615	11.7
Grand Rapids, Mich.	168,592	24	16,401	10.2
Hartford, Conn.	164,072	16	24,467	6.7
Houston, Tex.	292,352	21	17,161	17.0
Indianapolis, Ind.	364,161	60	47,833	7.6
Jacksonville, Fla.	129,549	13	11,918	10.9
Jersey City, N. J.	316,716	20	30,700	10.3
Kansas City, Kan.	121,857	14	10,834	11.2
Kansas City, Mo.	399,746	68	64,016	6.2
Knoxville, Tenn.	105,802	14	9,913	10.6
Long Beach, Cal.	142,032	20	18,740	7.5
Los Angeles, Cal.	1,238,048	76	166,026	7.5

[*Table continued on following page*]

9,459 POTENTIAL PATRONS PER HOUSE

New York and Tacoma Represent Average

(*Continued from preceding page*)

variations in connection with the moot question of overseating, each, of course, with probably a local explanation as to why it is above or below the average ratio of nine persons to each seat. Below are:

St. Louis	8.8
Erie, Pa.	8.7
New Orleans	8.7
Dallas	8.6
Louisville	8.6
Scranton, Pa.	8.6
Buffalo	8.5
Camden, N. J.	8.5
Seattle	8.5
Wilmington, Del.	8.5
Lynn, Mass.	8.4
Omaha	8.4
Rochester	8.3
Springfield, Mass.	8.3
Fall River, Mass.	8.0
Denver	7.9
Boston	7.7
Columbus, O.	7.7
Indianapolis	7.6
Portland, Ore.	7.6
South Bend, Ind.	7.6
Fort Wayne, Ind.	7.5
Long Beach, Cal.	7.5
Los Angeles	7.5
Syracuse, N. Y.	7.4
San Francisco	7.3
Newark, N. J.	7.2
New Bedford, Mass.	7.1
Tulsa, Okla.	7.1
Milwaukee	6.9
New Haven	6.8
Bridgeport, Conn.	6.7
Hartford, Conn.	6.7
Reading, Pa.	6.7
San Diego, Cal.	6.7
Cleveland	6.6
Oakland, Cal.	6.6
Kansas City	6.2
Miami, Fla.	6.2
Albany, N. Y.	5.8
Utica, N. Y.	5.6

New York City and Tacoma, Washington, are the only two cities in which the ratio of population to theatre seats is identical to the average for the 93 cities. New York's 6,930,446 inhabitants are served by 777,082 seats in 607 theatres, while Tacoma has 11,963 seats in 18 theatres serving 106,817 persons.

Interesting is the similarity of ratios in nearby cities or in cities within the same area.

In many cities the actual drawing population from suburban districts outside of the city limits increases considerably the actual official population inside the city limits upon which the survey was based.

On the other hand the populations of some other cities do not represent a true tabulation of the possibilities of the market because of local economic or sociological conditions. Many southern cities, for example, contain large negro populations which, in the first place, have no money to attend motion pictures, or else cannot attend "white" theatres.

Ratio of Population to Seats in All Cities of More Than 100,000

[*Continued from preceding page*]

CITY	Population	No. of Theatres	Total Seating Capacity	Ratio Population to Seats
Louisville, Ky.	307,745	39	35,971	8.6
Lowell, Mass.	100,234	9	10,011	10.0
Lynn, Mass.	102,320	8	12,207	8.4
Memphis, Tenn.	253,145	27	25,571	9.9
Miami, Fla.	110,637	18	17,770	6.2
Milwaukee, Wis.	578,249	79	84,186	6.9
Minneapolis, Minn.	464,356	60	48,615	9.5
Nashville, Tenn.	153,866	14	12,403	12.4
Newark, N. J.	442,337	52	61,025	7.2
New Bedford, Mass.	112,597	13	15,872	7.1
New Haven, Conn.	162,655	25	23,743	6.8
New Orleans, La.	458,762	55	52,614	8.7
New York City, N. Y.	6,930,446	607	777,082	8.9
Norfolk, Va.	129,710	15	14,400	9.0
Oakland, Cal.	284,063	34	43,170	6.6
Oklahoma City, Okla.	185,389	19	16,814	11.0
Omaha, Neb.	214,006	31	25,447	8.4
Paterson, N. J.	138,513	11	13,856	10.0
Peoria, Ill.	104,969	12	11,289	9.3
Philadelphia, Pa.	1,950,961	197	213,811	9.1
Pittsburgh, Pa.	669,817	81	64,901	10.3
Portland, Ore.	301,815	49	39,706	7.6
Providence, R. I.	252,981	18	25,168	10.0
Reading, Pa.	111,171	9	16,509	6.7
Richmond, Va.	182,929	19	15,884	11.5
Rochester, N. Y.	328,132	34	39,489	8.3
St. Louis, Mo.	821,960	90	93,372	8.8
St. Paul, Minn.	271,606	36	25,614	10.6
Salt Lake City, Utah	140,267	14	13,203	10.6
San Antonio, Tex.	231,542	18	21,985	10.5
San Diego, Cal.	147,995	24	22,004	6.7
San Francisco, Cal.	634,394	77	87,072	7.3
Scranton, Pa.	143,433	19	16,676	8.6
Seattle, Wash.	365,583	50	42,763	8.5
Somerville, Mass.	103,908	10	10,390	10.0
South Bend, Ind.	104,193	13	13,766	7.6
Spokane, Wash.	115,514	13	11,075	10.4
Springfield, Mass.	149,900	15	17,944	8.3
Syracuse, N. Y.	209,326	31	28,133	7.4
Tacoma, Wash.	106,817	18	11,963	8.9
Tampa, Fla.	101,161	10	9,406	10.8
Toledo, Ohio	290,718	29	28,889	10.0
Trenton, N. J.	123,356	17	17,368	7.1
Tulsa, Okla.	141,258	16	12,196	11.5
Utica, N. Y.	101,740	17	18,312	5.6
Washington, D. C.	486,869	50	42,852	11.4
Wichita, Kan.	111,110	11	10,575	10.5
Wilmington, Del.	106,597	12	12,464	8.5
Worcester, Mass.	195,311	13	18,370	10.6
Yonkers, N. Y.	134,646	10	10,066	13.4
Youngstown, Ohio	170,002	15	17,119	9.9
TOTALS	36,434,966	3,873	4,082,906	8.9*

*Average ratio of population to seats for 93 cities.

THE CAMERA REPORTS



[COSMO-SILEO PHOTO]

EXPANDS. A new membership policy of the Chicago Amusement Publicists Association is announced by Herb Elisburg, president (below).



IN PERSON. (Left) Al Jolson and Ruby Keeler at the Capitol, New York, for premiere of their Warner musical, "Go Into Your Dance."

BON VOYAGE. (Right) Mrs. Ida Cantor seeing husband Eddie and daughter sail for Hollywood, where the comedian will begin a Goldwyn film.

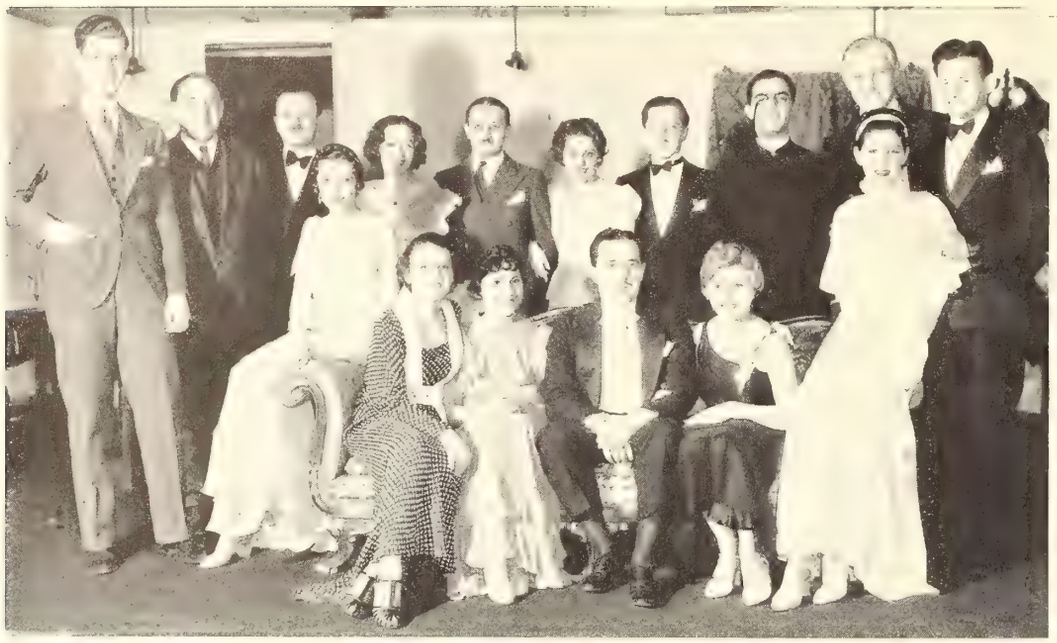




FIGHT "BANK NIGHTS." Mr. and Mrs. Abe Baier, operators of the Lindbergh theatre in Kansas City, who are in the thick of the "bank night" dispute in their city. Mrs. Baier has appealed to the public prosecutor. She sees "bank night" as an evil spreading to all theatres.



BREAKFASTING INTO PORT. William Wyler, Universal director, and Margaret Sullavan aboard the Rex as it arrives at New York, bringing them back from a honeymoon trip through Europe. Miss Sullavan is scheduled to begin work soon in "Time Out of Mind," Universal production in which she will be starred.



OFFICE WORKERS TURN TO ACTING. Members of the Warner Club Players, a group within the Warner Club, who presented a three-act play, "The Brat," at the clubroom. Standing: Cliff Jockers, William Smith, Leo Rosenblatt, Max B. Blackman (president), Tess Ginsberg, Jack Meksin, Sol Reiner, Hy Blaustein and Sam Wolowitz. Seated: Marie Carroll, Ruth Horne, Etty Phillips, Theodore Hammer, Regina Bellin and Ruth Goldberg.

LAY CHARITY PLANS. At annual luncheon at the Hotel Commodore, New York, of the Milk and Egg League, which provides for the New York poor at the Los Angeles Tuberculosis Sanitorium. Mrs. Rose Charnas (below), league head and wife of Harry Charnas, Warner theatre executive, arranged for speeches and entertainment by many celebrities.





SCREENWARD BOUND. Gladys Swarthout, opera and radio star, as she left New York for Hollywood, where she will make a series of pictures for Paramount.



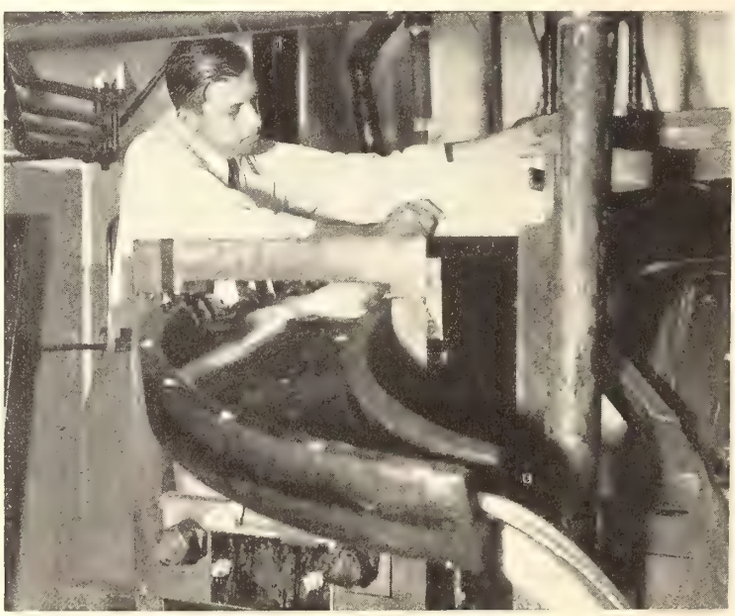
STARRED. Sally Eilers, who has her first starring role under a Universal contract in "Alias Mary Dow," which was recently completed.



SIGNED. Ian Hunter, prominent London actor, who is now in this country under contract to Warner Brothers.



DUE FOR CONVENTION. (Left) Reginald Armour, head of RKO Radio's Calcutta office, who is expected to come from India for the RKO Radio convention to be held in Chicago in June.



RECLAIMING SILVER. More important than ever is the recovery of silver from film developing solutions, what with silver prices mounting. Here Dan Cassidy, Paramount technician, is shown inserting a lead sheet into the electrolysis apparatus to gather the silver in granules. Later it is made into ingots.

FILM PRODUCERS TURN TO STAGE FINANCING ON AMBITIOUS SCALE

MGM and Warner Lead Way with Agreements with Several Producers for Complete or Part Backing Next Season

Hollywood is going into the legitimate show business on an ambitious scale. Looking to the Broadway theatre for much of its acting and directorial talent and for 20 per cent of its story material several large producers are seriously contemplating an extensive program of stage-play financing during the 1935-36 season. Already, Metro-Goldwyn-Mayer and Warner Brothers have made agreements with Broadway producers for complete or part backing of their legitimate productions next season.

The groundwork for such a financing program has been laid during the current and past two seasons, with Warners, MGM, Paramount and 20th Century contributing financial aid in at least a dozen plays and musical shows. In the current season seven stage productions have been financed in whole or part by film companies.

Up to April 30 of this year there were produced in eight months 148 dramatic plays and 24 musical shows. Only one musical production, "Calling All Stars," was backed by a film company, Warner Brothers, but Warner also contributed to "Fly Away Home," produced by Theron Bamberger in association with Lew Brown; "Three Men on a Horse," Alex Yokel and George Abbott, and "Ceiling Zero," Brock Pemberton. With the exception of "Fly Away Home," the Warner stage ventures this season have been eminently successful.

Financing Shumlin Production

Warner announced it will finance Herman Shumlin's production of "Sweet Mystery of Life" for next season and is considering the plans of several other Broadway managers. It is expected that, as in the case of MGM, film companies will make exclusive financing arrangements with only a few Broadway showmen and will finnace all their proposed productions either in full or for a fractional interest.

MGM has financed no productions this season, but in the past has put up money for Shumlin's production of "Grand Hotel," which it subsequently made into a picture; Joseph Bickerton's "Men Must Fight," also produced as a film by MGM, and "Rendezvous," produced by Arthur Hopkins. MGM holds the film rights to "Rendezvous."

MGM has announced the names of three producers who next season will receive monetary support—Max Gordon, Sam Harris and Billy Rose. Gordon and Harris will be backed in all their productions, Rose on his production of "Jumbo," a play of circus life written by Ben Hecht, Charles MacArthur and Lawrence Hart and Richard Rodgers.

Metro probably will form a subsidiary company within a few weeks. Mr. Gordon, who returned from Hollywood over the weekend, is to confer on the new arrangement with J. Robert Rubin. Sam Marx, MGM's studio editorial head, also arrived in New York to look over current Broadway attractions and to confer with Mr. Gordon and Mr. Rubin.

20th Century in at Least Four

20th Century's interest became apparent almost from its beginning two seasons ago. This season Darryl Zanuck personally contributed a share of the financing to "Lady Jane," produced by Harold B. Franklin and Arch Selwyn. 20th Century also financed "Red Cat," an A. H. Woods production which ultimately reached the screen as "Folies Bergere," starring Maurice Chevalier, and "De Luxe," produced by Chester Erskin.

Fox, Universal and RKO Radio have made no announcements, but RKO is reputedly interested financially, through the Rockefeller connections, in Max Gordon's "The Great Waltz," which has been playing at the Center theatre since last summer.

It is known that Harry Cohn of Columbia recently discussed financing with Herman Shumlin and Chester Erskin on stage productions for next season.

Paramount's participation goes back several years. This film company was among the first to consider the stage a worthwhile financial investment as a talent and story source.

Paramount Active

As far back as 1919, Famous Players-Lasky negotiated a deal for the Charles Frohman properties and through Frohman, Inc., the company also became interested in several Gilbert Miller productions. This arrangement continued until 1932, when Paramount engaged Chester Erskin to produce stage plays in New York for it. One production, "Stepchildren of War," resulted from the Paramount-Erskin combination, which was dissolved after one year. Following this, Paramount set up the Ray-Minor Corp., resulting in one production, "Wild Waves," which subsequently reached the screen as "The Big Broadcast." Paramount since has financed three Broadway productions, "Shooting Star," produced by Crosby Gaige; "Murder at the Vanities," Earl Carroll, and "She Loves Me Not," Dwight Deere Wiman. The two last named were filmed by Paramount.

As for 1935-36, Paramount has been discussing plans with the new producing group formed by Laurence Stallings, Robert E. Sherwood, Maxwell Anderson, Sidney Howard, Philip Barry and Arthur Hopkins.

Reinhardt Producing Next Season

An event of importance in the theatre will be the appearance as a producer on Broadway next season of Max Reinhardt, German impresario currently directing for Warner Bros. It is understood Warner and Herr Reinhardt are negotiating arrangements whereby Reinhardt will become a producer in the Warner Hollywood theatre on Broadway with the film company financing all his productions.

* * *

The Pulitzer Prize Committee came out of its annual huddle this week and awarded the prize for 1935 for the best original play by an American author to Zoe Atkins' "The Old Maid," which will have had 147 performances at the Empire theatre to its credit by Saturday.

RCA TO TELEVISE
but still "around the corner"

Speaking to stockholders in annual meeting, David Sarnoff, president of the Radio Corporation of America, this week announced that "high definition television" was to be taken from the laboratory to the field by the establishment of a station atop the Empire State Building in New York. It was estimated that twelve to fifteen months would be required to get under way, at an estimated cost of one million dollars. Mr. Sarnoff set forth the project as being a developmental step and urged that "the demonstration does not mean that a regular service of television is here, or 'just around the corner'," according to the official news release.

In the present status of the art, the Empire State building station is expected to have an effective radius of about 25 miles. The waves used for television are bound approximately by the light horizon.

For some years there has been an experimental RCA television plant in the Empire State Building—the new one is more of it.

The announcement from RCA comes on the heels of a kindred project in Great Britain, editorially discussed in MOTION PICTURE HERALD *of April 27.*

The Academy of Motion Picture Arts and Sciences Wednesday appointed a fact-finding committee to investigate television and its probable effect on the industry, and to report to the producers.

Companies Look to Broadway Theatres for Acting and Directorial Talent and 20 Per Cent of Story Material

Lane Counsel in Suit

Merritt Lane, former chancellor of the state of New Jersey, has been engaged as counsel for Warner-First National and other distributors who are defendants in an anti-trust action instituted by the Ledirk Amusement Company in United States district court, Newark.

BRITISH RULING DELAYS FIGHT ON SOVIET FILMS

Court Implies Red Pictures on Non-Inflammable Stock Are Outside Legal Control

by BRUCE ALLAN
London Correspondent

In its effort to obtain an effective control of the exhibition of uncensored Soviet films in unlicensed buildings, the Home Office is finding itself up against serious, and possibly insurmountable, difficulties created by an Act of Parliament sponsored by itself.

The Cinematograph Act, 1909, was specifically limited to the control of inflammable films. Taking advantage of this fact, various individuals and organizations have made "non-flam" prints of Russian and other films which, owing to their controversial character, would not pass the censor, and have shown them with impunity in buildings for which no cinematograph license has been obtained.

Taking the attitude that "non-flam" is not non-inflammable within the meaning of the Act, the Home Office recently announced that new Safety Regulations for control of such films would be introduced. To establish its legal point, it initiated police court proceedings in Jarrow against the trustees of a Miners' Institute in which a "non-flam" program had been presented.

The magistrates dismissed the case, with costs against the police, on the ground that they had not established that the films used were inflammable.

It is now announced that an appeal against the decision will not be proceeded with. The law therefore is still, apparently, that if one prints film on "non-flam" one can show it where one pleases and in a form to which the censor, however he may object, can offer no effective opposition.

The next stage, probably, is legislation specifically for the control of "non-flam" films, but Parliamentary time is limited, and a considerable amount of opposition may be expected, so that the privately shown propaganda film may still have a long life before it.

Emery Adds Five Theatres

J. F. Emery, operator of a 13-theatre circuit in England's Midlands, has added five more important theatres to the circuit through a deal involving properties valued at $1,500,000, according to cable reports from London.

The theatres involved are the Capitol, Didsbury; the Pyramid, Sale; Lido, Burnage; Broadway, Eccles, and Riviera, Cheetham Hill. The Lido seats 1,536; the Pyramid, 2,000, and the Broadway over 2,000. All five theatres are near Manchester.

London Film Productions has started work on "The Man Who Could Work Miracles," with Roland Young playing the lead, and now has two H. G. Wells stories in production at Worton Hall, with H. G. himself taking a very close interest in the progress of "Whither Mankind" and the new subject.

"G Men" Breaks Records As Cycle Reaches Broadway

The much discussed film cycle dealing with the activities of Department of Justice agents in their war on crime, reached Broadway last week when Warner's "G Men" had its world premiere at the Strand theatre. Shortly after opening, the Strand began a 21-hour daily schedule to accommodate patrons. The receipts of $11,100 during the first day shattered all Strand records and the film appears certain to stay for some time. On the second day the gross was $10,923.

In San Francisco, 70,000 persons attended the Warfield theatre during the week's run of "G Men," breaking a four and one-half year attendance record for the house. "This picture should be a real deterrent to crime," said New York state Attorney General John J. Bennett, Jr., after a special showing of the picture in Albany this week. "As the movies are a great educational medium, this shows the gangster in his true color. It is the best picture I have seen designed to show that 'crime does not pay'."

Nationwide Letter Contest Set on MGM's "Musa Dagh"

A contest, sponsored by MGM, the Viking Press and Modern Screen Magazine, has been initiated in connection with MGM's adaptation of "The Forty Days of Musa Dagh," best selling novel by Franz Werfel. Three awards of $1,000, $500 and $200, respectively, seven awards of $50 each and 90 $5 prizes will go to the writers of the best letters, not more than 150 words, answering the question, "What do you consider the greatest moment of the story, 'The Forty Days of Musa Dagh' and why?" Letters are to be sent to Modern Screen, 149 Madison avenue, New York, before September 30. The film, now in preparation, will be one of MGM's 1935-36 specials. The contest will be boosted by nationwide exploitation. Special trailers, one-sheets for the lobby and throwaway heralds will be prepared for theatres, and cards prepared by Viking Press and Dell Publications, publishers of Modern Screen, will be distributed to 2200 five-and-ten-cent stores.

Hamilton Theatres 1934 Profit Increases

Hamilton United Theatres, Ltd., Canadian circuit with headquarters in Toronto, has reported a net profit, for 1934, after expenses, depreciation, federal taxes and other charges, of $40,782. This is equivalent to $5.18 per share on the 7,879 shares of preferred stock outstanding. The 1934 net compares with a profit of $37,726, equal to $4.79 per preferred share, for 1933.

Quigley, Milliken Meet with British

Martin Quigley, editor-in-chief and publisher of Quigley Publications, and Carl E. Milliken, secretary of the Motion Picture Producers and Distributors of America, were guests of honor at a press reception in London last week following their arrival in the British capital to confer with British industry leaders on the workings of the Production Code Administration in this country.

Mr. Quigley, accompanied by Mrs. Quigley, arrived in London on Thursday. They were officially welcomed at Victoria Station by Neville Kearney, representing the Federation of British Industries, and James M. Beck, Jr., of the London office of the MPPDA. Mr. Milliken arrived in London Friday.

Conferences with British industry leaders got under way on Tuesday and both Mr. Quigley and Mr. Milliken participated. An official statement issued after the meeting said:

"Mr. Milliken and Mr. Quigley explained fully the origin and purposes of the code and members of the film group present pointed out certain difficulties under which the British industry suffers, owing chiefly to the distance separating Great Britain from California, where the American code is centered, and to the slight differences between the lines on which British censorship and the American form of control are carried out."

There will be another meeting in a few days to go into further details.

Mexican Money Difficulty Cleared

Paper money and bronze coins are gradually being substituted for the silver pesos in Mexico, with the result that the money difficulties prevalent for a period in the country are being eliminated. The silver buying policy of the United States Government has forced up the price of silver to the point where the pesos are worth more as silver than as coins. The shortage of paper money which existed for a time seriously affected business generally.

Mexico has had its first film plagiarism suit. David Carpintero de la Ellave, owner of the rights to the novel "El Barco" ("The Wall-Eyed"), has filed suit against Film Exchange, S. A., claiming that "El Tigre de Yautepec" ("Tiger of Yautepec") was taken from the book.

Mexico City film circles are talking about a new picture with a story about boxing, "Todo Un Hombre" ("What a Man"), produced by Producion Regio-Mex. The sport has become popular in the country.

Ufa has acquired Teatro Principal as its outlet in Mexico City.

RKO Directors Meet

The regular monthly meeting of the RKO Radio Pictures board of directors was scheduled to be held Thursday at the home office in New York.

'Four stars. Smash hit. Warner Bros. have been starting cycles in films ever since they made the first all talking picture, 'The Jazz Singer,' starring Al Jolson, a cycle which will probably go on until television comes along. They started the young gangsters off in the films with their 'Doorway to Hell,' featuring Lew Ayres and James Cagney, and brought musical films back into favor with '42nd Street. Now they have inaugurated a new cycle by giving Cagney a vehicle that puts him on the other side of the fence, as it were, making him the hero of an exciting, swiftly moving drama about the 'G-Men.' The picture is so absorbing, so thrilling, and has been done with such excellence, that we are bound to be deluged with a flood of films showing us other phases of the work of these able, incorruptable Government agents who always get their men. Cagney comes through with a fine performance. He makes a believable Department of Justice agent. He is courageous, and honest, a man of education and high calibre, even though he had come up from the gutter. All in all, his Brick Davis is a credit to the Government's crack detective agency. Cagney's screen portrait of Davis is sharp, clear and impressive. And his performance goes far toward making the picture the excellent entertainment it is. The picture has been skillfully directed by William Keighley who keeps the audience in a state of breathlessness from the beginning to the end. A mob, literally a mob, turned out for the first showing of the film at the Strand Theatre yesterday morning and greeted it enthusiastically."—Kate Cameron in N. Y. Daily News

"Wildly exciting melodrama. Magnificent! Don't miss it. A wildly exciting, vigorous and handsome thriller. It is smashing melodrama, with a kick and with a purpose. And it restores to the screen the substantial James Cagney who first endeared himself to the public as the hero of riotous melodrama. Cagney gives a stirring performance, far the best he has given in seasons. He is supported by a great cast which includes Margaret Lindsay, Ann Dvorak, Robert Armstrong, Barton MacLane, William Harrigan. The film seethes with action. It is filled with gun play, fights, chases, thrills. The romantic interest is strong and appealing. Comedy and pathos neatly balance the sheer melodrama. Extraordinarily timely, 'The G-Men' uses many powerful situations right out of news. It is a thrilling, exciting and inspiring film. Don't miss it."—Bland Johaneson in the N. Y. Daily Mirror

"If the crowds that stormed the Strand Theatre yesterday are any indication, then 'G-Men' is the most terrific box-office smash that Warners have yet produced. With the house jammed half an hour after it opened and police trying to hold back mobs battling to get in despite S. R. O. signs, the waiting cash customers broke through the ropes and police protection, scattered house managers and their assistants left and right, and smashed down two doors, tearing them right off their hinges, in a riotous rush into the lobby. There's your answer to theatre owners who alibi empty houses by saying that people aren't going to the theatre for this reason or that. Give the public a good picture and look what happens! And 'G-Men' is more than a good picture—it's about the most exciting entertainment that has yet come out of Hollywood. Packed with fast and furious action, taking up a theme that's vigorous and alive, and unfolded in staccato tempo, it will hold you breathless from the moment it opens until its thrilling end. For Warners have once again gone to newspaper headlines for their screen material and graphically depict the warfare between the U. S. Government's Department of Justice agents and organized crime. James Cagney gives a performance that tops even his previous brilliant characterizations. The Cagney strut, the knowing eyebrow, the down-to-earth understanding and the hard-boiled intelligence—they're all there in a performance that's swift and sure and electrical. Incidentally, the criticism levelled at the 'Public Enemy' type of film was that it caused youngsters to leave the theatre with the desire to be a swaggering gangster. Warners have started a new cycle and, after seeing Cagney in this one every youngster will leave the theatre with a consuming ambition to become a government agent. One intensely vivid sequence after another. The pictured exploits of the 'G-Men' make for spectacular and dynamic action, and Director William Keighley tells his story with mounting suspense. Cagney is perfect in his role and excellent work is done by Robert Armstrong, Barton MacLane, Edward Pawley, William Harrigan, Russell Hopton, Noel Madison, Raymond Hatton, Harold Huber, Addison Richards and a number of others. It's a tremendous picture—and worth fighting your way in to see."—Rose Pelswick in N. Y. Journal

"'G-Men' is an electrifying movie picturing nation's war on crime with Cagney in fast-moving role. Again the staccato rat-tat-tat of the 'typewriters' and automatics echo from the thrill-filled screen of the Strand Theatre in a Warner picture which ushers in the most pulse-quickening cinematic cycle since the exciting days of the prohibition exposes. It is not only thrilling theatre but adorns its throbbing tale with a moral which should keep aroused a people shocked from complacency by the earlier film preachments against the surrender of the nation to the underworld. One climactic incident is heaped upon another in the attainment of the whirlwind finish. James Cagney contributes another of his electrifying characterizations and is admirably aided by Robert Armstrong, who contributes as thoroughgoing and virile a portrayal as any to distinguish his long career. The picture is loaded with fine actors who add a wealth of color and excellent histrionicism to the roles. William Keighley's direction keeps the action zipping along with the speed of a bullet, and maintains suspense right to the end."—Regina Crewe in N. Y. American

'Blazing melodrama. The photoplay contains several episodes which have scarcely been equalled for excitement and dramatic vigor since 'The Public Enemy' and 'Little Caesar.' Mr. Cagney's performance is the most effective he has given in a long time."—Andre Sennwald in N. Y. Times

'Jimmy Cagney scores hit in 'G-Men.' Jimmy Cagney went over to the law's side with a bang, in Warner Bros.' latest thriller, 'G-Men.' There may have been crowds watching the parade on Eighth Avenue, but we'll bet bigger ones were at the Strand, for this reporter fought to get in and out of the theatre. And did that mob of fans approve of Jimmy's new characterization? They howled and roared their approval. Thrills abound from beginning to end and we defy you not to lose your breath in the exciting sequences. A grand picture."—Julius Cohen in Journal of Commerce

"It is one long, lusty paean in homage to our Federal Agents. It is also a highly exciting film, one so packed with swiftly paced action and so capably played throughout that it easily surmounts any difficulties presented by the routine plot. A thoroughly engrossing melodrama, with a timeliness and significance seldom surpassed. Superior acting. This robust film is worth an evening of any moviegoer's time."—Liberty Magazine

"With its rapid, explosive action continually punching you in the eyes 'G-Men' emerges a swell show. A new twist in the cinema's annals of crime. It makes you feel as if you had consumed a two-volume chronicle novel of all the outrages ever perpetrated by America's various number one public enemies. A skillful, thrilling and exciting blend of fact and fiction, this 'G-Men' is as exciting as any of the old underworld films. Indeed, in many ways it is acted with a finer degree of suspense and credibility than some of those old shockers. Mr. Cagney has acted any number of superb characterizations in his screen career, but I think that here as Brick Davis he gives his most satisfactory performance. He is surrounded by a cast chosen with judgment. The construction of the film by Seton I. Miller, who wrote it, and William Keighley, who directed it, is swift and staccato. Recommended as good, solid, arresting entertainment of its kind." — William Boehnel in N. Y. World-Telegram

"A vivid, racing melodrama. One of the fastest melodramas ever made, giving the Strand Theatre audiences enough excitement to last them for weeks, or until the next of the new cycle comes along. 'G-Men' has started something. The first of its kind for several years, 'G-Men' is surefire entertainment." — Eileen Creelman in N. Y. Sun

"A thrilling drama. Undoubtedly the most thrilling melodrama that has come out of Hollywood since the movies abandoned blood and gunfire for sweetness and light. The Warners, with their customary instinct for sure-fire, topical movie subjects, have plucked the material for their new picture right out of the nation's headlines. Told with breathless realism and with meticulous regard for the record of recent events. It is, we assure you, all very thrilling, and not to be missed by any one who likes his screen entertainment. The acting is excellent." — Martin Dickstein in Brooklyn Eagle

"Cagney leads 'G-Men' to Broadway to clean up at the box office. The Freres Warner, taking advantage of the headlines in their usual excellent fashion, have turned the spotlight upon the activities of the Government special agents, those seekers after criminals who are known, in the parlance of the underworld and the headline writer as 'G-Men.' An actionful, exciting and thrilling film. It's more exciting passages keep you thrilled." — Al Sherman in N. Y. Morning Telegraph

"Great, gripping, glamorous. Socko! Another red-blooded cinema triumph for the Strand! You haven't seen a movie thriller until you've gaped and gulped and gasped in frenzied excitement at 'G-Men.' Let's forget immediately that the Warner Brothers have rendered a patriotic service by filming this dynamic drama, which glorified the Department of Justice agents of the United States Government, and give a rousing cheer for 'G-Men' on its merits as smash hit screen entertainment. Here is, indeed, the roughest, toughest, shootingest, fightingest film since 'The Public Enemy.' And Jimmy Cagney portrays a straight, brave, kindly role in the picture, giving a smooth, ingratiating and intelligent performance. He proves once again his versatility. It's a fine role in a super-fine production. William Keighley turned out a swift-paced, always intensely gripping picture. Replete with breath-taking dramatic action. Heartily recommended as a punch-packed film treat—guaranteed to chill and thrill all movie fans who can take cinematerial which mixes lead with laughter. They'll not only take it—but like it! And how!"—Irene Thirer in the N. Y. Post

"Not since 'The Public Enemy' startled film-goers with its stark and brutal reconstruction of gangster activities has there come so compelling a photoplay of the underworld as 'G-Men.' With the resourcefulness of James Cagney in giving a most magnificent performance and an impeccably chosen supporting cast, the production is a vivid and exciting entertainment. In 'The G-Men' the screen has singled out Federal men as the heroes and the exploits of the Department of Justice agents over the last three years have given it splendid material for celebration. Those most vociferous of Hollywood's critics who deplored the glorification of the plug-ugly in the extended series of gangster works, should be effectively silenced by the resultant chronicle. A gripping and fast-moving melodrama of today. William Keighley's staging of the shooting episodes, together with his frequent manipulation of the action by shots of many careening automobiles and the mounting crescendo of his climax have been accomplished with rare skill and ingenuity. The playing of the lesser roles is uniformly excellent. The most tremendously gripping screen offering ever presented by Warner Bros., as well as a signal commemoration of some of the most valiant deeds of our day."—Howard Barnes in N.Y. Herald-Tribune

The financial reports on "G-Men" are every bit as breathtaking as the critical comments. Every hour brings new records! "Phenomenal" is the only word for the business this show has done in every single situation! In San Francisco, 70,000 admissions poured into the Warfield Theater in seven days, topping all marks for the past four and one-half years! The run is to be continued indefinitely at the St. Francis! Then in Chicago, despite snow and sleet, extra cashiers were forced into service thirty minutes after the biggest opening in weeks at the Chicago Theater. Next stop—Houston, with business zooming 25% over normal figures! Texas crowds forced the management to schedule a special midnight showing. In Indianapolis, the SRO sign went up at two in the afternoon. Only complaint by manager is that patrons are staying through two shows! On to Memphis, and the biggest gross in the history of the city! Opening to a tremendous preview Friday night, it went still higher on Saturday, and on Sunday turned in the greatest gross since the theaters have been opened. All records, including the almost impossible '42nd Street' mark, fell before long lines of moviegoers. Omaha's Brandeis Theater opened to the biggest business in a year! In Minneapolis, another holdover is assured, as tremendous weekend business smashes all Orpheum Theater records for the year! At St. Louis' Shubert Theater the biggest turnout in the house's history makes a new record a certainty! Even a rainstorm couldn't keep away the thousands who tried to squeeze into the packed theater. They had to be turned away! In Newark, every box-office record in the history of the 15-year-old Branford Theater was topped! Picture may be held for three weeks, an unheard of run at this house. The Albany Strand Theater opened to capacity standing room with a heavy hail storm as competition! Even with a bad break in weather, overflow crowds made Pearl Street look like Times Square. Second day matinee was even bigger than first day. And in New York, the first five days at the Strand have trebled average business and broken every record in the theater's history. Opening-day mobs tore two doors from their hinges! Block-long lines and constant SRO crowds have forced a twenty-one-hour continuous performance policy with the doors opening at 8 A. M. and remaining open until 5 A. M. The Strand run will be continued indefinitely.

PRESS FAILING TO CONTROL RADIO REPORTING, SAYS AIR BUREAU HEAD

Bureau Has Been Unable to Curtail Radio News Broadcasts, with More Now Than a Year Ago, Declares Editor

Radio is supplanting the press in reporting the news and the Press Radio Bureau, set up a year ago by the American Newspaper Publishers Association, has failed in its specific purpose of curtailing news broadcasting, according to James W. Barrett, editor of the Press Radio Bureau and city editor of the old New York *World*. There is more news broadcast over the networks and individual stations than there was a year ago, when the Bureau was established, Mr. Barrett said.

Speaking before the Town Hall Club of New York, Mr. Barrett said it is entirely possible that radio, in addition to its increasing activity in news dissemination, may also assume that other function of the newspaper, the providing of background facts, expression of editorial opinion and "ruthless investigation of all situations and questions of public welfare."

"The idea of a public news service to radio listeners seems to have been achieved, and the public seems to appreciate it," said Mr. Barrett. "On the occasion of our anniversary on March 1, 1935, we invited listeners to send in their opinions. We have received nearly 5,000 answers in postcards and letters, and less than 20 of these are hostile; all the others express enthusiastic approval of the Bureau as a public service, and a service that operates without any kind of commercialism. So much for public service.

"But how about the restricting of news on the air? Here the result has been exactly the opposite of what was planned. There is more news on the air today than there was a year ago—so much more that I venture to say that the function of giving the first report of big news to a large part of the public is rapidly passing from the newspaper to the radio. Furthermore, the Press Radio Bureau plan has resulted in formation of indendent agencies who claim to gather their own news and sell it exclusively to radio stations and make it available for commercial sponsorship. Consequently, there are today brand new problems for the radio, the newspapers, the press associations and the public to consider."

How It All Came About

The past three years have brought important developments between radio and press and in 1933 there was a strong effort by the broadcasters to develop and broadcast their own news. This was followed by a threat on the part of the publishers to throw radio programs out of the newspapers altogether. In November, 1933, the crisis came, resulting in the Biltmore Conferences the following month in which a press-radio plan was accepted by the principal networks (National Broadcasting Company and the Columbia Broadcasting Company), by the three established press associations (Associated Press, United Press and International News Service) and the newspapers.

The purpose of the plan was, first, to avoid an open break between radio and the publishers; second, to give authentic news to the radio listeners as a public service, and, third, to limit the broadcasting of news so as to protect the newspapers. The plan went into effect March 1, 1934, the program presenting two daily five-minute reports of news already published in the newspapers. No bulletin was to exceed 30 words, but under rules set up by the Publishers' National Radio Committee it was permitted to present occasional special bulletins.

The first obstruction to the plan, according to Mr. Barrett, lay in the fact that only one-third of all radio stations in the United States accepted it. Many independent stations, including several affiliated on a part-time basis with the major networks, refused to take Press Radio service because they regarded it as restrictive, the news as "stale," and the cost of transmission—at the subscriber's expense—too high.

Program and Time Changed

The second obstruction, said Mr. Barrett, was the feeling of the radio public that the news was neither fresh nor the presentation effective. Consequently the program and time of broadcasts were changed, and the Bureau began to send out bulletins on all important news as soon as it was received from the press associations. The 30-word bulletin was quickly abandoned.

An example was the air reporting of the Hauptmann trial. In the Bureau's first year, 2,000 of its 4,000 bulletins were on the Hauptmann trial alone, and these 2,000 totaled as high as 10,000 words a day, or two hours of broadcasting time.

Foremost among problems for all concerned today, said Mr. Barrett, is sponsorship of news on the air. Under the Press Radio plan neither its two daily bulletins nor its special bulletins can be used for commercial purposes and they cannot be sponsored. The service operates without a dollar of profit to anyone, each subscribing radio station bearing a proportionate share of the cost of the Bureau and transmission of the reports from Bureau to station.

"The so-called outlaw or commercial news agency, on the other hand, offers to radio stations a service which can be sponsored, apparently without limitation," he said. "Some sponsors are content with a mere mention at the opening and close of the program. Others require a two-minute advertising plug at the opening, one or more plugs in the middle of the broadcast and a good, big plug at the finish.

"There is also the incidental problem of the sponsoring of news commentators. "There are two schools of opinion. One holds that commentators should be sponsored; others believe they should be strangled."

Doubts Press Being Supplanted

The Associated Press was asked for an expression in answer to Mr. Barrett's charges that the Press Radio Bureau is a failure. In the absence from New York of General Manager Kent Cooper, Jackson S. Elliott, assistant general manager, replied:

"There are, of course, divergent views held by publishers on the subject of broadcasting of news, but I cannot credit the report that the radio is supplanting the newspaper as a disseminator of news. It is true that many newspapers have long been opposed to broadcasting stations distributing news or engaging competitively in the news collecting business, but I am sure that no publisher would subscribe to the view that this form of dissemination of intelligence will ever take the place of the newspaper.

"There is confusion now and even the press associations are not in agreement as to the best means of solving this problem. The Associated Press welcomed the creation of the Press Radio Bureau and from the outset hoped it would be successful."

Associated Press Executive Challenges Claim of Radio Ascendancy; Radio Art Editor Answers Newspaper Group Charges

ANPA Committee Cites Issue

At the annual convention of the American Newspaper Publishers Association in New York last month, the association's radio committee reported that continued control of news dissemination by air is vital and that the main issue is the reluctance of the newspapers and press associations to sell the news to radio advertisers for sponsorship.

This refusal, the commitee's report asserted, rests upon these two fundamentals:

1. The practice would permit the advertiser to censor and edit the news to suit not only his own advertising program but also his prejudices on social, economic, religious and political questions, and thus news would degenerate into propaganda for the advertiser.

2. Since the sale of news is the basis of the newspaper publishing business, this asset should not be sold to the broadcasters to be used in competition with the newspapers.

"The general public is demanding news by means of radio broadcasting because of its speed and convenience," the report continued. "Many radio stations are not inclined to give away the time for broadcasting news when this 'radio time' can be sold to an advertiser for a substantial amount of money. News also can be sold easily to almost any radio advertiser. . . .

"This policy . . . if it is generally adopted, eventually will destroy Press Radio Bureau and do untold damage to the public welfare. . .

" . . . . The listening public is being fooled by advertising propaganda broadcast under the guise of news."

"Radio Art" Editor Replies

To this and other charges made at the ANPA convention, C. R. Tighe, editor and publisher of *Radio Art*, made the following answer in the current issue of his publication:

"There is no one so blind as a man who will not see, and so it may be well to emphasize a few facts.

"First: News service for radio has established policies that insure full control and no sponsor can make changes in the reports as sent out.

"Second: News ceases to be a very valuable newspaper asset if someone is able to bring facts to public attention quicker and more accurately via another medium. Radio news services are doing this.

"Third: Newspapers often are biased in their handling of news; often inaccurate. Sometimes they are subsidized by 'interests.' Often they play the game of a favorite political party. Radio news is peculiarly free from these serious faults.

"Fourth: Arguments of publishers that advertisers may censor radio news is sheer bunk. It is a well known fact that advertisers often are able to suppress newspaper stories because the publisher is afraid he will lose a lucrative account if he doesn't take orders."

4,696,000 RADIOS MADE AND SOLD AT $45.40 AVERAGE IN LAST YEAR

$235,628,000 Is Amount Spent by Public on New Sets and Parts; Subsidy Called Necessary to Launch Television

American manufacturers established an all-time high record of 4,696,000 radio receivers made and sold to the public in 1934, "thereby spiking the fallacy that radio is losing its grip on the public."

This demonstration of radio's "vitality" was conducted by *Radio Retailing,* trade publication edited in New York by O. H. Caldwell, in conjunction with Columbia Broadcasting System, National Broadcasting Company and manufacturers, and included an estimate of $235,628,000 spent by the public last year on new sets and new parts for receivers already installed. This is $23,000,000 more than 1933 sales.

Of the total 4,696,000 sets sold, some 600,000 were disposed of abroad, 4,084,000 sales in this country representing a value of $185,390,000, or an average consumer selling price of $45.40.

The average retail value of table models was $34.65, this type having 2,204,000 sales. Average retail unit selling price of 1,100,000 consoles was 67.04, and of 780,000 motor sets $43.05. Battery operated radios approximated 280,000 units sold in 1934.

1,603 Different Models

According to Ralph H. Langley, radio consulting engineer in New York, 1934 witnessed an amazing total of 1,603 different models of receivers marketed by 100 set manufacturers. Of these, 93 per cent were of the superheterodyne type.

Total tube sales, both for replacements and new sets sold, reached 64,882,000 in 1934 for the world, and 55,192,000 sold domestically. Domestic sales compared as follows: 1933, 55,605,000 tubes; 1932, 44,300,000; 1931, $53,500,000; 1930, 52,000,000.

Average unit price of tubes has fluctuated as follows:

	PRICE PER TUBE
Jan. 1, 1930	$2.63
July 17, 1930	2.09
April 15, 1931	1.74
April 1, 1932	1.24
Feb. 1, 1933	1.33
Jan. 22, 1934	1.25
Mar. 1, 1935	.87

The auto set is fast becoming popular, according to the survey. In 1934 there were 780,000 such installations, comparing with 724,000 in 1933, 143,000 in 1932, 108,000 in 1931 and only 34,000 in 1930. Sale values were as follows: 1934, $28,000,000; 1933, $28,598,000; 1932, $7,150,000; 1931, $5,940,000; 1930, $3,000,000.

As of Jan. 1, 1935, passenger car registrations totaled 21,505,000, and there are now approximately 1,800,000 auto-radio sets in use, representing only 9.3 per cent of the market.

A new all-time record for exports of radio receiving equipment from the United States was recorded in 1934, when sales abroad were valued at $23,766,629, compared with $15,382,306 in 1933, an increase of $8,384,323, or 54 per cent, according to the United States Department of Commerce. Overseas sales of radio equipment last year exceeded by $1,723,083 the former record sales of 1930. The dollar value story of foreign sales follows:

ITEM	1934	1933	GAIN
Sets	$15,338,143	$9,323,535	65%
Tubes*	3,210,729	2,623,261	22%
Components	4,358,350	2,783,730	56%
Accessories	859,407	651,780	32%

* At declared value. Tubes in sets not included in Item 2.

Following several years of decline of the average unit value of radio receiving sets sold abroad from the United States in 1933 the value was recorded at only $18. This decrease was occasioned by the increasing popularity of small receiving sets in foreign markets. All-wave sets are credited with the increase in 1934 to $25.

Radio ownership in the United States, according to the survey, stood at January 1st, 1935, as follows:

No. Families in U. S.	30,919,000
No. of Radio-Homes in U. S.	21,456,000
Per Cent Ownership Saturation	69.4
Total Sets Sold in U. S. Last Year	4,084,000
No. Homes Owning Two or More Sets	2,296,000
Replacement Sales, 1934 (68.1%)	2,250,000
"Non-Radio Home" Sales, 1934 (31.9%)	1,054,000
No. of Autos with Radios in U. S.	1,800,000
Per Cent of Set Sales Other Than to Families, 1934	21

As for television, problems of technic, program and finance make impractical the immediate erection of a system on a nation-wide basis, according to an analysis by *Radio Retailing.*

After Germany's new public television system had been in operation a few days, the Reich's Postal Department was flooded with protests, mostly from elderly persons, who complained that television might prove a menace, invading the privacy of their homes. Explaining that it doesn't work that way is proving a chore for the government.

While in San Francisco on his way to China, Japan and the Philippines, F. A. Merrick, president of Westinghouse Electric and Manufacturing Company, expressed his belief that the coming of television will not hurt film entertainment.

Philco Radio and Television Corporation, understood to be a subsidiary of Philco radio manufacturing and battery interests, was incorporated at Wilmington, Del., to operate and maintain radio-television equipment.

Gaumont-British in London was reported to be secretly experimenting with John Baird's television system for use in theatres.

New York, Philadelphia, Boston, Washington, Chicago, Los Angeles and either Portland, Ore., or Seattle, are to have $250,000 television stations shortly, the first to be in Philadelphia. One studio will be used for televising motion pictures and the other for acts, each station having a normal radius of 75 miles, with a non-interfering radius of 60 miles.

Comparison of Sales of Radio Sets and Accessories, from 1930 to 1934

PRODUCT	1930	1931	1932	1933	1934
RADIO RECEIVERS*					
Table Models	1,130,400	1,800,000	1,900,000	2,226,000	2,204,000
Sales Value	$56,520,000	$63,000,000	$57,500,000	$50,085,000	$60,580,000
Consoles	2,663,400	1,512,000	577,000	856,000	1,100,000
Sales Value	$272,678,000	$143,100,000	$60,210,000	$52,216,000	$62,300,000
Motor Car Sets	34,000	108,000	143,000	724,000	780,000
Sales Value	$3,000,000	$5,940,000	$7,150,000	$28,598,000	$28,000,000
TUBES					
At Retail	24,000,000	28,500,000	29,500,000	32,769,000	28,642,000
To Set Makers	28,000,000	25,000,000	14,800,000	22,836,000	26,550,000
Total Sales Value	$119,600,000	$69,550,000	$48,730,000	$56,599,000	$59,548,000
BATTERIES					
Dry, Air Cell, Storage	$23,514,000	$14,100,000	$11,000,000	$10,400,000	$9,200,000
ACCESSORIES	$15,120,000	$7,580,000	$4,700,000	$6,200,000	$7,000,000
PARTS					
Sold to Consumer	$6,000,000	$6,000,000	$6,900,000	$8,500,000	$9,000,000
GRAND SALES TOTAL	$496,432,000	$309,270,000	$196,190,000	$212,598,000	$235,628,000

* At retail prices. SETS ARE PRICED LESS TUBES. Because of the advisability of separately tabulating all tube sales, these figures do NOT include the retail value of tubes in sets. Statistics Compiled by RADIO RETAILING, New York.

$15,000,000 LOEW ISSUE; FOX, KAO LIST PROFITS, UNIVERSAL A DEFICIT

Cash Holdings of Loew's Reach Record High of 15 Millions; Fox Consolidated Earned Surplus Reaches $3,621,011

Financial and stock announcements of six motion picture corporations this week reflected the following:

Loew's, Inc., was considering issuing $15,000,000 in new debentures to retire present obligations, saving $350,000 annually by lowering interest.

Universal Pictures reported a $272,725 deficit for the last quarter of 1934.

Loew's cash holdings reached $15,000,000, highest in the company's history.

Pathe Exchange, Inc., operated on a $78,705 deficit in 1934, after heavy write-offs.

Fox Film's consolidated earned surplus reached $3,621,011 with the addition of $616,806 net profit for the first quarter of 1935.

Pathe's gold debentures were suspended from trading.

KAO and B. F. Keith Corporation reported profits of $41,789 and $35,820, respectively, for the first 1935 quarter, after all charges but before federal taxes.

72.30 per cent of Fox Film Class A stock was reported held by Chase National Bank and 86.18 per cent of Class B, represented by voting trust certificates, by General Theatres Equipment, Inc.

RCA reported a gross increase of $2,131,870 and net income gain of $382,300 for the first quarter, and re-elected four directors.

Issuance of $15,000,000 of long-term debentures to bear interest of 4 to 4½ per cent, under discussion by the Loew management, would be applied to retirement of the $8,715,000 sinking fund 6 per cent gold debentures now outstanding and the $4,948,032 Metro-Goldwyn 7 per cent preferred, besides retiring certain real estate mortgage bonds guaranteed by Loew's. The saving in annual interest and dividend charges effected by the new debentures would approximate $350,000 annually. Some $8,108,700 of Loew's Theatre and Realty 6 per cent bonds would not be disturbed at this time.

Loew's present cash holdings of more than $15,000,000 are said to be the largest in the history of the company, as reported in the corporation's financial statement, which for the 28 weeks ended March 14, disclosed net profits of $4,345,337, after all charges and taxes, equivalent, after dividends on $6.50 preferred stock, to $2.64 a share on approximately $1,464,700 average number of no-par shares of common stock outstanding during the period. These earnings compared with $3,973,452 for the same 1933 period.

Universal Loses in Quarter

Universal Pictures Company, Inc., and subsidiaries reported for the quarter ending January 26 a net loss of $272,725 after all charges and taxes, as compared with a net profit of $24,507, equivalent to $1.37 a share on the 17,864 shares of the 8 per cent cumulative first preferred stock, in the quarter ended Jan. 27, 1934.

Pathe Exchange, Inc., operated on a deficit of $78,705 in 1934, a sharp decline from the $380,629 net profit earned in 1933, although Frank F. Kolbe, new president, said that in 1934 there was a gross profit, before interest, taxes and provision for possible losses on loans and advances, of some $262,620. The Pathe board set aside $195,000 as provision for possible losses on loans and advances made last year.

Pathe's gross income of $262,620 in 1934 embraced returns from the Bound Brook laboratory, and also non-operating income, which included DuPont Film stock dividends.

Total assets are listed at $5,576,303. Interest on funded debt and premiums on bonds redeemed reduced gross income from $252,620 to $144,625.

The New York Stock Exchange late last week suspended from trading Pathe Exchange, Inc., 10-year 7 per cent sinking fund gold debentures due May 1, 1937, with non-detachable stock purchase warrants attached.

RCA Profits Increase 31 Per Cent

Consolidated gross income from operations of Radio Corporation of America for the first quarter of 1935 amounted to $21,265,789, compared with $19,133,919 for the same period in 1934, an advance of $2,131,870, or 11 per cent. Subsidiaries of RCA include NBC, RCA Victor and RKO Radio.

Net profit for the quarter, after all deductions, amounted to $1,618,025, compared with $1,235,725 the same quarter last year, or a 31 per cent increase.

For six consecutive quarters RCA has earned a profit.

At the RCA stockholders' meeting, held Tuesday, the following directors were reelected for three-year terms expiring May, 1938: Arthur E. Braun, John Hays Hammond, Jr., Edward W. Harden, David Sarnoff.

The other directors are: James G. Harbord, chairman; Newton D. Baker, Cornelius N. Bliss, Bertram Cutler, De Witt Millhauser, Edward J. Nally, James R. Sheffield, Frederick Strauss.

Fox Film Improves Condition

The financial condition of Fox Film, under Sidney R. Kent's management, was further approved during the 13 weeks ended March 30, on which date, after adding net profit of $616,806, the consolidated earned surplus stood at $3,621,000, all of which has accumulated since the effective date of reorganization on April 1, 1933, under the new regime.

On the basis of the 2,436,409 shares of Class A and Class B stock outstanding, the consolidated net profit for the first three months of 1935, after all charges, amounted to 25 cents a share. This compares with a loss of $233,143 for the 13 weeks ended December 29, 1934, and a profit of $805,376 for the first quarter of 1934.

There were no theatre earnings included in the new report, although Fox Film has a 42 per cent interest in National Theatres Corporation, which had been going through the process of reorganization.

The corporation reported to the Securities and Exchange Commission at Washington that the Chase National Bank was the holder of 1,549,507 shares of Class A common stock as of March 9, amounting to 72.30 per cent of this stock class, while White, Weld and Company held 462,659 shares of record, but disclaimed beneficial ownership.

The company filed registration statements for

72.30 Per Cent of Fox Film Class A Reported Held by Chase Bank; 86.18 Per Cent Class B by General Theatres

listing on the New York Stock Exchange of 2,479,273 shares of no par common Class A stock, 25,000 warrants for Class A common, and 34,514 debenture rights for the same class.

Information also was filed concerning salaries and remuneration of officers and directors, and bonus and profit-sharing arrangements, supervisory contracts, construction and service contracts and contracts with underwriters and otherrs, but these were filed as confidential documents with the stipulation that they not be made public.

The tieup between Fox and Gaumont British, London, was shown by the statements filed to be through Fox ownership of the United American Investment Company which owns 49 per cent of the voting stock and approximately 75 per cent of the outstanding stock of the Metropolis and Bradford Trust Company, Ltd., which, in turn, holds 58 per cent of Gaumont British ordinary stock.

Outstanding indebtedness listed includes $1,696,000 by Fox Film Corporation; $722,500 by Fox Film Realty Corporation; $1,566,000 by Fox Realty Company of California, and $12,500 by Fox Film, Ltd.

Holders of 10% Stock

The company reported, as required by the Securities Commission, all holders of 10 per cent or more of its stock, as follows:

Stockholder and Number and Class of Shares

Chase National Bank—1,149,507 A Common.
White, Weld & Company—462,659-4/6 A Common.
Voting Trustees—14,349 B Common.
Amerex Holding Corporation—Warrants for 15,665-2/3 A Common.
Hayden, Stone and Company—Warrants for 5,167 A Common.
Sidney R. Kent, president—1-1/6 A Common, and Mr. Kent's personal holding company, Berkshire Finance Corporation, 11,369 A Common.
W. C. Michel, vice-president—1,242-1/6 A Common.
Sydney Towell, treasurer—1,234-1/6 A Common and $7,000 in debentures.
Daniel O. Hastings—1,001-1/6 A Common.
Richard F. Hoyt Estate—17,850 A Common.
Seton Porter—1,001 A Common.
Winfield Sheehan—10,244-2/6 A Common and 166-4/6 B B.
General Assets Company (formerly First of Boston Corporation)—19,911 A Common.
First National Bank, Boston—12,688 A Common.
Hallgarten and Company (of record only)—1,800 A Common.
Dillon, Read and Company (of record only)—1,800 A Common.
J. E. McAuley Manufacturing Company (of record only)—8,333 A Common.

General Theatres Equipment, Inc., was listed as owning voting trust certificates representing 86.18 per cent of the Class B stock.

The report showed that Fox has 26 subsidiaries, 25 wholly-owned, and 21 foreign holdings, and that the corporation owns 22 per cent of National Theatre Corporation (formerly Fox West Coast), which operates 338 theatres.

The total bonded indebtedness is $30,000,000; authorized capital stock includes $2,800,000 shares of Class A common, of which 2,419,759

(Continued on following page, column 3)

MAJORS WILL PRESS DOUBLE FEATURE BAN

New Contracts Will Prohibit Duals if Pennsylvania Court Holds Such Action Is Legal

Major distributors this week were training their guns on exhibitors who persist in the double feature practice with the declaration unofficially by several sales executives in New York that, in the event the Philadelphia federal district court's decision holding contractual banning of twin bills illegal is reversed when the pending appeal is heard by the higher court, their contracts for the 1935-36 season will incorporate air-tight anti-double featuring caluses.

On the other hand, it was said, if the lower court's ruling is upheld by the appeals court, double featuring may go unrestricted insofar as new season sales are concerned.

The basis for this most recent move in the dual bill fight is the widely publicized suit in Philadelphia of Harry Perelman, an exhibitor, against major distributors to force them to eliminate from their contracts the clauses prohibiting double featuring of their product. Such restrictions, it was pointed out at the time, had been embodied in sales contracts in the Philadelphia and a few other territories, but were not standardized or nationally in effect.

The Philadelphia district court held that the clauses resulted in collusion and restraint of trade and declared them illegal. An appeal immediately was taken to the higher court by the defendant distributors and is expected to be heard before the new selling season is far advanced.

If the defendants' appeal is successful in all probability it will result in a national prohibition of double featuring through specific clauses in contracts, inasmuch as a reversal of the lower court's ruling would have the effect of legalizing contractual dual bans. The opinion of sales executives in New York this week was that at least six major distributors would make use of the contract bans next season should they become legal. These are United Artists-20th Century; MGM, Paramount, Fox, RKO and Warner. Columbia and Universal, it is believed, would not reverse their position of opposing double feature restrictions, nor would Republic Pictures.

It is reported United Artists and RKO are allowing their product to be double featured in the Philadelphia sector, but the other companies are still insisting that their films shall not be exhibited in this manner.

In Kansas City there will be no general ban on double featuring. This was indicated when the large distributors rejected an exhibitor plan to limit double billing to inferior product, hinting at the possibilities of collusion inherent in such an arrangement.

In Chicago, where there has been a ban on double bills for the past year by mutual agreement of exhibitors in that territory, theatre men and exchanges this week were reported to have come to the conclusion that the practice is inevitable. Several theatres have returned to the twin bill within the past few weeks and last week, for the first time in about two years, a double feature bill was shown in the Loop district at the Balaban & Katz Garrick.

In Milwaukee, on the other hand, double features may be a thing of the past after June 1. At an open meeting there exhibitors resolved to abandon the practice on that date provided 90 per cent of the exhibitors in the city would sign an agreement to that effect.

7 Chicago Houses Begin Bank Night

The bank night situation throughout the country was comparatively quiet this week since the Post Office Department's order of ten days ago that any advertisement of the practice shall henceforth be barred from the mails, because the government has adjudged it a lottery.

In Los Angeles, the local grievance board meeting on the bank night case involving the San Fernando and Ventura was called off last week when J. J. Milstein disqualified himself by saying he refused to sit on bank night hearings until the pending federal court case on the subject is decided. Mr. Milstein retired too late to call an alternate and the board put the hearing over until this week.

Bank nights are reported to have been inaugurated in seven Essaness theatres in Chicago this week, with the Sheridan, Byrd, Embassy and Crawford starting the new policy May 7, the Michigan on May 11, and the Vogue and West End on May 25.

Attack on the motion picture code and the legality of the entire NRA setup, was promised last week by Sam Halpern, attorney for C. L. Hiller, if the Minneapolis grievance board carries out its order to shut off film service to Mr. Hiller of the Grand and Lyric, Crookston, Minn., for non-compliance with a cease and desist order on bank nights. Mr. Halpern said the legal question involved is bigger than that raised by the competitive situation, asserting that there is doubt in his mind whether the Congress or the President has jurisdiction over theatres engaged in intra-state business.

Brady Amusement Company of Brady, Texas, this week obtained a temporary injunction against distributors attempting to stop service on a bank night award. A permanent injunction will be sought at the hearing in Dallas district court May 29.

Universal Returns to "Post" With New Ad Campaign

Universal Pictures this week replaced its institutional single-column advertising in the *Saturday Evening Post*, for "The Bride of Frankenstein," after having abandoned the practice a few weeks ago following continuous use of the medium for two decades.

$15,000,000 Loew Issue Considered

(Continued from preceding page)

outstanding shares represent a liability of $12,098,795, and 16,650 shares of Class B common, all of which, representing a liability of $83,250, are outstanding.

The statement further disclosed that on April 1, 1933, the company wrote down its investment in Film Securities by $46,173,712; in Wesco Corporation by $9,421,642; in Fox Realty of California by $3,761,532, and in Fox Realty Corporation by $582,243, a total of $59,941,130.

A financial statement appended showed that assets of Fox Film total $46,822,390, liabilities total $10,304,362, and that affiliated companies had assets of $7,591,821.

Fox Film's consolidated profit and loss account for the 13 weeks ended March 30, 1935, follows:

Gross income from sales and rentals of film and literature	$10,476,958.10
Other income	263,864.23
	$10,740,822.33
Expenses:	
Operating expenses of exchanges, head office and administration expenses, etc.	$ 2,649,525.47
Amortization of production costs	5,439,556.59
Participation in film rentals	1,774,761.13
	$ 9,863,843.19
Net operating profit before interest and depreciation	$ 876,979.14
Deduct:	
Interest expense	$ 76,062.63
Amortization of discount and expenses on funded debt	14,683.67
Depreciation of fixed assets, not including depreciator of studio buildings and equipment of $132,438.02 absorbed in production costs	69,426.22
	$ 160,172.52
Net operating profit before federal income taxes	$ 716,806.62
Provision for federal income taxes	100,000.00
Net operating profit	$ 616,806.62

B. F. Keith Corporation and subsidiary companies reported for the 13 weeks ended March 30, 1935 (subject to year-end adjustments), a net profit of $35,820, after deducting all charges, including depreciation of $169,103, but before provision for federal income taxes amounting to $6,000. For the corresponding period last year, operations resulted in a net profit of $101,017, after deduction of depreciation charges amounting to $198,978, but before providing for federal income taxes.

An affiliate, Keith-Albee-Orpheum Corporation, and subsidiary companies reported for the same 13 weeks (subject to year-end adjustments), a net profit of $41,789, after deducting all charges, including depreciation of $210,414, but before provision for federal income taxes amounting to $12,835. For the corresponding period last year, operations resulted in a net profit of $167,522, including depreciation charges amounting to $245,963, but before provision for federal income taxes.

Eddie Cline to Produce

Eddie Cline this week joined Paramount as a producer with the Harold Hurley unit. It is understood his first film will be "Timothy's Quest." Mr. Cline will not direct.

COMPOSERS OFFER EXTENSION OF MUSIC TAX CONTRACTS TO 1936

Burkan Announces Plan to End Exhibitors' Quandary Due to Delay of Trial of U. S. Suit Pending Against the Society

The American Society of Composers, Authors and Publishers on Tuesday in New York expressed willingness to extend all contracts with exhibitors currently in force until the end of 1935. Through its attorney, Nathan Burkan, the Society revealed at a hearing before Federal Judge John C. Knox that because exhibitors, radio and hotel men holding licenses have been faced with uncertainty over renewals because of the delay in trial of the Government's suit, this concession would be made.

The Society became further involved in exhibitor conflicts this week when it was charged in Canada, at a hearing in the investigation into the activities of the Canadian Performing Rights Society, that theatres are being assessed three times over by the Canadian society.

The New York hearing before Judge Knox was on a motion brought by the attorney general's office to obtain a preference on the calendar for the Government's suit against ASCAP. Judge Knox reserved decision.

Representatives of the attorney general's office had argued that the licenses existing between the Society and its music licensees contain no provisions for entering negotiations for new contracts and that, as a result, licensees were in a quandary as to what steps to take, as future rates and agreements might be vitally affected by the outcome of the Government suit.

Opposes Early Trial Plea

At this point Mr. Burkan announced the Society's willingness to extend contracts now in force until the end of the current year. Mr. Burkan opposed the Government's motion for an early trial and argued that the case would have to be heard before three judges if the Government insisted upon such haste. Arthur Schwartz, of the Burkan office, and Henry Ward Beer, representing composers and publishers, argued against the Government's petition for leave to take the depositions of the Society's licensees in various sections of the country. Judge Knox reserved decision on this petition also.

Meantime, in Canada, charges that exhibitors are being assessed three times over by the Canadian Performing Rights Society, ASCAP affiliate in the Dominion, were made this week before Judge James Parker at Toronto in the investigation into license fees imposed by the Society. These charges were made by H. A. Thompson, K. C., chief counsel for Famous Players Canadian Corp., Ltd.

Theatres, it was asserted, are required to pay charges for copyrighted music in the film rental, in the score charge for filmed music, and in a straight fee for public performance privileges to the CPRS.

Thomas J. Bragg, comptroller and secretary of Famous Players Canadian, said that "it is very difficult for me to understand why, after we rent a picture for which we pay large rentals, we cannot show it until we have paid the score charges and the performing rights."

Judge Asks Score Charge Data

Judge Parker asked for information on the socalled score charge, but no one in the courtroom was able to offer an explanation beyond that it might be for the recording right of music.

H. T. Jamieson, president of the Canadian Society, interposed the argument that the license fee of 10 cents a seat should be doubled.

Mr. Bragg replied that patrons were attending neighborhood theatres to the disadvantage of large downtown houses, as indicated by the fact that the average price of a theatre ticket had dropped from 36.7 cents in 1930 to 29 cents in 1934. Paid admissions to the Famous Players Canadian theatres to the number of 160 had fallen from 48,400,000 in 1930 to 44,588,000 in 1934, Mr. Bragg testified.

The circuit had reduced its theatre rents by $340,000 since 1932, Mr. Bragg said, while salaries had been lowered more than $150,000 by a 35 per cent reduction in the payroll. Profit of $1,906,000 in 1930, he said, had fallen to $21,984 in 1932, although it rose again in 1934 to $302,625 because of economies. On the other hand, there had been no reduction in taxation, Mr. Bragg pointed out, and out of every dollar taken in, 24 or 25 cents had to be put aside to cover taxes.

Mr. Bragg continued further that the annual per capita expenditure for film shows in the United States during 1934 was $6.50 as against $2.40 in Canada. This he said he believed was due to different habits of people, "Canadians being of the more home-loving type with fewer diversions."

In the United States, he testified, theatres operate seven days weekly, while most Canadian houses are on a six-day basis. Comparing theatres in Toronto and Buffalo, N. Y., Famous Players' large downtown house in Toronto averaged $13,000 a week in gross income, while a Buffalo house having a 10 per cent greater seating capacity averaged $35,000.

R. C. Cassells, counsel for the Society, asked Mr. Bragg if Famous Players was an American corporation. Mr. Bragg replied that the stock is controlled by Paramount Publix Corp., a United States corporation.

$2,253,000 Paid Producers

The Canadian circuit in 1934 paid $2,253,000 to American film producers, the witness continued. Advertising was the fourth largest expenditure for the 160 theatres in the circuit and amounted to $1,250,000 last year, Mr. Bragg said.

He added that the rental of a film program represented about 10 per cent of the gross receipts, although this sometimes ran as high as 35 per cent in the case of special productions. This rental, he pointed out, was exported to producers in other countries. Mr. Bragg said there had been no reduction in film rentals during the depression years.

Judge Parker, who still is to hear other theatre witnesses, announced the trial would move to Montreal May 10.

Exhibitors Are Being Assessed Three Times Over by Canadian Performing Rights Society, Judge Is Told at Toronto

All-Inclusive Rate Suggested

Judge Parker, who was appointed by the Canadian Government as a Royal Commission of one to investigate the activities of the CPRS, said at the beginning of the investigation last week that the Commission had received innumerable letters from owners of small theatres. He suggested that it would be reasonable to give them an all-inclusive rate, relieving them from responsibility on the performance of individual numbers and eliminating the possibility of the Society suddenly coming down on them for illegal performance.

The Society had proposed to double its tariffs on theatres. When Mr. Jamieson was cross-examined on this proposed increase by Arthur G. Slaught, K. C., appearing for the Toronto Musical Protective Association, he was asked whether the present condition of the theatre business or comparative ability to pay had been taken into consideration.

"I don't think conditions had anything to do with the adjustment," he replied. "Our fee is very small, very modest. We don't base our fee on conditions."

"Don't you consider the licensee's ability to pay?"

"The ability to pay determines whether we get paid, not at what rate we set our tariffs," Mr. Jamieson responded.

"Is this a really fair time to double the tariff against the theatres?"

"We are really not concerned with times nor the conditions," replied Mr. Jamieson. "We are concerned only with the tariff. It was decided it was not sufficient."

"You mean that you, Mr. Jamieson, decided it was not sufficient," Mr. Slaught countered.

"A somewhat weak institution whose purpose I have not yet discovered," was Judge Parker's comment at the conclusion of this testimony. "You seem to fix your tariff purely mechanically, based on certain information of conditions in Europe, not here, using not the reasonable measure but the greatest possible measure and making no reduction from that."

The Canadian Society, incorporated in 1925, has had an increase in revenues from $17,000 in 1931 to $113,000 in 1934.

Gassaway Film Club Guest

Congressman Percy L. Gassaway of Oklahoma was guest of honor at the weekly forum of the New York Motion Picture Club on Tuesday, where he delivered an address on "The United States of Today."

New Monopoly Suit To Name Electrics

While the taking of testimony continued this week at Wilmington in General Talking Pictures' anti-trust suit against Electrical Research Products, Inc., Western Electric and American Telephone and Telegraph, S. Theodore Hodgman, assignee of Royal Amplitone Company, filed notice over the week-end of intention to institute in federal court an anti-trust action against these electrics and virtually all of the large producing companies. Damages of $15,000,000 are to be sought under the Clayton Act for allegedly forcing Amplitone out of business by an alleged "unlawful combine."

In addition to naming as defendants the major producing and distributing companies, Mr. Hodgman's suit also names Eugene Howard Buck personally and as president of the American Society of Composers, Authors and Publishers, and Louis Bernstein, individually and as president of the Music Publishers' Protective Association. The Fox-Hearst Corporation also is named as a defendant.

Schlesinger Charges Delay

The complaint, prepared by Ralph Vatner, states that the producing companies "aided and abetted wilfully and knowingly" in the "conspiracy to prevent the sale of Royal Amplitone equipment through the tying-in agreements with Erpi, under which the producers agreed to use only Western Electric equipment for recording and reproduction of talking pictures."

In the General Talking suit, Max A. Schlesinger, president of the company, testified that obstacles were placed in his path in dealing with producers. He related how, in an effort to license Paramount and Universal through meetings with Adolph Zukor and Carl Laemmle, he was held up long enough by John E. Otterson, president of Erpi, with whom he also had conferred, to fail to make the deals.

Mr. Schlesinger said Mr. Zukor and Mr. Laemmle both had told him they had some sort of understanding with Erpi whereby they were to negotiate with Erpi only.

Testimony was presented during the week by Horace Truitt, projectionist at Madison, Ga., and Jacob Levin, General Talking Pictures salesman, to show that exhibitors had been forced to use Erpi and Western Electric equipment in order to secure certain films. In support of this assertion a deposition was read from Abel Cary Thomas, Warner general counsel.

Cite Demand for W.E. Equipment

Mr. Truitt testified that the Madison theatre used DeForest sound equipment and that when he and the owner went to Atlanta to book "Naughty Marietta" they were told by an MGM booker that a print would be supplied if they had RCA or Western Electric sound. Mr. Levin produced a letter from E. M. Fay of Providence which said that when Mr. Fay signed a contract for "Grand Hotel" he noticed that a demand for Western Electric projectors had been made. In his letter Mr. Fay said he had been asked to take non-Erpi machines from his Carleton theatre for the showing of the film and to ship the equipment to some other Fay house.

The deposition of Mr. Thomas included a letter from Erpi to Vitaphone in regard to an agreement between the two companies which was approved by C. E. Quigley, Vitaphone vice-president. The letter said that Vitaphone was to make pictures on Erpi equipment but could not distribute them to exhibitors with other than Erpi machines because "it might impair the prestige and business reputation" of the two companies, unless non-Erpi equipment was equal to that of the defendants. In event the non-Erpi machines did not come up to standard required, Vitaphone was to stop distribution until arbitration decided as to whether the equipment was suitable. Vitaphone was also to notify Erpi of locations of equipment other than Erpi on which Vitaphone proposed to permit reproduction.

General Talking Pictures and Duovac Radio this week recalled David R. Hochreich, vice-president and general manager of Byers Studios and former president of Vocafilm, to the stand before closing its side of the testimony in its anti-trust action against Electrical Research Products, Western Electric, and American Telephone and Telegraph in the United States district court at Wilmington. The plaintiffs finished on the stand Tuesday and adjourned until Wednesday, when the defendant electrics opened their defense.

Mr. Hochreich, who testified for the plaintiffs last week that the unfair practices of the defendants brought about the ruin of his Vocafilm, told of an agreement between Erpi and the Music Publishers Protective Association in which Erpi paid E. C. Mills, trustee for the Music Publishers, $100,000 for recording license rights. He also told of several other agrements between the defendants and producers and exhibitors.

Paramount Not Asking More Time For Fox 'Met' Bid

Paramount Publix Corporation, mentioned last week as a possible bidder for Fox Metropolitan Playhouses to the extent of a $4,000,000 or $4,500,000 cash offer for the circuit, will not make a formal application for an extension of the time during which cash bids or new plans will be received by the court and the Fox Metropolitan bondholders' committee. The deadline for submission of new plans of reorganization or cash offers originally was last Friday, but on Thursday Federal Judge Julian W. Mack granted an extension to May 9.

Paramount interests pointed out that even if the Joseph M. Schenck-Fox Theatres or the Si Fabian reorganization plan is approved by the committee and court at the hearing this Thursday, creditors of Fox Metropolitan still must be given 30 days in which to assent to or reject the plan.

According to spokesmen for Paramount, this 30-day period will be sufficient for the company to make a thorough study of the situation.

Reorganization of Fox West Coast theatre holdings will be completed in Kansas City late this month when Fox Midland and Fox Rocky Mountain units are formally discharged from bankruptcy in U. S. district court.

The two units automatically were dissolved when National Theatres took title to the assets last Saturday. Through the transfer, National Theatres acquired the stock of Fox Midwest Theatres Corp., which supersedes Rocky Mountain, and the purchase of Midland gave National Theatres ownership of stock in Fox Central States Theatres Corp.

The new Fox Midwest corporation will have its headquarters in Denver and Associated Theatres will be one of its subsidiaries.

Dickinson to Atlanta

Arthur Dickinson, of the Motion Picture Producers and Distributors of America home office, left for Atlanta to attend a convention of the National Fire Protection Association.

Allied Alters Its Convention Plans

Allied States Association this week issued details of a revised program for the four-day 1935 convention which starts May 20 at the Piedmont Hotel in Atlanta, Ga. The revision calls for business meetings to be held in the afternoons throughout the convention, with golf in the morning and social activities at night.

The directors' meeting, originally scheduled for Tuesday, will be held at 4 P.M. Monday and the first general business session will be at 2 P.M. Tuesday, with a welcome to the convention by Governor Talmadge.

Aside from these changes the convention will be conducted as originally planned.

No elections of officers will be held at the convention, Sidney E. Samuelson having been reelected president last February. New elections will be held next January. Mr. Samuelson said in New York this week that the organization is giving serious thought to an arrangement with a distributor for product for its 5,000 member theatres. This is expected to be discussed at the convention.

Negotiations are underway to add three states to the 38 already in the organization. Two units are involved and Allied leaders have set terms under which the units may join.

Proposal of the Independent Theatre Owners of New York to boycott distributors owing to differences over percentage demands was discussed at a meeting of the organization last week, but action was deferred pending settlement of the double feature situation in Philadelphia. Complaints have been made that the major distributors are asking the same percentages for all classifications of theatres regardless of run.

John Devlin is acting president of Allied Theatres of Massachusetts, MPTOA affiliate, following the recent death of George Giles. No date for an election has been set.

Roy R. Blair of Indianapolis was elected president of the Associated Theatre Owners of Indiana at the annual meeting Tuesday. Mr. Blair succeeds Earle Cunningham. Other officers are: Morris Rubin, Michigan City, vice-president; Harry Markun, Indianapolis, treasurer; Helen R. Keeler, Indianapolis, secretary; Charles R. Metzger, Indianapolis, counsel and general manager.

Officials of the Motion Picture Theatre Owners of Virginia met in Richmond Wednesday to plan the association convention in Roanoke June 10.

Montgomery Elected

Robert Montgomery was elected president of the Screen Actors' Guild this week, succeeding Eddie Cantor. James Cagney, Ann Harding and Chester Morris were elected first, second and third vice-presidents, respectively.

Griffith to England

D. W. Griffith plans to leave for England this week to remake one of his early successes, "Broken Blossoms," for Julius Hagen at the Twickenham Studio.

HOLLYWOOD FORMS OWN ARMY FOR PROTECTION IN "EMERGENCIES"

Regiment of 740 Troopers Can Be Assembled at Strategic Places Within an Hour to Cope With Any Catastrophe

Hollywood has its own private army in the making—"The Hollywood Hussars," armed to the teeth and ready to gallop on horseback within an hour to cope with any emergency menacing the safety of the community—fights or strikes, floods or earthquakes, wars, Japanese "invasions," Communistic "revolutions," or whatnot. And they swear it is not a publicity stunt, citing the enlistment of a score of United States Army officers in the cause of community protection.

There will be a regiment of 40 officers and 700 men, who, on a call from the constituted authorities for assistance, will be assembled at strategic points to ride to the danger zone, with colors flying and sabres glistening in the sun.

A military-social organization and regiment founded some few weeks ago in Hollywood by Gary Cooper, in association with Hollywood citizens representing various civic, military, industrial and motion picture interests, the Hollywood Hussars have been centralized temporarily in the Hollywood Athletic Club.

Arthur Guy Empey, noted as author of "Over the Top," a patriotic book and film of World War days, is in command as colonel. Second in charge is Harry D. Howell, former president of the Shrine Club and a well known Hollywood civic leader, who will serve as lieutenant-colonel.

Gary Cooper, six-foot Paramount star, in founding the regiment, decreed, as a cornerstone for the constitution, the belief that "Americanism is an unfailing love of country; loyalty to its institutions and ideals; eagerness to defend it against all enemies; undivided allegiance to the flag; and a desire to secure the blessings of liberty to ourselves and posterity." Therefore, "Americanism is the foundation upon which we are building the Hollywood Hussars," and "We are solemnly pledged to uphold and to protect the sacred principles and ideals of our country."

"Strictly non-sectarian and non-political," the Hussars are being organized, drilled and groomed as a smart, well-disciplined group prepared for any civic catastrophe, with medical and first-aid detachments under Dr. Rex Duncan, noted Los Angeles surgeon, as captain; a signal communications troop with broadcasting units prepared to establish communications; an engineers' detachment to do field work, and a military police division—the "strong arm" of the army. There is an intelligence section, too, a motorcycle detachment, motorized transports and, of course, the troops.

It is declared to be the only cavalry unit of its kind in the country, organized to provide the motion picture colony and thereabouts with a mounted regiment as armed



COLONEL ARTHUR GUY EMPEY commandant, inspects the Hollywood Hussars at drill.

protection, to render first aid, and to act officially at public functions and for parades and fiestas.

The publicity and photographic sections, both important adjuncts, under Jack Smalley, western manager for Fawcett Publications, and Edward Laemmle, Universal director, comprise detachments of newspaper men, writers, press agents, and newsreel and still cameramen.

The sponsors are working to establish branch divisions of the Hussars in other cities. This could mean a second national army.

A clubhouse and regimental headquarters are being erected near Hollywood. Drill grounds, already secured, are lighted for weekly evening drills and maneuvers, mounted. Drills are based on United States Cavalry regulations, and are under direction of Major M. Kiefer, old cavalryman. The military board consists of a group of high-ranking officers from the regular United States Army.

The Hollywood Hussars are armed with sabre and lance for the time being, and are colorfully uniformed in blue breeches with yellow stripes, yellow shirts, blue tunics and Anzac style hats, sharply tilted.

The regiment is self-supporting. Many already have their own horses. "Hollywood's Own" is the official trademark.

"We, the Hollywood Hussars, by loyalty, efficiency and service, have determined to make our regiment the model which will inspire other communities to organize similar bodies of trained Americans throughout the country," declares the regimental notice of formation in explaining the national aim.

Explaining the local objective, the founders said: "The regiment is at the service of Los Angeles County to serve with efficiency and dispatch in catastrophes such as earthquakes, uncontrollable conflagrations, or any other emergencies menacing the safety of our community."

Gary Cooper, Founder, and the Regimental Staff Will Work to Encourage Establishment of Similar Units Elsewhere

If the danger zone should be too distant for mounted men to reach with dispatch, the Service Troop, by means of its motorized transport, will be capable of rapidly transporting men, field equipment and horses to the point, or points, threatened.

The personnel, with the exception of ten per cent of the maximum strength, will consist of men who have served in the United States Army, Navy, National Guard, Officers Reserve Corps, Reserve Officers Training Corps, or who are graduates of accredited military academies and schools.

There are to be no honorary ranks or offices in the Hussars.

The regiment is chartered under the laws of California and is not connected with the federal or state military forces. "Only the highest type of American manhood can gain admittance to our ranks," it was explained.

Men between the ages of 20 and 45 years with previous military training "who sincerely believe in upholding our American institutions" may apply for active membership.

Applicants must be American citizens, physically fit and not under five feet and seven inches in height.

The regiment is designed to create a picturesque and colorful troop, such as the famous Black Horse Troop of Chicago, and the equally famous Squadron A of New York. Of more importance, however, from a military standpoint, is the ambition of the regimental sponsors to "serve as a bulwark against the subversive influences to which young men are subjected in these troubled times."

Adjoining the outdoor arena now being used for night drills will be a field of 25 acres for field maneuvers and military sports activities. Adequate stables for regimental and privately owned horses will be built. Horses are available at a rental of $1.00 per nightly drill for those not owning their mounts. The regiment will eventually purchase a full complement of horses without cost to members.

The squadron commanders, troop commanders, training and discipline officers are being selected from applicants with previous commissioned service in the United States Army. All must be honorably discharged or retired from active service.

Hussars will be instructed in equitation as it is taught at the Cavalry School at Fort

(Continued on following page, column 3)

SENATE GROUP TO PUSH COPYRIGHT LEGISLATION

Patents Committee Responds to State Department Plea; Begin Hearings on Dickstein Bill

Members of the Senate patents committee met in Washington last week to consider the course to be followed with respect to copyright legislation and agreed to push the bill in response to pressure from the state department.

Public hearings on the bill now appear unlikely, although complaints and requests for a hearing, which may be taken up in informal conferences, have been received from the American Society of Composers, Authors and Publishers, the Authors' League and the Music Publishers' Protective Association. Representative of the Motion Picture Producers and Distributors of America, the Society and others protested this week against the bill, hitting the provision to drop the minimum penalty for infringement and the rigidity of protection for an author against charges in his work.

Hearings on the Dickstein bill, which applies the contract labor provisions of the immigration laws to actors, were scheduled to begin this week before the House immigration committee, of which Representative Dickstein is chairman.

Among the activities of various state legislatures still in session was the defeat of anti-designated playdate measures in the North Carolina and Minnesota legislatures. A similar bill, passed by the Ohio legislature, recently was declared unconstitutional by the state attorney general. A measure drawn along almost identical lines still is pending in Michigan.

Revenue Bill in Alabama

In Alabama, a general revenue bill for the next four years containing a 10 per cent tax on all theatre tickets with the provision that it must be passed along to the public was sent to the printer by the recess committee on finance and taxation of the legislature. Under the proposed law every ticket would be taxed.

The full force of the Illinois administration has been swung behind the 3 per cent state sales tax bill that is now before the House. It passed the Senate by a vote of 39 to 14. Another bill to impose a 10 per cent tax on theatre admissions also made its appearance this week, the proposal taxing theatres on a graduated scale according to seating capacity.

The Florida legislature, completing its fifth week of a scheduled eight-week session, has before it no bills inimical to the film industry, the only proposal affecting motion pictures being the proposed 10 per cent admission tax, which was dropped. A billboard tax is pending and another bill has been introduced to impose heavy fees on bank nights, the latter being reported unfavorably. A resolution, inviting the motion picture industry to move from California to Florida, was introduced last week, passed by both the House and the Senate and signed by the governor. The resolution stresses the fact that the state has no income tax.

Governor Herring of Iowa this week signed the chain store tax bill providing for a double levy on chain stores. One impost is based on the number of stores, the other on gross receipts.

The Massachusetts legislature last week passed a bill legalizing use of 4,000-foot reels in projection machines, thus removing an old regulation limiting reels to 2,000 feet. Operators' Local 182 immediately passed a resolution forbidding its members to operate with reels longer than 1,000 feet.

The Missouri Senate broke the sales tax deadlock when it voted to reconsider its amendment for one-half of one per cent as against the House proposal for two per cent.

Fall Session in Ohio

Ohio's tax program this week appeared destined for a special session of the legislature to be called by Governor Davey next autumn. The present session has established a record for the number of bills introduced affecting the film industry, but Senate recesses have prevented action. The session will recess May 16 and adjourn May 23 sine die, according to the present plan.

A measure seeking to license circuit theatre operators was introduced in the Pennsylvania legislature last week. Applying to exhibition, the bill imposes a fee of $50 each for groups of two theatres and establishes assessments as high as $1,000 per house for larger circuits.

Fox Begins New Method Of Contracting Talent

Fox this week inaugurated a new plan to insure more harmonious working relations with agents. In the future, agents will contact Jack Gain for long term contracts for actors, writers and one-picture directors. John Zinn will handle long term contracts for directors, and Colonel Jason S. Joy will engage writers.

James O'Keefe will be the contact for music and composers, while Julian Johnson will buy stories and plays. Phil Friedman and James Ryan will look after one-picture deals for players and Winfield Sheehan and Sol Wurtzel will handle stars, directors, writers and others in which negotiations are more complicated.

Yale Professors Form New Haven Cinema Guild

A New Haven Cinema Guild has been organized in that city, sponsored by a group of Yale professors and others, to bring "artistic pictures" to New Haven. Among the sponsors are Professors Allardyce Nicoll, School of Drama; Jerome Davis, Jack R. Crawford, Ellsworth Huntington.

Hollywood Hussars Getting into Form

(Continued from preceding page)

Riley, Kansas, said to be one of the three finest military training schools of the world for mounted troops.

The initiation fee is $20.00. Dues are $5.00 monthly, payable in advance. After his acceptance a member, when ordered, must purchase his field service uniform and minor equipment at a cost of $45.00. The Hussar full dress uniform will cost $65.00. If, and when a Hussar is commissioned an officer up to and including the rank of captain, he is required to pay an additional fee of $25.00, with monthly dues raised to $10.00. Above the rank of captain the fee is $50.00 with dues of $10.00 per month.

A donation of $250.00 will entitle any person to be a contributing sponsor.

Men interested in the advancement of military-social organizations may be enrolled as regimental organizers by contributing $100.00.

Women prominent and active in the social life of the community and who desire to assist the regiment in its social affairs and functions may, upon payment into the regimental fund of not less than $100.00, be enrolled as members of the social governing board.

Schools of the Regiment Are:

School of the Hussar: Department of Horsemanship (equitation and horse training, hippology and grooming, fundamentals of horseshoeing); Department of Tactics (minor tactics, liaison, cavalry drill, marching and camping); Department of Cavalry Weapons (musketry, lance, sabre, pistol); Department of General Instruction (map reading, riot duty, lectures on cavalry, history of cavalry, military courtesy).

Non-Commissioned Officers School: Department of Horsemanship (equitation and horse training, hippology and stable management, horseshoeing, transportation); Department of Tactics (minor tactics, cavalry drill, field fortifications, marching and camping); Department of Cavalry Weapons (musketry, lance, sabre, pistol); Department of General Instruction (troop administration, mess management, interior guard duty, military law, riot duty, hygiene and first aid, military courtesy, customs of the service, leadership and discipline, training methods, rules of land warfare, map reading and sketching, pioneer duties).

Troop Officers' School: Advanced instruction and continuation of subjects taught in the Non-Commissioned Officers' Schools will be given only to first and second lieutenants desirous of fitting themselves for commissions as troop commanders.

Field Officers' School: Instruction to be given only to captains.

Troop B will be a special exhibition and rough-riding troop for show purposes, composed of about 30 Hussars.

Besides Founder Cooper and Colonel Arthur Guy Empey, it was learned that Major Julius Klein, who resigned last week as studio assistant to Carl Laemmle; Captain Jack Smalley, of Fawcett fan magazines; and First Lieutenant Edward Laemmle, a director of Universal, are on the officers' staff.

ALL'S WELL IN SHOW BUSINESS



an *event* for showmen

Enjoy THE MONTHS OF



SHIRLEY TEMPLE in **"OUR LITTLE GIRL"** with Rosemary Ames, Joel McCrea, Lyle Talbot, Erin O'Brien-Moore, J. Farrell MacDonald. Produced by Edward Butcher, directed by John Robertson.



WARNER BAXTER and KETTI GALLIAN in **"UNDER THE PAMPAS MOON"** a B. G. DeSylva Production with Tito Guizar, Veloz & Yolanda. Directed by James Tinling.



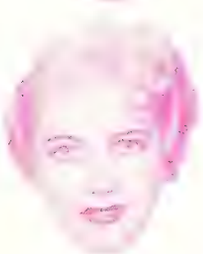
"THE DARING YOUNG MAN" with James Dunn, Mae Clarke, Neil Hamilton. Produced by Robert T. Kane, directed by William A. Seiter.



GEORGE O'BRIEN in **"THE COWBOY MILLIONAIRE"** with Evalyn Bostock, Edgar Kennedy and Alden Chase. Presented by Sol Lesser and John Zanft. Directed by Edward F. Cline.



WILL ROGERS in **"DOUBTING THOMAS"** a B. G. DeSylva Production with Billie Burke, Alison Skipworth, Sterling Holloway, Gail Patrick, Frances Grant. Directed by David Butler.



"LADIES LOVE DANGER" with Mona Barrie, Gilbert Roland, Donald Cook, Adrienne Ames, Herbert Mundin, Hardie Albright, John Wray. Produced by Edward T. Lowe. Directed by H. Bruce Humberstone.

FOX SPRING FESTIVAL

MAY · JUNE · JULY! *here's how:*

"CHARLIE CHAN IN EGYPT" starring WARNER OLAND, with "Pat" Paterson, Rita Cansino and Stepin Fetchit. Produced by Edward T. Lowe. Directed by Louis King.

"BLACK SHEEP" with Edmund Lowe, Claire Trevor, Tom Brown, Eugene Pallette, Adrienne Ames, Herbert Mundin, Ford Sterling. Produced by Sol M. Wurtzel. Directed by Allan Dwan.

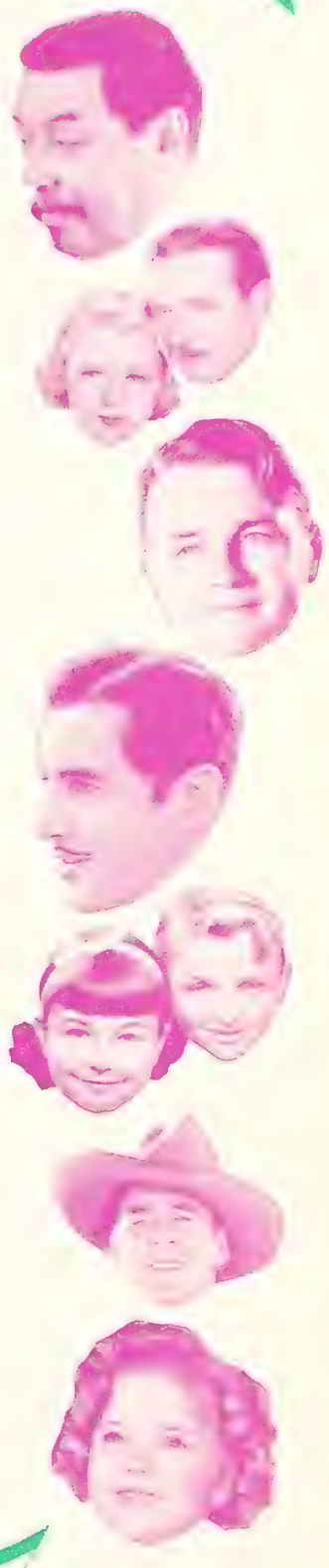
"THE LORD'S REFEREE" (tentative title) with Lew Ayres, Paul Kelly and all-star cast. Produced by Joseph Engel. Directed by H. Bruce Humberstone.

"ORCHIDS TO YOU" with John Boles, Jean Muir, Charles Butterworth, Harvey Stephens. Produced by Robert T. Kane. Directed by William A. Seiter.

"GINGER" with Jane Withers, Jackie Searl, O. P. Heggie, Walter King, Katherine Alexander. Produced by Sol M. Wurtzel. Directed by Lewis Seiler.

GEORGE O'BRIEN in **"HARD ROCK HARRIGAN."** Presented by Sol Lesser and John Zanft.

SHIRLEY TEMPLE in **"CURLY TOP"** a Winfield Sheehan production with John Boles, Rochelle Hudson, Slim Summerville, Jane Darwell, El Brendel. Directed by Irving Cummings.



AN *event* FOR SHOWMEN

So-SET YOUR DATES NOW
TO CELEBRATE



AND END THE
SEASON *right*

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

Grim humor continues to surround the recent theatre bombings and fires in Boston. In the first place, Herbert E. Logan, now serving a jail sentence, arrived in the town to burn a theatre, it was alleged, for which he was reputed to have been promised $250. Logan is said to have had five sticks of phosphorus and other necessities, but had forgotten to find out which theatre he was to burn. He inquired at various theatres throughout the city for a "George Anderson," who, he alleged, he had been told would inform him which theatre to fire.

George Baker, of Somerville, Mass., to whom Logan is said to have told his story in a barroom, went to Manager Russell Burke, of the Frederick E. Liebman Tremont theatre in Boston and allegedly attempted to sell his information. Baker's story not only resulted in Logan's arrest and conviction, but the publicity Baker received brought him to the attention of the Somerville police who had been looking for him on a non-support charge.

▽

Stage and Screen Actor Frank Morgan's real name is Frank Wuppermann. His mother, Mrs. J. W. Wuppermann, is the president of the Angostura-Wuppermann Corporation. Fifty-seven years ago the Wuppermanns took over the Angostura Bitters agency in the United States. For a further period of 55 years they will exercise exclusive manufacturing and sales rights in this country, thus making a total span of 102 years during which the Angostura and Wuppermann interests will have been linked in a common enterprise. Mrs. Wuppermann, now 83, is already making plans for a renewal of the contract before it expires in 1990. "To be sure, I shall be much older than I am now," she observed, "but I do not consider that a serious obstacle."

▽

To the city and state legislators who insist upon continuing daylight saving, A-Mike Vogel, genial chairman of our Managers' Round Table, dedicates, on behalf of exhibitors of the country, a little song entitled: "Our Nights Belong to Our Wives, But Our Daylight Belongs to You."

▽

Al Jolson refers to the boy baby which his wife adopted this week as a "little punk," which the Kansas City *Star* understands to be the Jolson way of hoping, in a fatherly way, that the little chap may, after all, be a chip off the old block.

▽

Universal's "The Bride of Frankenstein" is a reality in San Francisco. She is the bride of Alfred Frankenstein, music editor of the *Chronicle* in that Golden Gate city. "Bride of Frankenstein" opened at the Orpheum on the day she became Frankenstein's bride.

The *Chronicle* did *not* print a notice of the wedding.

▽

The pride of the Californian is tremendous, as witness the experience of United States Secretary of Commerce Daniel Roper, who while traveling last summer to the Pribilof Islands in the Behring Sea, where Alaska puckers its lips to kiss Asia and where the fur seals come home to roost, walked out from the very scraggly village one morning ostensibly to cut his initials on the north pole, and encountered a sign which read, "City Limits of Los Angeles."

▽

Sam Kimball's billing at The Yarn House in the small town of Limerick in Maine reads:

DIONNE QUINTUPLETS
WHEN A MAN SEES RED

The Mae West-Frank Wallace marriage situation at a glance, as reported by the New York Evening Post:

NEW YORK—Frank Wallace, song-and-dance man, admitted today that he married Mae West in Milwaukee in 1911 and was divorced by her in 1916 or 1917. He still loves her.

HORSECOLLAR, IOWA—Frank Wallace, sempi-pro hog caller and whittling champion of Gooch County, admitted today that he married Mae West in Milwaukee in 1911. "I wish she'd c-mup and see me some time," he said wistfully.

SEPTICEMIA, CAL.—A junior in Snap College today asserted that he is the original Frank Wallace who married Mae West in Milwaukee in 1911.

FLUFFING MANOR, LESSER TWICKLESFORD HANTS, ENGLAND—The Hon. Francis Wallace, F.R.G.S., said today, "I married Mae West in Milwaukee in 1911 while traveling incognito in the States as Frank Wallace. I can still recall how we took the ferry to Milwaukee from New York across the Harlem River.

"The cowboys and Indians had quite a celebration for us afterward."

ALSO RUN, VT.—Private Frank Wallace (retired), dean of the G.A.R. Veterans' Home here, admitted today that while touring with Mae West in a "Little Women" company in 1911, he married her.

"We were too young to know our minds," he said, "and we drifted apart. I hear she's made quite a name for herself in the movin' pitchers since then."

As proof of his claim, Mr. Wallace exhibited a photograph of Miss West, signed, "Sincerely, Mae West."

BILGEWATER, TEX.—"I am the Frank Wallace who did *NOT* marry Mae West," Frank Wallace, tumbleweed grower of near here, said today.

"I was never in Milwaukee, I don't like women, and who is this Mae West, anyway?"

YUHU, CHINA—Liang Ch'ien, birds' nest hunter, announced today that he is starting by ox cart, rail and boat for California to claim Mae West as his wife.

Mr. Liang, through an interpreter, said that he married Miss West in Milwaukee in 1911.

"But the records say she married Frank Wallace," the reporter protested.

"Liang Ch'ien in English means Frank Wallace," Mr. Liang explained, imperturbably.

MILWAUKEE, WIS.—Municipal authorities are reported to be investigating the presence here last week of a visitor from Hollywood.

This person, rumored to be a press agent, was seen fooling around the marriage license bureau, according to several reliable witnesses, just before Mae West's 1911 marriage license was discovered.

ADDENDUM—Mae West's new picture opens here next week.

▽

Evidently Charlie Einfeld, Warner home office advertising director, has given permission to his staff member, Sidney Rechetnik, to take time off from the daily routine to devise a paragraph regularly for this department. Sage Rechetnik's latest contribution—his second in a week—is the observation that, "It's the girl with the least principle who usually draws the most interest!"

William P. (Bernie) Bernfield, United Artists' publicity man in the Kansas City area, relates that he was standing in the auditorium of a theatre in the Nebraska farming country conversing with the manager when the picture had just ended and the curtain was rising on the stage show.

A farmer coming downstairs from the balcony caught sight of the beginning of the vaudeville and approached the manager and said: "Say, I've been in that theatre upstairs lookin' at them pitchers. I want to see the vodeville shown down here. How much does that cost?"

▽

Aspiring assassins shot at and missed Clyde Osterberg, scarred sponsor of the defunct Independent Union of Motion Picture Operators in Chicago, as he walked last weekend with his wife near their home.

Our colleague, Motion Picture Daily, *rugged realists to the end, in reporting the incident, said: "Foozling his shots, the trigger man clipped his victim on the conk with his cannon and ran."*

▽

Mr. Hearst's chief photoplay editor, Louella Parsons, is 25 years ahead of her time in reporting the news from Hollywood that Grace Moore has been commanded to sing for King George and Queen Mary at their GOLDEN Jubilee in London. It will be celebrated, she added, this summer.

The celebration, of course, started last Monday, and marks the SILVER Jubilee of England's George and Mary.

And from Richard Willis, in London, we hear that the prices of seats to view the royal procession soared to unprecedented heights, $125 to $250 having been asked freely for the best positions.

In the time of King Edward II it cost a farthing to see the Coronation procession, and Queen Elizabeth could be viewed for sixpence. Charles II brought two shillings and sixpence, George II commanded a pound, and George III brought a pound to five guineas, "and he wasn't worth it," added Willis.

▽

Add Ho Hum Department:

Marlene Dietrich, sensuous Paramount blonde star, departed from New York a couple of weeks ago after seeing all the Broadway shows, night clubs and other such places of interest. "I was shocked," Marlene said when, upon her arrival at Hollywood, she was asked for an opinion about the "moral tone" of the Broadway theatre. Fraulein Dietrich had, it seems, been covered with "embarrassment and confusion" while witnessing a performance of "The Children's Hour," a play about Lesbianism, and was generally disgusted with exhibitions of nudity and salacious humor in other stage productions.

It is, however, reported by an intimate of Miss Dietrich that the German lady's favorite amusement in Hollywood when time permits, is to attend—disguised in smoked glasses and male attire—a small burlesque house on Los Angeles' Main Street.

▽

The manager of a Milwaukee neighborhood house had all he could do to keep from issuing refunds on a recent Sunday afternoon. Circulars sent out by the theatre advertised:

HOME ON THE RANGE
IMITATION OF LIFE
WIDE RANGE

And the kids kicked like blazes because they saw only two features.

TIME—FIRST DIVISION CONTRACT CANCELLED

Magazine Newsreel To Be Marketed Temporarily Through State Rights Exchanges

First Division Exchanges, Inc., ceases from this date to be the national medium for distributing and selling the "March of Time."

Henry R. Luce's *Time* publishing interests have negotiated a release from the contract whereby First Division was to handle the two-reel magazine newsreel nationally for a minimum of ten months, effective with the third subject, now being shown in theatres.

March of Time, Inc., will market its product for the time being through independent exchanges in the socalled "state rights" field, and in this connection will make use of the 13 exchanges operated in as many territories by First Division as owner or in association with others.

All Arrangements Temporary

Similar arrangements with independent exchanges already have been made in another dozen territories. All, however, including First Division's modified territorial handling, are temporary, on an issue-to-issue basis, and the arrangement may be canceled at any time.

At this moment March of Time is undecided whether it will continue distributing through individual deals made with independent exchanges or make a national distribution arrangement with some other company. In any event a decision will be made as to future distribution channels in time for the 1935-36 season.

Some of the exchanges participating with March of Time in the new temporary arrangement include: Midwest Film Distributors, handling Kansas City, Des Moines and Omaha; Farwest Film Exchanges of Sam Berkowitz, in Los Angeles and San Francisco; Distinctive Screen Attractions, Denver and Salt Lake City; Monogram Independent Film Distributors, Claude Ezell, Dallas; Henri Ellman's Capital Film Corporation, Chicago and Milwaukee; Lee Goldberg, Indianapolis; Gilbert Nathanson's Monogram Pictures Exchange, Minneapolis; Principal Exchange, Seattle.

The 13 territories in which First Division will sell and distribute, temporarily, are Albany, Atlanta, Buffalo, Charlotte, Cincinnati, Cleveland, Detroit, New Orleans, New York, Philadelphia, Pittsburgh and Washington, and through association with others in Louisville. First Division's plan, announced months ago, to establish its own exchanges everywhere, did not materialize further than the aforementioned 13 territories.

Percentage Sales Basis

These exchanges, following custom, will receive a percentage on sales, whether these are consummated by the exchanges or by March of Time's own sales executives. The percentage differs according to the territory.

The exchanges will be protected, however, on unplayed business under contract, if and when March of Time withdraws from the temporary arrangement and effects a permanent tieup elsewhere. For example, if an exchange has sold a contract for six issues and only three have been delivered, played and paid for under that contract, and March of Time withdraws from the arrangement, then the exchange will receive a percentage agreed upon for the remaining three releases. That exchange, however, will not service the account for the three unplayed issues, but these will be distributed by the new distribution medium.

There are to date 1,163 theatres in this country playing "March of Time," the reel that dramatizes the news.

The sponsors originally set out to distribute to only 3,000 "key" accounts, "and no more." This policy was quickly abandoned, in March, and the sales crew was instructed to obtain as wide a distribution as could be obtained. At the same time there was instituted a reasonable adjustment of rental prices when they felt the subject had been oversold. The adjustment included refunds on all contracts taken at prices higher than the new scale. Where an exhibitor pays less than $50 a release on a six-release basis and where his experience with four subjects tells him the price is too high, he may cancel and March of Time promises to return 50 per cent of his rental price. Any account signing for six releases automatically gets an option on the following group of 12. If, however, March of Time desires to cancel for a competitive sale elsewhere, the producer agrees to pay the exhibitor half of the rental on the initial six. There will also be a credit of 10 per cent of the total contract for accessories, this applying to new contracts on the new selling basis.

That Huey Long Episode

March of Time's first important publicity recognition in the news press of the country came a few days ago as the result of the deletion from the third release of a sequence which "puts Huey Long in his place." This part was taken out in the Kingfish's native Louisiana because the publishers feared "that New Orleans audiences 'might riot.'". Considerable comment followed in newspapers throughout the country.

—

First Division's management and the various interests which have participated financially in the contemplated expansion—including Pathe Exchange, Inc., March of Time, Inc., the Fiske-Ludington group, et al—are still trying to arrive at a plan for future operations in distribution and production. The management and various factors involved were all silent as to the widely divergent speculations. Broadway heard reports that: (1) William M. L. Fiske, III, was in England to try to arrange for financing; (2) Pathe is and is not going to continue financing First Division production and/or expansion; (3) Joe Brandt, former president of Columbia Pictures, may participate in the company, etc.

Reserves Decision in RKO Case

The United States circuit court of appeals in New York Wednesday reserved decision on the action brought by Edward L. Garvin, attorney for RKO creditors, contesting the validity of the appointment of the Irving Trust Company as trustee of RKO under Section 77-B of the bankruptcy law.

Named Walker's Assistant

E. B. Tishman, associated with Root, Clark, Buckner and Ballantine, counsel for the Paramount Publix trustees, has been loaned to Frank C. Walker for an indefinite period to assist Mr. Walker in his work as director of the National Emergency Council.

Warner, Universal Register Securities

Applications for registration of securities were filed Wednesday in Washington with the Securities and Exchange Commission by Warner Brothers Pictures Corp., and Universal Pictures.

Warner seeks listing on the New York Stock Exchange of $32,581,000 of optional 6 per cent convertible debentures, 103,107 shares of no par $3.85 cumulative preferred and 4,398,122 shares of $5 common, all of which, except 596,787 shares of common, have been issued. Universal seeks to list 18,000 shares of $100 par 8 per cent cumulative first preferred on the New York Board, 250,000 shares of common on curb.

141 Warner Subsidiaries

The Warner statement showed 126 wholly-owned and 15 partly owned subsidiaries and ownership of 50 per cent more of the stock of 43 affiliates. Outstanding funded indebtedness included $32,600,500 in debentures, $219,000 by First National properties, $589,700 of Warner Bros. Hollywood Corp., $562,400 by Warner Bros. properties, and $1,141,300 by Alexander Pantages.

Holders of 10 per cent or more of any class of securities included Renraw, Inc., 14,358 shares of preferred; Albert Warner, 21,035 shares; H. M. Warner, 10,618 shares; Sigler & Co., New York, 20,700 shares.

Stock holdings of officers and directors included H. M. Warner, president, 102,908 shares of common, 15,403 2/3 shares of preferred, and $1,602,333 of debentures; Albert Warner, vice-president, 102,581 shares of common, 20,603 2/3 of preferred, and $2,008,133 of debentures; Jack L. Warner, vice-president, 120,393 shares of common, 19,970 2/3 shares of preferred, and $2,450,333 of debentures; Sam E. Morris, vice-president, 3,000 shares of common and $40,000 of debentures; Herman Starr, vice-president, 500 shares of common; Abel Cary Thomas, secretary, 232 shares of common; S. Carlisle, comptroller, 1,200 shares of common; S. P. Friedman, director, 600 shares of common and $46,000 in debentures, and Morris Wolf, director, 166 2/3 shares of common stock.

47 Universal Subsidiaries

Universal's report showed 41 wholly-owned and six partly-owned subsidiaries. The company has no funded indebtedness, and holders of 10 per cent or more of any class of securities included only Carl Laemmle, Sr., with 15,708 shares of second preferred and 186,085 shares of common, or 74 and 75 per cent.

Holdings of officers and directors included Carl Laemmle, Sr., president, 1,135 shares of first preferred, 15,702 second preferred, 186,084 shares of common; Carl Laemmle, Jr., vice-president, 350 shares of common; Samuel Sedran, vice-president, 50 shares of common and four shares of first preferred; Helen E. Hughes, assistant secretary, 20 shares of first preferred; Willard S. McKay, secretary, 279 shares of first preferred, 46 shares of second preferred and 700 shares of common; P. D. Cochrane, director, 184 shares of second preferred and 2,096 shares of common; R. H. Cochrane, vice-president, 2,862 shares of common stock.

The company reported that it had outstanding contracts with McKay to serve as general counsel at a retainer of $700 weekly and with James R. Grainger as general sales manager for United States and Canada for the year ending July 16, 1935, at $1,000 weekly and 2½ per cent of any increase in business over the preceding year.

Stockholders, at Wilmington Wednesday, re-elected all directors.

AUSTRALIAN DISTRIBUTOR QUOTA IN JULY; EXHIBITOR, JANUARY, '36

Bill Passes Through All Stages of New South Wales Assembly; Approval by Upper House Called Certain

by CLIFF HOLT
Sydney Correspondent

At long last it is certain that Australia is to have its first experience of a film quota law. With but three amendments of any importance, the Quota Bill has passed all stages of the New South Wales Assembly, and practically through the Upper House, where its passage is a foregone conclusion. Unless the unexpected happens, the Quota will be enforceable on distributors as from July this year, and on exhibitors from January, 1936.

British films receive preferential treatment under the provisions of the bill, as do the distributors of British films. British distributors in Australia are not obliged to release Australian-produced quota films, and exhibitors are not allowed to reject British pictures to make room for their Australian quota films, British product being exempted from the rejection clause.

Three on Advisory Committee

Elaborating on the amendment which reduces the number on the advisory committee from eleven members to three, the Premier, Mr. Stevens, declared that eleven not only would be unwieldy but would also express to a large extent a trade opinion, as the trade would have six representatives as against five Government appointees. Two likely members of the committee are the chief censor, Cresswell O'Reilly, and F. W. Marks, chairman of the film enquiry. Principal points in the amended bill are:

1. Exhibitors' quota is 4 per cent in the first year, 5 per cent in the second, 7½ per cent in the third, 10 per cent in the fourth, 12½ per cent in the fifth.
2. Distributors' quota is 5 per cent in the first year, 7½ per cent second year, 10 per cent third year, 12½ per cent fourth year and 15 per cent fifth year.
3. Distributors of British pictures do not come within the scope of the Act.
4. Distributors' quota starts three months after the Act is passed—which will mean approximately July, 1935.
5. Exhibitors' quota starts nine months after the Act is passed—about January, 1936.
6. To make room for quota films, an exhibitor may reject the necessary number of foreign films he has under contract, but he cannot reject British pictures under this clause.
7. Distributors cannot force exhibitors to buy British, American or any film in order to secure Australian films to fulfil the quota.
8. If the number of Australian pictures is insufficient, or their cost is excessive, an exemption may be obtained reducing the number of pictures an exhibitor must show, or a distributor must release, to the quantity obtainable.
9. All pictures submitted by producers for inclusion under the quota must attain the standard of quality established by the advisory committee, the members of which must have no financial interest in the film industry.
10. A picture failing to pass the merit test is refused quota benefits. Distributors are not obliged to release it, nor exhibitors to show it, but the producer may strive for whatever bookings he can obtain without the assistance of the law.
11. If an exhibitor intends to reject a foreign picture to make room for a quota picture, he is required to give notice in writing to the distributor 28 days in advance of the date on which he will play the quota film.
12. An Australian film is defined as one which has been wholly or mainly produced in Australia, or in which all studio scenes have been photographed in Australia; and (where the film is produced by a company) the production company must be incorporated in Australia.
13. The quota applies to Australian feature productions of a minimum of 5000 feet in length, which have begun production since January 1, 1934.
14. The quota excludes newsreels, scenics, topicals, educationals, etc.; but for some specific point of merit, the Advisory Committee can recommend that the Minister extend quota privileges to a picture that otherwise would not be advisable.
15. Penalties for non-compliance with the Act range up to £100.

In the debate on the Bill, the Opposition attempted to include a general rejection right of 25 per cent on all contracts, but the attempt was defeated on the score that the proposal was outside the scope of the bill before the House. On this point the Premier said:

"It would give exhibitors the right to reject Australian pictures—the very pictures we are compelling them to show. I am quite prepared to discuss the principle of general rejection, and the chief secretary has assured the House that the Government would consider that as a separate problem, and arrange separate legislation."

Theatres to Pay Tenth of Ontario Relief Tax

Of the $15,000,000 which Ontario needs for relief, theatres and amusements will be expected to contribute $1,500,000 more, and exhibitors are considerably troubled.

The new tax schedule is effective June 1 and the exemption on low-priced tickets is abolished.

The new tax schedule follows:

Admission Price	*Tax*
9-18 cents	1 cent
19-45 cents	5 cents
46-85 cents	10 cents
86-$1.50	15 cents
$1.51-$2.00	25 cents
$2.01-$2.50	30 cents
$2.51-$3.00	40 cents
Over $3.00	50 cents

The money is specifically earmarked to be used only for relief purposes and each tax ticket will be so marked. The Ontario Government has decided to pay relief costs out of current revenues, a practice not general among Canadian municipalities and governments. A provincial income tax is also proposed.

Premier Hepburn said the Government did not propose to interfere with chinaware nights and other giveaway policies.

Code Body to Fix New Zoning Plans

The Code Authority having approved the clearance and zoning schedule for Los Angeles, territorial zoning plans for Kansas City, Milwaukee and New Haven will come up for consideration within the next few weeks. The Philadelphia sector also is expected to receive consideration. The Independent Exhibitors' Protective Association this week petitioned the Code Authority to take immediate action in a clearance schedule for that territory.

The Los Angeles plan will go into effect on May 15, following which Warner is expected to file protests with the local board on the Forum-Uptown reversal by the Code Authority, which, at a rehearing of the schedule, had placed the two houses in one zone after the Los Angeles board had declared them non-competitive.

Moves to peg first runs in the Balboa, Florence avenue, Inglewood and Huntington Park zones at 40 cents and at the same time have theatres in Florence zoned off as Los Angeles instead of Huntington Park were discussed at a special Code Authority meeting last week.

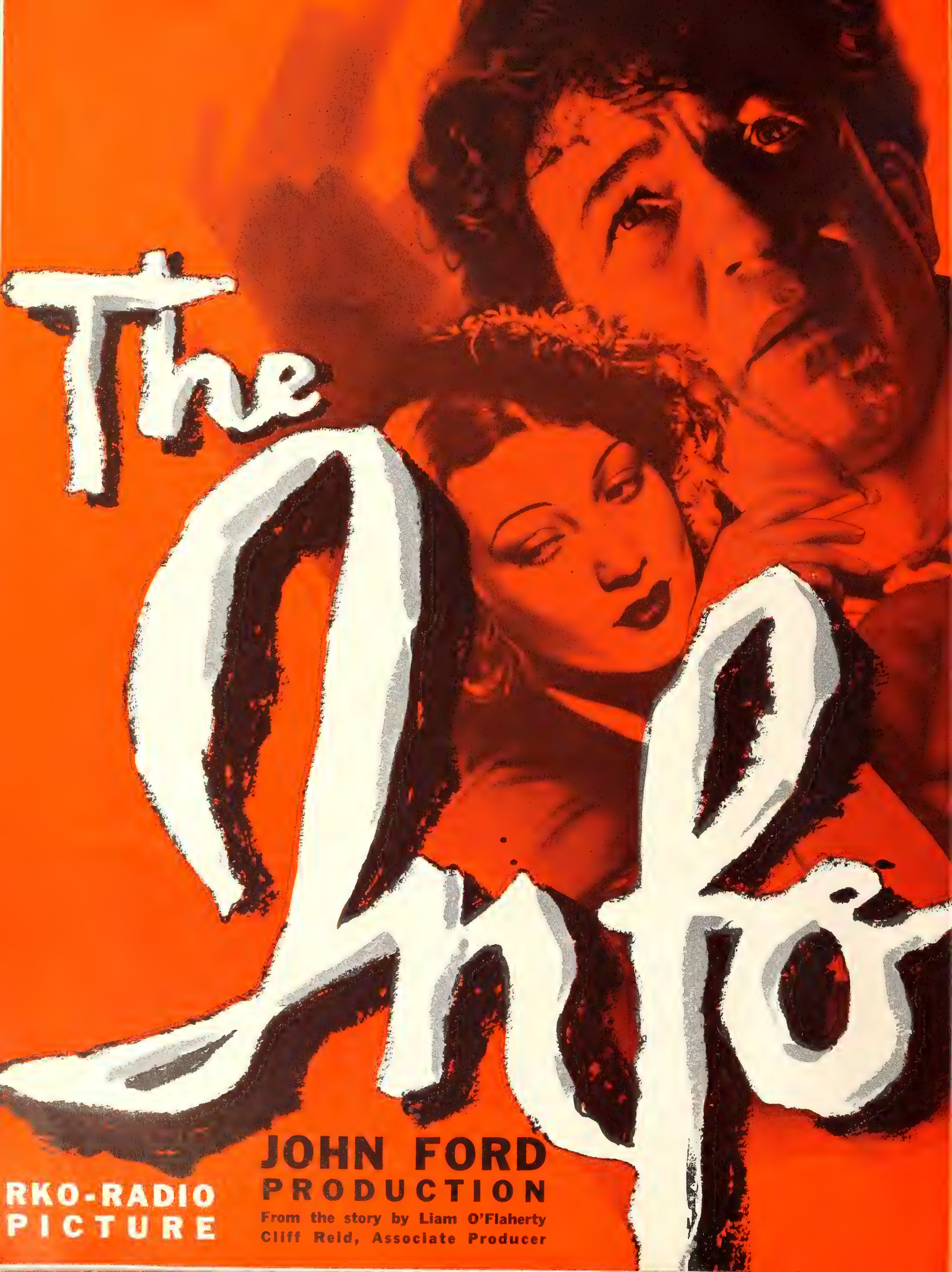
Lines for a fight between President and the Senate over extension of the Recovery Act were defined when the House ways and means committee agreed to sponsor the Administration bill to extend the law two years. The Senate finance committee also reached a decision. Donald R. Richberg, chairman of the Industrial Recovery Board, is understood to have agreed to restrictions of applicability on intrastate business and price buying but asked that the President be given more than 30 days to revise codes to meet new requirements.

Golder, Considering Justice Post, Resigns IEPA Post

Ben Golder has resigned as president of the Independent Exhibitors' Protective Association of Philadelphia. In resigning, he noted that he may assist the federal government in motion picture anti-trust litigation. A prominent attorney, Mr. Golder is a former member of the House of Representatives. He was elected president of the IEPA shortly after its organization about a year ago. Mr. Golder gave as reasons for his resignation the fact that the IEPA is now a member of Allied States Association of Motion Picture Exhibitors, his inability to give the post as much time as is required, and his desire to be without connection in his negotiations with the Department of Justice.

Crosby Gets Contract

Bing Crosby signed a new contract with Paramount this week calling for three pictures annually for the next two years. The studio also holds an option for a third year.


The Quiet
JOHN FORD
PRODUCTION
From the story by Liam O'Flaherty
Cliff Reid, Associate Producer
RKO-RADIO
PICTURE

A NEW DRAMATIC EXPERIENCE THUNDERS FROM THE SCREEN!

Unseen, except by a preview audience in Hollywood, "The Informer" is the most talked about, *written about,* and anticipated picture of the year! . . . Columnists, who seldom write of the movies, have spread their columns full with praise . . . Wire services have telegraphed their newspaper clients that something big is coming . . . Motion picture and dramatic critics have gone out of their way to tell of its glory . . . Radio commentators are telling their millions of listeners about the picture which RKO-RADIO sincerely believes will be acclaimed one of the ten best pictures of the year!



★

OPENS RADIO CITY MUSIC HALL AND OTHER BIG KEY-CITY THEATRES THIS WEEK . . . .

★

Angel

with

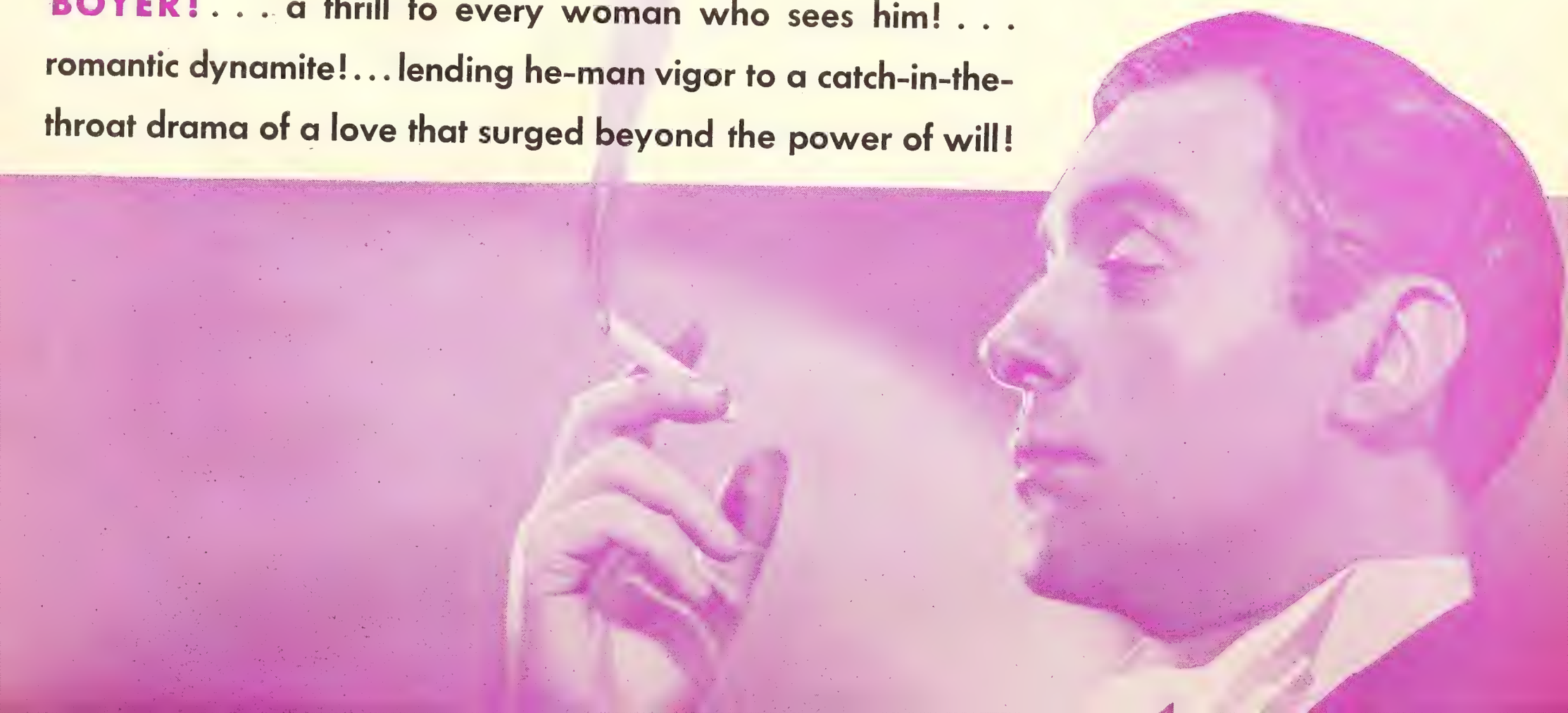
VICTOR McLAGLEN ★ HEATHER ANGEL ★ PRESTON FOSTER
MARGOT GRAHAME ★ Wallace Ford ★ Una O'Connor

ELECTRIC HEPBURN..IN A MODERN LOVE STORY. WITH THE NEW ROMANTIC IDOL OF THE SCREEN

★

What gorgeous clothes she wears! . . . temptingly lovely . . . gloriously alive! . . . she gives new meaning to romance . . . in this impassioned story of a heart-strong girl . . . head-over-heels in heaven!

BOYER! . . . a thrill to every woman who sees him! . . . romantic dynamite!... lending he-man vigor to a catch-in-the-throat drama of a love that surged beyond the power of will!




Katharine
HEPBURN
Charles
BOYER
BREAK OF HEARTS
JOHN BEAL
JEAN HERSHOLT
DIRECTED BY PHILIP MOELLER
ASSOCIATE DIRECTOR, JANE LORING
A PANDRO S. BERMAN PRODUCTION
RKO-RADIO PICTURE



METRO-GOLDWYN-MAYER SALES FORCES AT DETROIT CONVENTION

MGM LISTS 50 FOR SEASON; LIBERTY JOINS REPUBLIC; WARNER PLANS SET

Six Metro Specials Announced at Surprise Conventions in Detroit and Kansas City; Only Four Fewer Shorts

Metro-Goldwyn-Mayer moved abruptly and swiftly this week to start its sales force on the road to exhibitors with 1935-36 product plans and contracts. Without any previous notice, the management called the distribution executives from the field and home office to Detroit and Kansas City for the annual sales convention, and announced 50 feature properties and 73 short subjects for the new season.

Preparations were going forward along other fronts for construction of new product schedules and for organization of sales effort. The week's developments included the following:

Warner completed arrangements for the largest sales convention in its history and set June 9 and Los Angeles as the date and place.

Liberty Pictures was placed in the new Republic distributing setup as a producing unit to make eight features for 1935-36. A similar deal to embrace Mascot was pending. Salt Lake City, Cincinnati and New York were selected for regional Republic sales conventions, to start late this month.

Metro's sales convention got under way at the Book-Cadillac hotel in Detroit Saturday morning, with sessions running through Monday. Field executives from the South and West subsequently convened at the Muehlebach hotel, Kansas City, on Wednesday, with a three-day program scheduled.

Present at Detroit from the home office were: Felix F. Feist, general sales manager; William F. Rodgers, eastern sales manager; Fred C. Quimby, short subject sales manager; Howard Dietz, director of advertising and publicity; Joseph Vogel, in charge of Loew theatre operations outside New York City, representing the parent company; Jay A. Gove, sales development manager; Edward A. Aaron, contract manager; Si Seadler, advertising manager; Frank E. McRoy, manager of playdates; Alan F. Cummings, manager of exchange operations; J. S. McLeod, manager of exchange maintenance; Charles F. Deesen, contract executive; Charles J. Sonin, representing Loew's; William R. Ferguson, director of exploitation; Arthur Lacks, manager of newsreel bookings, and M. L. Simons, editor of the sales department's house organ, "The Distributor."

District managers attending were John E. Flynn and William A. Scully. In addition, there were branch managers, office managers, salesmen and bookers from Albany, Boston, Buffalo, Charlotte, Cincinnati, Cleveland, Detroit, New Haven, New Jersey, New York, Philadelphia, Pittsburgh and Washington.

Also present were Parke D. Agnew, J. M. Cummings and John T. Donohue, field auditors, and William G. Bishop, Bert McKenzie, Norman W. Pyle, Charles C. Deardourff and Benjamin Darrow, field exploiteers.

The delegates were told that new emphasis on national billboard and magazine advertising campaigns will play an important part in new merchandising plans. Felix Feist reviewed the current season's sales performance and described 1935-36 productions. Mr. Rodgers delivered a sales message and Mr. Quimby outlined short subjects planned.

In New York the Independent Theatre Owners Association voted to telegraph Mr. Feist to "please change the Metro sales policy next season."

Six Specials Named

The 1935-36 feature product, as described to the delegates, will be topped by six specials:

China Seas, starring Wallace Beery, Clark Gable, Jean Harlow.

Tale of Two Cities, with Ronald Colman.

Forty Days of Musa Dagh, by Franz Werfel.

Broadway Melody of 1936, musical, with a group of stars.

Great Ziegfeld, with William Powell.

Wife Versus Secretary, a group of stars.

Liberty - Mascot Deal Still Pending; Chadwick to Make at Least One; Majestic to Discontinue Production

In the group of 22 starring productions which will form a substantial part of the new output are:

Anna Karenina, starring Greta Garbo.

Glitter, starring Joan Crawford.

After the Thin Man, with William Powell and Myrna Loy.

In addition, the following stars have been assigned to other productions, unspecified:

Marx Brothers, in a feature comedy.
Greta Garbo, to star in a second.
Clark Gable, in two.
Jean Harlow, two.
Joan Crawford, three.
Lionel Barrymore, three.
Wallace Beery, two.
Norma Shearer, in at least one.
Jeanette MacDonald, to star in one in addition to a co-starring appearance with Nelson Eddy.
Grace Moore, in one.
William Powell, one other.
Robert Montgomery, two.

Other stars, including Charles Laughton, Freddie Bartholomew, Jackie Cooper, Helen Hayes, Spencer Tracy and Clifton Webb are on the schedule.

Three Special Musicals

There will be a group of four "Campaign Productions," and 14 "Marquee Pictures," many of them dealing with topical subjects. There will also be a group of three special musicals, in addition to such other musical productions as the company announced or will make. Other properties announced were:

Oliver Twist, by Charles Dickens, with a group of stars.

Ah, Wilderness, play, by Eugene O'Neill, to be directed by Clarence Brown.

Bishop Misbehaves, John Golden stage production.

Black Chamber, derived from Major Herbert

(*Continued on page* 45)

HAIL COLUMBIA!

with

FOUR MAJOR PRODUCTIONS ON THE WAY!





Frank Capra

turns the brilliant flame of his genius to James Hilton's nationwide best seller

LOST HORIZON

As fine and different as "It Happened One Night" and "Broadway Bill", with the screen play again by Robert Riskin.


To a waiting world there can be no more thrilling news than the presentation of
Grace Moore
in
LOVE ME FOREVER
with the glorious star of "One Night of Love" once more directed by Victor Schertzinger.
Columbia
CELEBRATES
15 YEARS
OF
ACHIEVEMENT
1920 · · 1935


The winner of the Academy award for the best performance of the year turns to Columbia for a new triumph
Claudette Colbert
in
SHE MARRIED HER BOSS
(tentative title)
Gay and sparkling, this story was written especially for her unusual comedy talents.
Columbia
CELEBRATES
15 YEARS
OF
ACHIEVEMENT
1920 · · 1935


To Columbia, where great stars shine brightest,
comes the First Lady of the Screen
Ruth Chatterton
in
A FEATHER IN HER HAT
A brilliant, human story from the best-selling
novel by I. A. R. Wylie.
Columbia
CELEBRATES
15 YEARS
OF
ACHIEVEMENT
1920··1935

73 SHORTS ON MGM'S SCHEDULE

(*Continued from page 40*)

Yardley's Secret Service story, to star William Powell.

TWENTY THOUSAND LEAGUES UNDER THE SEA, by Jules Verne.

MALA, South Sea story.

WITCH OF TIMBUCTOO.

HERE COMES THE BAND, with Ted Lewis, being a combination of several musical stories. Nat Pendleton and Ted Healy will be in the cast.

SILAS MARNER, by George Eliot.

MAYTIME, Sigmund Romberg's musical.

PRISONER OF ZENDA.

SMILING THRU, with Norma Shearer, will be reissued.

Other Story Properties

Among the story properties from which additional pictures may be selected are:

MIRACLE IN THE MOUNTAINS, play, by Ferenc Molnar.

GIRL FROM TRIESTE, play, Molnar.

SHINING HOUR, based on Keith Winter's play.

GOODBYE, MR. CHIPS, novel, by James Hilton.

RAGE IN HEAVEN, novel, by James Hilton.

MA PETTINGILL, by Harry Leon Wilson.

WHIPSAW, *Liberty Magazine* prize story.

PICKWICK PAPERS, by Charles Dickens.

GOLD EAGLE GUY, play, by Melvyn Levy.

ROBIN HOOD OF ELDORADO, by Walter Noble Burns.

MAD LOVE, by Maurice Renard.

HANDS OF ORLAC.

HOUSE OF TRUJILLO, *Saturday Evening Post* story by Anne Cameron.

CALM YOURSELF, by Edward Hope.

DISTAFF SIDE, play, by John Van Druten.

KIM, by Rudyard Kipling.

PRESENTING LILY MARS, by Booth Tarkington.

RENNIE PEDDIGOE, by Booth Tarkington.

NANCY STAIR, novel, by Elinor Macartney Lane, which Philip Barry modernized.

SACRED AND PROFANE LOVE, by Arnold Bennett.

THREE WISE GUYS, by Damon Runyon.

SUZY, novel, by Herbert Gorman.

TISH, by Mary Roberts Rinehart.

TIMBERLINE, novel, by Gene Fowler.

LIVING IN A BIG WAY, by Louis Bromfield.

A LADY COMES TO TOWN, by Clements Ripley.

WIND AND THE RAIN, play, by Merton Hodge.

HER EXCELLENCY TOBACCO SHOP, Hungarian play, by Laszlo Bus-Fekete.

MAN CRAZY, novel, by Vina Delmar.

ANY PORT IN A STORM, based on Guy Gilpatric's series of S. S. Glencannon *Saturday Evening Post* stories.

MANNERS MAKETH MAN, original, by John Monk Saunders.

TELL NO TALES, original, by Oliver H. P. Garrett and Fritz Lang.

Only Four Fewer Shorts

Thirty-six two-reel and 37 one-reel subjects, together with the usual 104 issues of Hearst Metrotone Newsreel, comprise the short subject program for 1935-36. There are only four fewer shorts on this year's schedule.

On the program are Hal Roach's "Our Gang," featuring young Spanky McFarland; also the Charley Chase and Thelma Todd-Patsy-Kelly comedies. These will continue to be produced at the Roach studio in Culver City. There will be eight two-reelers in each group.

In the "junior feature" bracket are six "Crime Doesn't Pay" two-reelers, to follow the recent release "Buried Loot," which inaugurated this series, and six MGM star musical revues in Technicolor.

The one-reel releases include a new group of FitzPatrick Traveltalks in Technicolor, the first to be "Japan in Cherry Blossom Time," and the releases will comprise material gathered by James A. FitzPatrick on his latest expeditions abroad. These, too, will be in Technicolor.

Pete Smith, commentator on outdoor sports and novelties, will do two complete sets of one-reel releases, 12 in each, and to be known as "Oddities" and "Sports Champions."

The program will be supplemented by 13 one-reel "Happy Harmonies" cartoons, to be produced in Technicolor.

Kansas City Convention

Those on hand at the Kansas City convention later in the week included, besides the office executives in attendance at Detroit, Thomas J. Connors, Harold Postman, Joel Bexahler, and District Managers George A. Hickey, Charles E. Kessnich, Sam Shirley and Harris Wolfberg, and western sales manager Edward A. Saunders.

On Thursday night there was to be a testimonial dinner to Mr. Feist on his tenth year as general sales manager.

While the distribution executives were setting sales plans and policies at Detroit and Kansis City, word came from Culver City that Otto Kruger and Louise Fazenda had been dropped from the players' roster and contracts had been given to nine more players and writers, as follows: Byron Russell, Percy Waram, John Harrington, B. Kaper and W. Jurmann, Harvey Stephens, Morrie Ryskind, Victor Baravalle and Grace Ford. Gail Patrick was borrowed from Paramount for "No More Ladies."

Lucien Hubbard was assigned to produce "Calm Yourself," by Edward Hope.

The first feature picture to co-star Laurel and Hardy since the reunion of the team under a new Hal Roach contract is "Bonnie Scotland," placed in production this week by James Horne, director.

Joan Marsh rejoined Metro this week after two years. She will appear in "Anna Karenina," with Greta Garbo.

Warner's Convention Plans

An international sales convention of Warner Brothers, First National, Cosmopolitan and Vitaphone will be held in Los Angeles June 9 to 13 at the Hotel Ambassador, it was announced Monday by Major Albert Warner, vice-president, who said the meeting will be the company's largest. More than 300 executives and other representatives, domestic and foreign, will attend, led by all three Warner brothers—Harry M. Warner, president; Jack L. Warner, vice-president in charge of production; and Major Albert Warner. Sam E. Morris, vice-president in charge of foreign distribution, also will attend. Business sessions will be presided over by A. W. Smith, Jr., eastern and Canadian sales manager, and Gradwell L. Sears, western and southern sales manager.

Marion Davies, president of Cosmopolitan Corporation will take part in the convention.

A special convention train will leave St. Louis for Los Angeles on Thursday, June 6. The New York delegation will leave June 5, connecting with the special at St. Louis.

Among home office executives attending will be Joseph Bernhardt, Norman H. Moray, S. Charles Einfeld, R. Mochrie, Carl Leserman, A. W. Schwalberg, Arthur Sachson, H. M. Doherty, Stanley Shuford, Gerald Keyser, Harold Bareford, H. Rosenquest, C. Kemke and J. Kelly.

The foreign field will be represented by Robert Schless, general manager for France and Continental Europe; Max Milder, Warner managing director in Great Britain; D. E. Griffiths, managing director for First National in Great Britain; Peter Colli, manager for Cuba, Panama and Central America; A. S. Abeles, manager for Mexico.

Besides the sessions at the Ambassador, there will be meetings at the studios, where the delegates will be the first persons outside the studio personnel to see "A Midsummer Night's Dream" and "Page Miss Glory," Marion Davies' first for Warner.

The train will first stop at Long View, Texas, for a visit to the oil fields. Boarding the train again at Gladewater, the conventioneers will next stop at Dallas, where they will be entertained by R. J. O'Donnell of Interstate Amusement Co. At Abilene, Texas, a rodeo has been arranged, and at El Paso there will be a stop for a visit to Juarez, Mexico.

The banquet June 13 will be attended by all Warner stars.

Jack Warner, visiting London, indicated this week that the company will distribute next season in America some of the British productions made by Irving Asher, Warner's British production head.

Liberty in Republic Setup

Herbert J. Yates, president of Consolidated Film Industries, and active financially in several independent companies, declared on his return from Hollywood that Liberty Pictures next season will abandon its own identity as an individual producer and will become part of W. Ray Johnston's new national Republic Pictures, contributing eight features.

Mr. Yates indicated that a similar deal with Nat Levine's Mascot Pictures, which had been under discussion in Hollywood, still was pending; that I. E. Chadwick, independent, will produce at least one feature for Republic, probably "In My Old Kentucky Home," and that Majestic Pictures will discontinue production after this season.

Invincible Pictures and Chesterfield, he added, probably will not become part of the Republic organization.

W. Ray Johnston also returned East.

Mascot Adds to Sets

Mascot was preparing for double production next season by building a permanent "western" set behind its standing "jungle" set, and by erecting a building for writers, to house 15. Twenty-eight features are on the schedule, compared to 14 this season.

Nat Levine, Mascot president, was quoted from Hollywood as saying his company will not become part of the Republic plan.

Republic's convention plans finally were set this week by Edward A. Golden, sales manager, who selected Salt Lake City, Cincinnati and New York for regional meetings, which will get under way late this month.

There was considerable activity elsewhere in connection with 1935-36 product and sales plans, the principal developments following:

▽

ATP

Associated Talking Pictures, headed by Basil Dean, will make approximately 20 features for 1935-36, including three Gracie Fields pictures, three with Leslie Henson, two with Clive Brook, two with Victoria Hopper, three with Hughie Green, a Stanley Lupino musical. In addition, John Loder will be featured in "Ballerina," "The Silent Passenger," "Hassan" and "It Happened in Paris."

▽

BIP

Arthur Dent, managing director of British International Pictures, arrived in New York to trade-show several features for 1935-36 re-

(*Continued on following page*)

PARAMOUNT CREDITORS FAVOR ZUKOR REGIME

Four Leading Groups Express Faith in President; May 15 Set for Formal Elections

The four leading creditor committees of Paramount Publix Corporation this week expressed their faith in the management of Adolph Zukor when a spokesman for the four groups revealed that they are in agreement on continuation of the present Paramount management headed by Mr. Zukor.

This agreement means, in effect, that with the election of officers of the new Paramount company, scheduled to take place within the next two weeks, Mr. Zukor will be continued as president; George J. Schaefer, vice-president and general manager; Austin C. Keough, secretary in charge of production matters in the East, and Y. Frank Freeman in charge of theatre operations.

Agreement on a chairman of the board and a candidate for the long vacant position of treasurer of Paramount has not been reached as yet, but it has been indicated the treasurer's office in future will be closely related to the new finance committee and its chairman.

The viewpoints favoring continuance of the Zukor management were expressed last week by representatives of the bondholders' and stockholders' committees, the creditor bank group and the H. A. Fortington creditor group. Among these four, more than 90 per cent of the Paramount creditors are represented.

Formal Election May 15

Formal election of the company's new directors is scheduled for May 15 and is expected to be followed immediately by the election of officers.

Approval by the trustees of Allied Owners' Corporation of the Paramount reorganization plan was assured last Friday following a hearing before Federal Judge Robert A. Inch in Brooklyn. Allied has a $5,000,000 creditor claim against Paramount. Sale of the Brooklyn Paramount to Si Fabian by the trustees of Allied is under inquiry by a Congressional committee on real estate reorganization.

Other developments of the past ten days in the Paramount reorganization included the refusal of the United States circuit court of appeals of the petition of William Yoost, a Paramount bondholder, for leave to appeal from the district court order denying him leave to intervene in the Paramount reorganization proceedings in order to oppose the settlement of the $1,900,000 claim of Erpi against Paramount. The settlement was approved in a report by Special Master John E. Joyce to the federal court.

Would Settle Kane Suit

Settlement of a suit for $35,440 brought against Paramount International by Robert T. Kane, former general manager of Paramount foreign production, through the allowance of a $21,000 bankruptcy claim by Kane against Paramount is proposed in a petition also submitted to Special Master Joyce by the trustees of Paramount last week. Mr. Kane held a three-year contract terminating in July, 1933, at $1,500 per week plus an annual bonus of $25,000, the petition set forth. In 1932, his salary was reduced to $1,063 weekly and the bonuses were reduced to an aggregate of about $44,000. The contract was disaffirmed by the Paramount trustees in May, 1933.

The federal court in New Orleans last week fixed May 15 for the consideration of applications totaling $72,662 for services rendered in connection with Saenger Theatres and Saenger Realty Corporation reorganization proceedings.

Under the plan, general creditors, whose claims have been allowed, will receive three-year 6 per cent notes of the new corporations. Holders of warrants for the purchase of Class B common stock of Saenger Theatres may do so at $40 a share prior to October 1.

Federal Judge Coxe in New York this week approved the settlement for $10,000 of the claim of Cravath, deGersdorff, Swaine and Wood, attorneys, against Paramount.

Publix Enterprises' creditors will meet May 20 to discharge the Irving Trust Company as trustee, concluding the bankruptcy, and pass on the final trustee report, showing receipts of $1,943,163 and disbursements of $1,910,953. Claims allowed total $5.061,894 and dividends of $1,547,042 have been credited against these claims.

New Season Plans Further Advanced

(Continued from preceding page)

lease. Mr. Dent brought prints of "Mimi," "Blossom Time," "Abdul," "Dance Band," "Red Wagon" and "Elizabeth of England."

▽

British Lion

British Lion will produce a maximum of 12 features in England. Among productions to be released through AmerAnglo on the American market are "The Green Pack," "The Case of Gabriel Perry," "Ten Minute Alibi," "Charing Cross Roads," a musical, and "Marry the Girl."

▽

Columbia

Columbia this week acquired four stories by Peter B. Kyne which, with eight productions to be made by Ken Maynard, will constitute the major part of Columbia's western program.

▽

Conn

"Born to Fight," first of the Peter B. Kyne series of eight pictures to be made by Conn Pictures Company, goes into production May 19. "Code of the Mounted," fifth of the James Oliver Curwood stories starring Ken Maynard, went into work May 9.

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Danubia

Danubia Pictures has obtained American distribution rights to the official Hungarian picture, "Hungaria."

▽

GB Pictures

GB Pictures, it is understood, will sell but one group of 16 features in this country in 1935-36 instead of the two groups of eight each as sold in the current season. John Schaeffer, formerly with RKO and United Artists, has been added to the Philadelphia sales staff. Saul Krugman of the home office temporarily is doing special work in the field.

▽

Paramount

Outstanding among the company's plans for the 1935-36 season is a production of "Carmen," with Gladys Swarthout, Metropolitan Opera star. Paramount's new season short subject program will not be definitely set until receipt of reaction reports from exchanges, Lou Diamond, head of short subject production, said. Contemplating fast production of a topical picture based on a phase of the current national pastime of chain-lettering for "prosperity," Paramount has announced plans to film a picture to be called "Chain Letter," with, possibly, Fred MacMurray, Gail Patrick and Baby LeRoy in the cast.

The executives are considering July 4 as the starting day of sales convention.

▽

RKO Radio

J. R. McDonough, president of RKO Radio, and Ned E. Depinet, president, and Jules E. Levy, general sales manager of RKO Distributing Corp., returned to New York from a long visit to the studio looking at new product. Releases of the next few weeks include "The Informer"; Katharine Hepburn's "Break of Hearts"; "Becky Sharp," with Miriam Hopkins; "She"; "Hooray for Love," a musical; "The Last Days of Pompeii," and the new Richard Dix film, "The Arizonian." Edward Kaufman, screen writer, has been made an associate producer.

▽

Superior Pictures

Wiley Post, aviator, and his plane, the Winnie Mae, will be featured in a 15-part serial to be made by Superior next autumn.

▽

Supreme

A. W. Hackle of Supreme Pictures has closed territorial deals for a new series of eight Bob Steele and eight Johnny Mack Brown action pictures.

▽

Toeplitz

Toeplitz Productions plans to make two pictures in Hollywood and two in England in cooperation with an American company, Paul Graetz, representing Toeplitz, said on his arrival in New York from England. It is reported Universal may be the affiliate. Toeplitz' next film will be "Don Chicago."

▽

Treo Film Exchange

Distribution of 18 pictures for 1935-36 is planned by the newly formed Treo Film Exchange, headed by Ben Levine and Robert Greenblatt. Pictures already lined up for release from May 15 to October 1 include "Phantom Fiend," "Night Club Queen," "Four Masked Men," "Blind Justice," "Puppets of Fate," "Triumph of Sherlock Holmes," "Bedroom Diplomacy," and a special to be announced shortly.

▽

United Artists

Samuel Goldwyn tentatively has set "Hurdy Gurdy" as the title of the next Eddie Cantor picture, instead of "Dreamland."

▽

Universal

"Diamond Jim," based on the life of Diamond Jim Brady, now in its third week of production at Universal City, will be first release on the 1935-36 program. Edward Arnold is in the title role and Edward Sutherland is directing. Bill Hoolihan enacts the prizefighter John L. Sullivan. Ben Verschleiser joined Universal as a producer, following two years in a like capacity with Monogram.

THIS YEAR *it's* HARMAN-ISING!



EXTRA!
Just Previewed
"GOOD LITTLE MONKEYS"
The Best Yet!

Look who's copped the Top Spot of the Cartoon field!

There's a New Deal in Cartoons. It's M-G-M's Happy Harmonies Cartoons in Technicolor. When audiences began to yawn at the same old stuff, along came the Young Bloods of the Cartoon field and with a splash of color and ideas—

(Yes, yes, yes, go on to next page)

REVOLUTION!"

—says Film Daily

"The Calico Dragon"
(Harman-Ising Cartoon) 8 mins.

M-G-M Real Novelty

It looks like a smash novelty in the animated field that may revolutionize the whole technique. Done in Technicolor, with most of the characters presented dressed in calico material that actually shows as material on the screen. Not the lines of a cartoon character. How the intriguing effect is produced is the secret of the producers. But it's a pip. The young hero of the skit travels with his horse and dog into the castle of the fearsome dragon, with some amazing adventures resulting.

—FILM DAILY

"HATS OFF TO HARMAN-ISING!

Held Over 2nd Week!"

—says Fox West Coast Theatres

A Letter to M-G-M

Gentlemen:

To hold any subject over for a second week at the West Coast Theatre in Long Beach, it *must* be good. But to hold over a subject when the second week is Easter Week, it must be *VERY* good.

Yet that was our experience with the colored cartoon, "THE CALICO DRAGON".

So splendid was the audience reaction during the first week of its showing, and so great was the word-of-mouth "build-up" toward the end of the first week, we felt compelled to play it another seven days . . . despite a complete change of the surrounding program.

And you will be interested to know that audience reaction during the second week, when thousands saw it again, was just as favorable as during the first.

Our hats are off to Harman-Ising!

(Signed) B. V. Sturdivant
FOX WEST COAST

EXTRA! EXTRA!

Their new comedy

"GOOD LITTLE MONKEYS"

should be screened at once! It's a sensation!

A PROPHECY FOR NEXT SEASON!
M-G-M CARTOONS IN TOP SPOT!

10,265 HOUSES NETTED $6,639,000 ON A GROSS OF $415,513,000 IN 1933

63,136 Employees on Full Time Received Wages of $80,519,000, Averaging Six Workers and $7,844 for Each House

The first door-to-door canvass ever made by the United States Census Bureau to establish the relation of theatre receipts to operating expenses and to payrolls, took its final form last weekend, thereby completing the preliminary reports published Nov. 24, 1934, in MOTION PICTURE HERALD, and disclosing the following financial status of exhibition operations for 1933:

Some 10,265 theatres of all kinds, with box office receipts of $415,513,000 and operating expenses of $408,874,000, had an indicated operating profit of $6,639,000.

A total of 9,499 motion picture theatres grossed $356,316,000—an average of $37,510 per theatre, while operating expenses were $352,152,000, averaging $37,072, leaving an average net profit from operations of $438 per theatre, or $4,164,000 for the group. Obviously, the investigation did not embrace all motion picture theatres operating.

644 combination motion picture-stage show theatres grossed $50,266,000 — an average of $78,053 per theatre. Expenses were about the same, so this group, as a whole, broke even.

122 legitimate and opera houses grossed $8,611,000—an average of $70,582, while operating expenses were $6,496,000, averaging $53,246, and leaving a net profit of $2,115,000, an average of $17,336 per theatre.

The 9,499 all-film theatres employed 54,030 full-time workers, averaging 5.7 employees per theatre, who received total wages of $67,009,000, or an average of $1,240 per employee, and an average payroll of $7,176 per theatre. In addition, there were 11,698 part-time workers, who received wages of $4,442,000, total payroll expense being $71,451,000.

The 10,265 theatres canvassed employed a total of 63,136 workers, an average of six workers at each theatre, who received total wages of $80,519,000, an average of $1,275 per worker, and an average of $7,844 per theatre. In addition, all theatres employed 12,857 part-time workers, who received $4,903,000, for a total payroll of $85,422,000, representing nearly 25 per cent of the total operating expense of $408,874,000.

The Census Bureau makes much of the fact that motion picture business, on the whole, was profitable during 1933, despite depressed conditions, although it was explained at Washington that the investigation did not embrace all theatres. Too, there is some doubt as to the complete accuracy of the returns, the canvass having been made by untrained personnel taken from the PWA relief rolls. Regardless,

(Continued on following page)

Indicated Profit of 10,265 Theatres Surveyed by U.S. Bureau of Census

The following tabular analysis of receipts, operating expenses and indicated profit or deficit of 10,265 theatres was made by the U. S. Bureau of Census from a survey it authorized on the status in 1933.

	Number	Box Office Receipts	Operating Expenses	Indicated Profit (*) Deficit
Alabama:				
Motion picture	117	$1,673,000	$1,572,000	$101,000
M. P. and Vaudeville	9	143,000	115,000	28,000
Arizona:				
Motion Picture	25	637,000	634,000	3,000
All other	8	473,000	452,000	21,000
Arkansas:				
Motion Picture	110	1,472,000	1,276,000	196,000
California:				
Motion Picture	455	20,367,000	19,531,000	836,000
M. P. and Vaudeville	163	13,929,000	13,240,000	689,000
Legitimate	11	927,000	889,000	38,000
Colorado:				
Motion Picture	101	1,997,000	1,924,000	73,000
All other	22	602,000	554,000	48,000
Connecticut:				
Motion Picture	125	5,812,000	6,139,000	*327,000
All other	16	1,860,000	1,404,000	456,000
Delaware:				
All	23	940,000	895,000	45,000
District of Columbia:				
All	25	4,805,000	4,434,000	371,000
Florida:				
All	94	1,746,000	1,642,000	104,000
Georgia:				
Motion Picture	147	3,912,000	3,611,000	301,000
All other	11	213,000	165,000	48,000
Idaho:				
Motion Picture	61	705,000	637,000	68,000
All other	10	250,000	258,000	*8,000
Illinois:				
Motion Picture	447	19,454,000	18,781,000	673,000
All other	106	14,337,000	14,305,000	32,000
Indiana:				
Motion Picture	287	7,218,000	7,125,000	93,000
All other	10	234,000	236,000	*2,000
Iowa:				
Motion Picture	306	5,313,000	5,059,000	254,000
All other	12	245,000	261,000	*16,000
Kansas:				
Motion Picture	198	2,232,000	1,933,000	299,000
M. P. and Vaudeville	56	2,332,000	2,221,000	111,000
Legitimate	6	27,000	25,000	2,000
Kentucky:				
Motion Picture	149	3,461,000	3,398,000	63,000
All other	7	475,000	513,000	*38,000
Louisiana:				
Motion Picture	147	4,604,000	4,600,000	4,000
All other	5	34,000	25,000	9,000
Maine:				
Motion Picture	71	1,115,000	1,038,000	77,000
All other	4	35,000	45,000	*10,000
Maryland:				
Motion Picture	144	6,336,000	5,709,000	627,000
All other	4	167,000	167,000	
Massachusetts:				
Motion Picture	270	20,854,000	21,635,000	*781,000
M. P. and Vaudeville	10	979,000	915,000	64,000
Legitimate	10	976,000	779,000	197,000
Michigan:				
All	406	14,124,000	14,491,000	*367,000
Minnesota:				
Motion Picture	314	7,523,000	7,584,000	*61,000
Legitimate	3	89,000	152,000	*63,000

(Continued on following page)

SIX EMPLOYEES AVERAGE PER HOUSE

(Continued from preceding page)

the figures were passed on to the industry as a basis gauge for estimating the general financial status of exhibition.

Theatre business in 1933 was decidedly spotty, the Bureau's study revealed. In 29 states a profit was shown, 18 states disclosed deficits, and in one—Maryland—exhibitors evidently broke even as a whole.

The federal census, covering all socalled "service" industries, was undertaken to establish grosses and payrolls for the first full calendar year (1933) following the beginning of the Administration, as a basis for future comparison to show business improvement under President Roosevelt.

Seventy-eight per cent of the total gross was taken in by motion picture and split-policy theatres, two per cent was grossed by legitimate houses, and the balance—20 per cent—was grossed by all other amusement enterprises.

When the HERALD published the preliminary Census Bureau reports, on Nov. 24, it was concluded that 78 cents out of every dollar spent for amusement by the public is spent for motion picture entertainment; and that motion picture theatre averages for 1933 were: weekly gross per theatre, $769; weekly payroll, $158. The final figures change the original estimates only slightly.

Principally overlooked by the Bureau in recording motion picture theatre receipts, expenses and payrolls, were those houses in highly inaccessible places, and those running but two nights a week.

Census Bureau Reports On Production Finances

For the first time, the Census Bureau investigated the financial status of production, for 1933, announcing this week that the cost of California picture making in that year ran close to the $100,000,000 mark.

The figures represent a breakdown of the report on motion picture production issued last October by the bureau, based on its census of manufactures for 1933.

The report shows that 39 of the 92 film-making establishments canvassed in the industry were in California, and that of the $119,342,866 total cost of production, $97,748,377 was reported from the west coast.

The picture business was included in the California report because it is the second most important industry of the state. In such other states as have production, it is of small importance as, for example, in New York, since with the California production deducted from the total the aggregrate for the rest of the country is but $21,000,000.

Depression wreaked a heavy mortality among the California producers' studios; but 39 survived of the 67 which reported in 1931.

The number of wage earners, a group which does not include supervisory officials, stars and other "salaried" employes, was 9,022 in the 39 California producing companies out of a total of 10,777 for the country as a whole, but no comparable figures are available for 1931 since in that year wage earners and salaried employes were reported together. Payrolls for the wage earners in California in 1933 were $15,460,091 out of a total $18,395,489 for the United States.

California expenditures for studio supplies, containers for films, fuel and purchased electric energy totaled $17,092,643. The total for the country as a whole was $26,153,298.

Deducting such of the expenditures as were reported from the total cost of production, the Bureau derived a figure of $80,655,734 as the "value added by manufacture." This, however, means little, for no account is taken of taxes, rents, interest or other overhead charges.

Indicated Profit of 10,265 Theatres Surveyed by U.S. Bureau of Census

(Continued from preceding page)

	Number	Box Office Receipts	Operating Expenses	Indicated Profit (*) Deficit
Mississippi:				
Motion Picture	92	1,254,000	1,155,000	99,000
Legitimate	3	25,000	21,000	4,000
Missouri:				
Motion Picture	278	8,014,000	7,901,000	113,000
All other	43	2,242,000	2,185,000	57,000
Montana:				
Motion Picture	72	780,000	691,000	89,000
M. P. and Vaudeville	12	756,000	727,000	29,000
Nebraska:				
Motion Picture	231	$2,590,000	$2,508,000	$82,000
All other	10	216,000	205,000	11,000
Nevada:				
Motion Picture	19	474,000	404,000	70,000
New Hampshire:				
Motion Picture	47	1,322,000	1,164,000	158,000
New Jersey:				
All	238	19,179,000	20,188,000	*1,009,000
New Mexico:				
Motion Picture	26	390,000	333,000	57,000
M. P. and Vaudeville	4	107,000	93,000	14,000
New York:				
Motion Picture	820	85,150,000	82,118,000	3,032,000
M. P. and Vaudeville	29	4,850,000	6,101,000	*1,251,000
Legitimate	30	3,907,000	2,335,000	1,572,000
North Carolina:				
All	184	4,100,000	3,650,000	450,000
North Dakota:				
All	102	1,083,000	913,000	170,000
Ohio:				
Motion Picture	536	19,845,000	20,963,000	*1,118,000
All other	19	884,000	813,000	71,000
Oklahoma:				
All	254	4,409,000	4,071,000	338,000
Oregon:				
Motion Picture	103	2,446,000	2,368,000	78,000
All other	13	458,000	504,000	*46,000
Pennsylvania:				
All	745	30,891,000	33,636,000	*2,745,000
Rhode Island:				
All	37	3,271,000	3,338,000	*67,000
South Carolina:				
Motion Picture	70	1,306,000	1,100,000	206,000
M. P. and Vaudeville	7	330,000	292,000	38,000
South Dakota:				
Motion Picture	115	1,241,000	1,191,000	50,000
Tennessee:				
All	124	2,777,000	2,669,000	108,000
Texas:				
Motion Picture	508	12,607,000	11,799,000	808,000
All other	7	218,000	187,000	31,000
Utah:				
All	74	1,126,000	1,128,000	*2,000
Vermont:				
All	32	542,000	513,000	29,000
Virginia:				
All	159	4,129,000	3,792,000	337,000
Washington:				
Motion Picture	195	5,165,000	5,024,000	141,000
All other	26	1,809,000	1,712,000	97,000
West Virginia:				
Motion Picture	149	2,711,000	2,770,000	*59,000
All other	7	447,000	439,000	8,000
Wisconsin:				
All	303	6,601,000	6,724,000	*123,000
Wyoming:				
All	37	873,000	780,000	93,000

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Age of Indiscretion

(MGM - Phil Goldstone)

Drama with Comedy

From a practical showmanship viewpoint this picture is another version of the "Boy of Mine" and "Father's Son" entertainment idea. Essentially it is a divorce story which has for its primary entertainment premise a picturization of the tragic havoc that befalls a child when parents separate. While treating its motivating idea in a tasteful yet serious manner, it amplifies this with a companionate romantic twist and includes several comedy angles which are productive of laughter. As the yarn develops, with youthful David Jack Holt the central figure, it gives that promising youngster many opportunities, which he capitalizes to the limit, to create an atmosphere of sympathy engendering human interest.

In the yarn, which has been given the benefit of high-class production values in settings and locales, publisher Lenhart's pleas that his extravagant wife economize are met with resentful refusal. Enamored of Felix Shaw, she obtains a Reno divorce and marries him. Having difficulty in explaining his mother's absence to young Bill, Lenhart finds comfort in the boy's palship. After first comedy relief a sequence featuring Jean Oliver, author of flaming sexers, a type of book with which the ethical Lenhart wants no truck, the show moves into a skating rink scene where it develops that Lenhart takes a new view of his secretary Maxine's interest in Bill.

Meantime Eve, finding her marriage to Felix not the roseate dream she had visioned, is being whipsawn by Felix's grandmother, Emma Shaw, who is demanding that the couple get custody of the child whom she never saw and which Eve had not requested in her divorce complaint. Moving into the snow-covered mountains for a Christmas holiday, Bill first meets Mrs. Shaw via a comedy coasting accident. As secretary Maxine has come to the camp to discuss some business matters with Lenhart, she drinks herself into a condition that gives Lenhart a vivid idea of her more than boss-employee regard for him. Innocently, the next morning, Bill precipitates a situation wherein Mrs. Shaw sees the pajama-clad trio in Lenhart's bedroom.

Demanding that Eve and Felix go to court to gain custody of the child, Lenhart, striving to protect Maxine, is getting all the worst of it until, after she has been produced on the stand, Bill breaks into court to declare dramatically that his mother never has been a mother to him and that he wants to stay with his father. The pathos of the boy's plea has such an effect on Mrs. Shaw that she breaks down and confesses that she understands that Felix and Eve are worthless and that she selfishly wanted the boy for herself, but that never would she intrude on a love that is so real and true that a separation of father and son would be tragic. With this, the way is cleared for the happy ending that promises Bill a new mother in the person of one he loves, Maxine.

Though the boy, Holt, is the personality about whom the most compelling interest creation can be constructed, the picture is hardly a children's attraction. As its market most likely will be found among the adults, a campaign that treats the subject with sincerity and dignity appears to be the kind of publicity to create the most curiosity.—McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Philip Goldstone. Directed by Edward Ludwig. Screen play by Leon Gordon and Otis Garrett. From an original story by Lenore Coffee. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, William A. Horning and Edwin B. Willis. Wardrobe by Dolly Tree. Photographed by Ernest Haller. Film editor, Hugh Wynn. Assistant director, Roy Royland. P. C. A. Certificate No. 838. Running time, when seen in Hollywood, 80 minutes. Release date, May 10, 1935. Adult audience classification.

CAST

Robert Lenhart	Paul Lukas
Maxine Bennett	Madge Evans
Eve Lenhart	Helen Vinson
Emma Shaw	May Robson
Bill Lenhart	David Jack Holt
Felix Shaw	Ralph Forbes
Jean Oliver	Catharine Doucet
Mrs. Williams	Beryl Mercer
Mr. Adams	Minor Watson
Dotty	Shirley Ross
Miles	Stuart Casey
Gus	Adrian Morris
Judge	George Irving

The Unwelcome Stranger

(Columbia)

Drama

Drama, pathos, some comedy and lively action on and about the race track feature this picture, and serve well to take the place of anything resembling a romantic aspect in story or by implication. The yarn—of a small boy, a man, an understanding woman and a superstition of the track, it is really entertaining family material, the kind that may well be specifically sold by the exhibitor as for the entire family. The film points out the fallacy of silly superstitions and the hardship they may work on others, the triumph of right over wrong and a boy's love for horses.

The leading roles are taken by the always popular Jack Holt and Jackie Searl, capable and experienced youngster. In chief support are Mona Barrie, Ralph Morgan and Frankie Darro. Holt's name may be used to advantage, but most may be made of the story's theme and the race track action promised. It might be well to indicate the implication of the title relative to the story, the small boy whose origin makes him a "jinx" for the owner of the big racing stables, but who finally overcomes that superstition and wins a home for himself.

Jackie is a "gimpy" in the county orphanage, wearing one leg in a brace. As a consequence he never is adopted. His best friend is the orphanage's old horse, decrepit but gentle. Near the home is the stable of Holt, wealthy racing horse owner, continually beset by superstitions, the firmest of which is that orphans are his jinx, whether they be human or horse. His wife, Miss Barrie, and Morgan, his trainer, are unable to break it. When he hears the old horse is to be killed, Jackie takes him to the Holt stables seeking a refuge. He meets Holt, Miss Barrie and Morgan and they are impressed by his handling of the horse and his ability to approach a particularly balky young racer.

Miss Barrie takes the boy back to the orphanage, borrows him for a while, but conceals from Holt the boy's origin. Holt runs into a streak of bad luck on the track, chiefly the work of Bradley Page, his bookie, and a crooked jockey, Darro. He is at a loose end and needs first place in the Futurity to come through. Suddenly discovering that a promising colt is an orphan and that Jackie is also, he is about to sell the colt and ignores the boy. Jackie, preparing to leave during the night, is taken in by Morgan.

At the stables he overhears Darro and Page plotting to throw the race on which Holt has staked a large sum. He tells Morgan, who waits until race time. The horse counted on to win has gone lame, and Morgan persuades Holt to run the orphan horse. At the track, Darro's license is revoked, and Morgan quietly puts Searl on the horsre. A fast race sequence ends as Searl is thrown from his horse at the finish, but what looked like a second place becomes first when the winning jockey and horse are disqualified. Thus the jinx is broken and Jackie finds a new home—permanently.

With heart interest, action and comedy, the film should be acceptable any time during the week.—Aaronson, New York.

Produced and distributed by Columbia. Directed by Phil Rosen. Story by William Jacobs. Screen play by Crane Wilbur. Assistant director, Red Jones. Cameraman, John Stumar. Sound engineer, Lambert Day. Film editor, Arthur Hilton. P. C. A. Certificate No. 643. Running time, 65 minutes. Release date, April 20, 1935. General audience classification.

CAST

Howard Chamberlain	Jack Holt
Madeline Chamberlain	Mona Barrie
Gimpy	Jackie Searl
Mike	Ralph Morgan
Lucky Palmer	Bradley Page
Charlie Anderson	Frankie Darro
Pot Roast	Sam McDaniel
Jackson	Frank Orth

One Frightened Night

(Mascot)

Comedy Mystery

A combination of mystery and comedy, offered in almost equal parts, the mystery is rather the more successful of the two phases of the story. A somewhat incidental romance is injected, but the mystery comedy angle appears the one to be stressed in the selling.

Concentration on the story itself is necessary since the cast names, though familiar, and the players capable, will not of themselves serve to draw the patronage. Leading the cast are Charles Grapewin, Mary Carlisle, Arthur Hohl and Wallace Ford, with Evalyn Knapp, Regis Toomey and Lucien Littlefield in chief support.

The story's theme, revolving about a missing granddaughter, a fortune of millions of dollars and its disposition by a crochety old man, is hardly new, so that the selling lines should take the tack of the one murder and another near murder which are perpetrated in an unscrupulous attempt to gain a fortune. It is safe to assure the patrons that the identity of the murderer is well hidden, and probably will defy the efforts of the audience to discover the perpetrator of the crime, for which there are a full quota of suspects. There has been interjected the usual stupid detective for comedy, but in this case rather too stupid and not very comic.

Old Grapewin, millionaire, calls together Toomey, scapegrace nephew; Hedda Hopper and husband Hohl; Littlefield, his doctor; Rafaela Ottiano, housekeeper, telling them he is giving each $1,000,000. Then arrives Clarence Wilson, his attorney, also to share in the fortune, and bringing with him Miss Knapp, who claims to be Grapewin's long lost granddaughter. Her arrival scotches the plans of the

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others, since the girl is to get the entire fortune. On the scene come Miss Carlisle and Ford, she claiming to be the granddaughter, Ford her vaudeville magician partner. Grapewin decides to confront the girls with one another, but Miss Knapp is found murdered.

Fred Kelsey, hick detective, arrives to take charge, while Toomey and Grapewin attempt to solve the crime, and Ford gets in the way aud supplies the incidental amusement. Suspicion points to Hohl and the housekeeper. The murderer centers his attention on Miss Carlisle, seeking to dispose of this second menace to the original disposition of the millions involved. Toomey tries to protect her, is accused of trying to secure his fortune by marriage, and then becomes suspect himself. There is the expected series of door openings, reaching hands, and a masked and black-cloaked figure stealing about the house and grounds. Then it is revealed that Hohl is apparently the murderer, since he had received a telegram telling him of a shortage in his financial accounts.

But Toomey corners the real killer as he attempts to kill Miss Carlisle, and he is discovered to be Littlefield, who had been the least suspect. Toomey and Miss Carlisle conclude the picture romantically.

Sufficiently mysterious, having a portion of suspense and being actively paced, the film appears suitable for playing almost any time during the week.—AARONSON, New York.

Produced and distributed by Mascot Pictures. Directed by Christy Cabanne. Supervised by George Yohalem. Story by Stuart Palmer. Screen play by Wellyn Totman. Film editor, Joseph Lewis. Sound, Terry Kellum. Cameramen, Ernie Miller and William Nobles. Release date, May 1, 1935. Running time, 65 minutes. General audience classification.

CAST

Jasper	Charles Grapewin
Doris	Mary Carlisle
Arthur	Arthur Hohl
First Doris	Evalyn Knapp
Joe Luvalle	Wallace Ford
Laura	Hedda Hooper
Dr. Denham	Lucien Littlefield
Tom	Regis Toomey
Sheriff	Fred Kelsey
Felix	Clarence Wilson
Abner	Adrian Morris
Elvira	Rafaela Ottiano

The Youth of Maxim

(Amkino)

Drama

Lenfilm, at Leningrad, one of the producing units in the state owned film industry of Soviet Russia, for this production has gone back into the days of Czarist oppression and the necessarily secret, and bitter, struggle of the members of the Social Democratic Workers' Party, the party of the Revolution that was to come 10 years after the 1907 setting of the picture. It is strong drama, unrelieved, depicting in all its cruelty and fierce activity the effort of the authorities to smash the underground and subversive activity of the party, and its members' willingness to suffer anything to perpetuate their idea of revolution.

In that it makes of its revolutionaries praiseworthy heroes and of the authorities tyrannical browbeaters, in that it sings the hymn of revolution and the overthrow of Czardom, the picture is obvious propaganda. But it is at the same time in the nature of a historical document, since that which it protrays cannot be said, in the light of authentic history, to be too much overdrawn.

The dialogue is entirely in Russian, although numerous subtitle translations make for ready understanding of the story. Its theme, its origin, its dialogue are all factors in the conclusion that this picture can be considered as of only limited popular appeal.

The story has a young man, Maxim by name, as the point about whom revolve situations significant of the picture's entire theme and purpose. A prologue indicates the secret activity of the party, of which Polivanov is the leader and Natasha one of the ablest workers. Then comes the story itself, Maxim revealed as an honest and fun-loving young man working in a steel mill, happy with two friends.

One of his friends is killed after an accident caused by a faulty machine. The efforts to get help for the man before he dies are met with refusal by the owners. Maxim meets Natasha, agent of the Workers' Party, and the seeds she sows fall on fertile ground. Maxim is the leader in a workers' strike, which ends in Cossack brutality, jail for Maxim and Polivanov, and execution of Maxim's other friend. He becomes a disciple of Polivanov, joins him and Natasha, and arranges a gathering of the important members of the party in a forest. The authorities sweep down, Polivanov is wounded, Maxim makes his escape only after undergoing the severest hardship in his flight through the forest. Returned to St. Petersburg and the party headquarters, he and Natasha find in each other a complete attraction, and Polivanov assigns Maxim to the party leadership in a distant province. Thus ends the youth of Maxim, as he emerges from his revolutionary apprenticeship to become a leader of the party.—AARONSON, New York.

Distributed by Amkino. Produced by Lenfilm. Directed by Gregory Kozintzev and Leonid Trauberg. Music by Dmitri Shostakovitch. Running time, 80 minutes. Release date, April 17, 1935. Adult audience classification.

CAST

Maxim	Boris Chirkov
Dyoma	Stepan Kayukov
Natasha	V. Kibardina
Polivanov	M. Tarkhanov

Goin' To Town

(Paramount-LeBaron)

Comedy

Logically this feature's dominating showmanship and exploitation factor is Mae West. The title, multi-story idea and supporting name and production values are secondary to her proved patron appeal. Primarily the picture is a comedy. Retaining all the color in action, dialogue and situations that patrons have come to acknowledge as peculiarly hers, it is essentially of high moral tone and not at all likely to encounter any of the difficulties which either hindered or aided her previous pictures. Always it is entertainment that has for its purpose to be amusing.

The picture, as constructed, is Mae West with all her familiar flippant zip, novelly presented in about seven different kinds of shows. Starting, it's a wild, woolly western. Out of the episode, Cleo, erstwhile queen of the dance halls, emerges as heiress to Buck Gonzales' millions when that he-man Romeo suffers a taste of sheriff's posse justice for not being a smart enough cattle rustler. With the picture veering to comedy romance, Cleo discovers that all the burning lure that cindered so many hearts is ineffective, when turned full blast on the austere Britisher, Barrington. Not a lady, as judged by his standards, she decides to become one if Buck's millions hold out.

Next it's a Buenos Aires night club horse race picture, featuring a race won by Cleo's horse through a comedy ruse. Experiencing a brush with real class society, Cleo buys herself a social position by marrying Colton, near relation of chief snubber, Mrs. Crane Brittony. Follows a swanky Long Island-Southampton drama, at first going burlesque in a comic presentation of Cleo and an unlisted tenor singing the theme song of the grand opera "Samson and Delilah," a sequence that turns into mystery melodrama as Colton is found dead and Cleo is accused by the cops. Everything turns out okay for Cleo, however, when her faithful Indian protector, Taho, puts the finger on gigolo Veladov. Barrington, who has flitted in and out of the picture half a dozen times, suddenly is convinced that Cleo is a lady, and offers her an equal share in his title, social position and newly inherited English estates.

In the dialogue there are many remarks that should be easily adaptable into crackling selling catch lines. While the title is hardly relevant, the many phases of the picture are a complete translation of the literal meaning of the slang expression and can be used in many ways to accentuate the box office magnetism of the star and the wide variety of entertainment which the picture offers.—MCCARTHY, Hollywood.

Produced and distributed by Paramount. Produced by William LeBaron. Directed by Alexander Hall. Assistant director, James Dugan. Original, Marion Morgan and George B Dowell. Screen play and dialogue by Mae West. Music by Sam Fain. Lyrics by Irving Kahal. Costumes by Travis Banton. Sound, M. M. Paggi. Film editor, LeRoy Stone. Photographed by Karl Struss. Art directors, Hans Dreier and Robert Usher. P. C. A. Certificate No. 659. Running time, when seen in Hollywood, 73 minutes. Release date, May 17, 1935. Adult audience classification.

CAST

Cleo Borden	Mae West
Edward Barrington	Paul Cavanagh
Ivan Veladov	Ivan Lebedeff
Taho	Tito Coral
Mrs. Crane Brittony	Marjorie Gateson
Buck Gonzales	Fred Kohler, Sr.
Fletcher Colton	Monroe Owsley
Young Fellow	Grant Withers
Winslow	Gilbert Emery
Signor Vitola	Louis Alberni
Senor Ricardo Lopez	Lucio Villegas
Dolores Lopez	Mona Riso
Donovan	Paul Harvey
Annette	Adrienne D'Ambricourt
Foreman of Ranch	Wade Boteler
One of Buck's Cowboys	Bert Roach
Bartender	Dewey Robinson
One of Buck's Cowboys	Irving Bacon

Rustler's Paradise

(Ajax Pictures)

Western

An active western, this should be satisfactory for the youngsters, of all ages, who enjoy plenty of riding and shooting and scrapping, and the triumph of the fast-thinking hero over the forces of disorder as represented by bandits, rustlers and such gentry of the screen's west.

This is the second of a series of westerns starring Harry Carey, oldtimer who lacks the physical attractiveness and youthful personality of some of the other stars of today's westerns, but who rather makes up for that deficiency by a maximum of action, sincerity of performance.

The story is simple and hardly an innovation in any fashion, concerning a man in search of a long-gone wife and small daughter. His eventually successful effort to find them or learn about them, and his incidental eradication of a rustler gang make up the lively story. It is, of course, the sort of material which may be sold to youngsters, and placed on the weekend portion of the week's program. The youngsters in the audience may be expected to react enthusiastically to the manner in which Carey handles, with great deftness and effectiveness, an Australian bull whip. However, one sequence in which Carey, discovering the man for whom he has been searching, strings him to a rafter by his wrists, and "chastises" him with that whip after stripping him to the waist, is likely to provoke nightmares in some portion of the young audience. It is just a little too graphic.

The story finds Carey joining forces with the rustler gang headed by "El Diablo," which rules its "paradise" without let or hindrance, stealing cattle, murdering and robbing neighboring ranch owners of their property. In the shack which is their hideout is a small girl, waiting on the leader and submitting to his ill treatment. Carey befriends the child, then does likewise for a Spanish owner of a nearby ranch, when he is about to be tortured into revealing the hiding place of deeds to his property.

Carey is caught, succeeds in outwitting the guard and escapes with the girl to the ranch as the gang prepares to raid the place. They defend the house while one of their number rides for help. El Diablo escapes, Carey goes after him, catches him at the hideout and whips him, discovering that the child is his own, and that his wife is dead, killed by the bandit.—AARONSON, New York.

Produced and distributed by Ajax Pictures. Directed by Harry Fraser. Produced by William Berke. Story by Monroe Talbot. Screen play by Weston Edwards. Cameraman, Robert Cline. Assistant director, William Strohback. Sound, Terry Kellum. Film editor, Arthur A. Brooks. Running time, 61 minutes. Release date, June 1, 1935. General audience classification.

CAST

Harry Carey	Roger Williams
Gertrude Messinger	Chuck Morrison
Edmund Cobb	Allen Greer
Carmen Bailey	Thunder Cloud
Theodore Lorch	Charles Whittaker

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Presented by Sol Lesser and John Zanft

with

Evalyn Bostock • Edgar Kennedy
Alden Chase

Directed by Edward F. Cline

FOX release

Only the Brave
(Educational)
Good Comedy

The clever and diminutive Ernest Truex, some time of the Broadway stage, affords considerable amusement in this comedy, as the physically weak man who tries to impress his fiancee with his non-existent athletic prowess. He rigs up all sorts of exercisers in his office, damaging himself thereby. Then, to counteract the fascination of his fiancee for a big game hunter, he employs the properties of a taxidermist. He frames a fake holdup scare with a friend, he to be the hero, but when a real crook appears, and the big game hunter, overhearing the plan, tries to thwart it, Truex actually emerges as the hero. An engaging comedy.—Running time, 17 minutes.

Little Black Sambo
(Celebrity)
Good

An entertaining cartoon of the Powers Comi-Color series, this recounts in amusing fashion the adventures of little Sambo, who is warned by his mother to beware of the tiger. His dog, to frighten him, dons stripes, but they both get more than the dog bargained for when the real tiger appears, bent on a good meal. The day is saved, and the tiger routed, but not until Sambo and the dog have had plenty of excitement.—Running time, 8 minutes.

The Life of the Party
(Educational)
Entertaining

One of the Song Hit Story series, this subject features the five "Cabin Kids," Negro children who seem to have an inherent gift for harmonizing effectively. At a house party, when the great singer refuses to sing because his accompanist is missing, the host gathers the youngsters from the kitchen to entertain the assembled guests. They do so. The Six Mountain Melodeers, a band, contribute to the entertainment of the party.—Running time, 9 minutes.

The Calico Dragon
(MGM)
Good

One of the new Harman-Ising cartoons in Technicolor, this features scenery and characters made entirely of various types of cloth material. The effect is entertaining and colorful, as the small girl reads about the dragon guarding the castle in which the princess is incarcerated, and the toy horse, dog and prince awaken to go forth to conquer as the little girl falls asleep. They fight the calico dragon, successfully. An entertaining cartoon.—Running time, 8 minutes.

Dumbbell Letters No. 21
(RKO-Van Beuren)
Number of Laughs

There are numerous laughs in this latest of the series of letters supposedly authentic, and conned from the files of various business houses. Somewhere in the subject there should be a laugh for almost every one. This number appears rather better in content than others, and on several occasions a New York theatre audience was provoked to gales of merriment.—Running time, 5 minutes.

Screen Snapshots No. 9
(Columbia)
Fan Interest

There should be real fan interest in this number of the series, for the most part featuring the horsemanship of various members of the film colony in their "off" moments. Seen are Joel McCrea and wife, Frances Dee, on their ranch; Charles Buck Jones and his wife on his beautiful trained horse, Silver; Gene Raymond, and others. Then at Palm Springs, the swimming instructor provides amusement with comedy diving, while such stars as Al Jolson, Conrad Nagel, Lili Damita, Frank Morgan look on, and Art Jarrett watches his swimming star wife, Eleanor Holm, show how it should be done.—Running time, 10 minutes.

Screen Snapshots No. 8
(Columbia)
Entertaining

The motion picture fans should find something to interest them in this latest of the series, "Seeing Hollywood with Harriett Parsons." It is featured by scenes at a Hollywood party at which appear numerous stars in informal moments, including Robert Montgomery, James Cagney, Joan Blondell, Gary Cooper, Joe E. Brown and many others. Ben Lyon is master of ceremonies at the informal show which features Pert Kelton and John Bowles.—Running time, 10 minutes.

Screen Snapshots No. 7
(Columbia)
Fair

Chiefly interesting for its appeal to rabid motion picture fans, this number of the series, "Seeing Hollywood with Harriett Parsons," is featured by a baby party, a birthday party for one of the children of Ben Lyon and Bebe Daniels, which is attended by innumerable attractive film colony children, who are watched and cared for by such parents as Benny Rubin, Joe E. Brown, and others.—Running time, 10 minutes.

The Brementown Musicians
(Celebrity)
Entertaining

An entertaining number of the Comi-Color series, this is a burlesque on the famed fairy tale of Peter Grimm of the same title. As such it should have an appreciative audience in the youngsters. The rooster, cat, dog and mule are tossed out by the farmer for refusing to work properly. They see the money earned by the musicians, meet failure in their attempt, and start back to the farm. Finding the farmer the victim of robbers, they go to work on them, a happy reunion resulting.—Running time, 8 minutes.

Colorful Guatemala
(MGM-FitzPatrick)
Excellent

The latest number of the excellent FitzPatrick Traveltalk series in Technicolor, this rates easily on a par with the earlier numbers of the group. From Guatemala, Central American republic, the cameras have extracted that which is most interesting, colorful and picturesque. Seen are the magnificent examples of early ecclesiastical architecture, some of the scenic wonders of the country, enhanced by the use of color, the production of coffee, the country's principal industry, examples of the inhabitants, while the interesting accompanying dialogue tells something of the history of the country. Worth special exhibitor attention.—Running time, 9 minutes.

Old Sawbones
(Columbia)
Good Comedy

Andy Clyde, always an entertaining comedian when the story is right, here has a reasonably good story. As the small town doctor seeking the appointment as county physician, he finds annoying competition from a newcomer, a go-getter whose fast roadster gives him a real advantage over Andy's horse and carriage. The county board decides to appoint the doctor who takes care of the greatest number of patients in seven days. Things move at a fast and furious, and amusing pace until Andy finally wins out by a nose—or a baby.—Running time, 17 minutes.

Mickey's Kangaroo
(United Artists)
Good

Walt Disney's latest creation concerning Mickey Mouse and Pluto, the lop-eared and lop-sided pup, is definitely up to standard, clever and entertaining. Mickey has a kangaroo, in the pouch of which is a baby. All four don boxing gloves. Pluto takes on the young gankaroo and Mickey takes on the mother. Pluto gets into all sorts of amusing difficulties, while Mickey discovers what it really means to "take it." Highly entertaining cartoon material.—Running time, 9 minutes.

Uncivil Warriors
(Columbia)
Amusing

There are real laughs in this latest comedy effort of the Three Stooges, Moe Howard, Larry Fine and Jerry Howard, as they are named as spies by the Union commander during the Civil War. Penetrating the Southern lines in an extremely funny manner, they almost fool the Colonel, but fail to convince the Southern captain, despite their amusing attempts. Trying to escape, they hide in a hollow log, but when that camouflaged gun goes into action, they return to the Union lines—in a hurry. It is sheer nonsense, but definitely amusing.—Running time, 20 minutes.

Teacher's Beau
(MGM-Roach)
Good Comedy

The Our Gang comedies have developed a new star in young Spanky, who has made these comedies among the most outstanding produced. He knows how to act in a natural and amusing manner, and he makes the most of the stories which have been supplied. In this case when the teacher tells the class she will be married, and they think her changed name means they will get a new teacher, they do their best to break up the romance. Their efforts at the party in the school turn on themselves amusingly, as they discover they have not lost their teacher after all. A good comedy.—Running time, 20 minutes.

Peace Conference
(Columbia)
Novel

A novel cartoon of the Krazy Kat series, in which the Kat brings peace to the warring diplomats supposedly conferring on the elimination of war, with his new gun, which ejects crooners, and bands and entertainment. It even has its effect on the god of Mars, who comes down when he is annoyed by the peace talks. A novelty burlesque on the present disturbed conditions, it is an entertaining cartoon.—Running time, 7 minutes.

The Little People
(MGM)
Interesting

One of the interesting Oddity series, this features Charles "Chic" Sale in one of his old-man characterizations. This time, he is an old woodchopper, who has made pets of numerous small animals, including a porcupine. He finds a boy who has been setting traps in the woods, and succeeds cleverly in turning the boy's mind from trapping, and toward a love for the "little people" of the woods. He gives the boy the camera for which he has long saved, completing the reformation.—Running time, 9 times.



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SEES ARMED CAMPS OVER NON-THEATRICALS

Arthur Edwin Krows in New Outlook Traces Rise of Non-Theatre Film Movement

The motion picture industry is splitting into two armed camps, according to an article in the May issue of *New Outlook* constituting a study of the non-theatrical fields by Arthur Edwin Krows, assistant editor of that publication.

On one side, Mr. Krows points out, are aligned the professional producers, distributors and exhibitors of films. Facing them, in "steady, determined ranks," are the churches, schools, private clubs, civic and welfare organizations, all avowing their right to provide their own entertainment, "when, where and how they please."

Mr. Krows' study of the non-theatrical situation is not a defense of either side; it is, rather, a digested history of the advent of non-theatrical showings and proponents, covering the period from the Spring of 1918, when Warren D. Foster's Community Motion Picture Bureau was providing 7,000 thousand-foot reels weekly to the American cantonments and 100 reels a week to the camps in France where 1,500 reels already were in circulation.

Under the title, "The Exhibitor Says 'No'," Mr. Krows explains to his lay audience the reason for the exhibitor's attitude toward such non-theatrical showings as those proposed by Mrs. A. Raymond Klock and the Parents and Teachers Congress.

Objects to Side-Interest

"He (the exhibitor) has no objection to persons from another line deciding to enter his profession, but he does protest the coming of those to whom such competition is only a side interest and especially those who enjoy what he deems unfair advantages," Mr. Krows says. "He, for instance, is obliged to maintain his theatre building in conformity with all sorts of structural and operating requirements like exit alleys, asbestos curtains, union employees and license fees, while the school or church is variously supported by public subsidy and tax exemptions and is not structurally so circumscribed."

Further, Mr. Krows points out, motion picture exhibitors might press their point were it not that "their opponents are also their patrons."

"Can't Afford to Quarrel"

"They cannot afford to quarrel openly with those whose dimes and quarters pay for their living and their profits, especially when, on the assumption that such support will continue, they have built a vast and expensive machine of service with millions of dollars in invested capital and hundreds of thousands of persons on their payrolls."

Mr. Krows traces the history of non-theatrical motion pictures from 1910, when George Kleine, pioneer producer, attempted to organize this market and succeeded to a degree in interesting the New York City Board of Education in some of his pictures for use in classrooms.

Through the Community Motion Picture Bureau the non-theatrical field really began to develop, Mr. Krows continues, what with the provision of film for American soldiers both in this country and in France as a basis and later stimulated by the interest of several national governments, including the United States, Great Britain, France, Canadian, New Zealand and Australian.

"By this means largely, and through accumulating war films made by its own staff cameramen, the Government developed an extraordinary interest in the non-theatrical field," Mr. Krows writes. "In 1917 it gave the activity a tremendous lift by admitting motion picture reels to the mails. In 1919 the Bureau of Education of the U. S. Department of the Interior found itself with a collection of 4,000 reels and no renewed appropriation for keeping them in circulation for the free shows that the Government had encouraged out of this supply.

In 75 Schools in 1920

"In 1920 those in charge of the matter solved the problem by depositing these reels in lots averaging 135 each, with 75 extension departments of State universities, normal schools, departments of education and museums. Each of these agreed to act as distributor to local applicants."

Mr. Krows describes the establishment of institutional film producing companies of every type and description, from agriculture and mining to science, medicine and social reform work, the setting up of International Church Film Corporation, which, he says, had been "flirting with ecclesiastical subjects" for some time in the years immediately following the War; the gradual birth of an organized business from what had once been considered a "junk market."

"This change-over, from the conception of the non-theatrical division as a junk market, to that of a new market for an entirely new product, is important to note in this present consideration, for it uncovers the one basis that is now clear, upon which may be erected an enduring peace between the warring parties," Mr. Krows continues.

"If the non-theatrical field should offer a type of attraction different from that obtainable from the theatre, then the claim of unfair competition must fall of its own weight."

Kuykendall to Address St. Louis Film Group

Ed Kuykendall, of Columbus, Miss., president of the Motion Picture Theatre Owners of America, will be the principal speaker at the anniversary meeting on May 17 of the Better Films Council of Greater St. Louis, at the Congress Hotel. Mr. Kuykendall will discuss motion pictures for the family. Fred Wehrenberg, president of the MPTO of St. Louis, Eastern Missouri and Southern Illinois, has called a meeting for May 17 so that as many members as possible may attend the Council luncheon.

Auto, Plane Crashes Take Toll of Death In Screen World

Death and injury, the instruments an air liner and an automobile, struck sharply into the world of the motion picture during the past weekend, in two successive accidents killing five people in or connected with the motion picture, and seriously injuring four others.

Late Saturday night, on a mountain road 55 miles east of San Diego, the car in which were riding Jackie Coogan; his father, John Coogan, Sr., Trent (Junior) Durkin, Robert J. Horner, radio actor and playwright, and Charles Jones, foreman of the Coogan ranch, was forced off the road and crashed.

Durkin, Coogan, Sr., Killed

Young Durkin, 20, for years a leading juvenile; Jackie Coogan's father; Mr. Horner, 25, and Mr. Jones, 40, were killed almost instantly. Jackie, who gained his great fame as a child actor when he played with Charlie Chaplin in "The Kid," and who now, at 20, is playing juvenile roles, sustained fractured ribs and other injuries, the sole survivor of a gay return from a successful afternoon's hunting.

Early Monday morning, a TWA passenger plane carrying two pilots and 11 passengers, unable to land on schedule at Kansas City, and running out of gasoline, crashed on a Missouri farm, five people, including United States Senator Bronson M. Cutting of New Mexico dying as a result of the crash. Aboard the plane, en route from the Coast to Washington, were six Paramount employees, bound from the Hollywood studio to Annapolis to supervise exterior work on a forthcoming feature, "Annapolis Farewell."

The only one of the film group killed in the plane crash was Mrs. William Kaplan, bride of a few weeks, and wife of a Paramount assistant director. She suffered a broken back and died on Wednesday morning.

The dead, beside Senator Cutting and Mrs. Kaplan, were Harvey Bolton and Kenneth Greeson, pilots, both of Kansas City, and Jeanne Anne Hillias, 20, also of Kansas City.

The injured were: Paul Wing, Paramount executive, father of Toby and Patricia Wing, actresses, reported near death late Tuesday; Richard Wallace, director; C. B. Drew, cameraman; Henry Sharpe, cameraman; Mr. Kaplan; Mrs. Dora Metzger of Newark, N. J., and her 15-months-old baby, and Mrs. E. L. Mesker of Kansas City, wife of a TWA pilot.

Louis D. Lighton, producer of "Annapolis Farewell," flew to the scene of the disaster late Monday. The studio dispatched Alexander Hall, director, and Theodore Tetzlaff, cameraman, by train to Annapolis to carry on the production.

Junior Durkin got his acting start on Broadway, appearing at the age of 12 in "Courage," in 1928. When he was 15 he was taken to Hollywood, appearing as Huckleberry Finn in "Tom Sawyer" and "Huckleberry Finn," the Mark Twain stories, in which Jackie Coogan played the role of Tom Sawyer. Subsequently young Durkin appeared in "Hell's House," then returned for a short time to the New York stage. His most recent screen appearance was in a leading role in Mascot's "Little Men."

Mr. Coogan, Sr., a native of Syracuse, N. Y., went on the stage as a youth, later becoming a musical comedy juvenile and vaudeville headliner. After his marriage to Lillian Dolliver, also of the stage, they went to Hollywood, where Mr. Coogan appeared in several films. When his son Jackie scored a tremendous success in "The Kid," his father retired to manage his son's affairs.

BROADSIDES OF LAUGHTER



Set them roaring in your theatre

NOW

Educational's 20th

ANNIVERSARY MONTH . . Ma

BUSTER KEATON in "TARS AND STRIPES"

with

Dorothea Kent

Produced entirely at U. S. Naval Training Station at San Diego, California.

"Easy laughs. Swell naval atmosphere...plenty of original gags."
—FILM DAILY

"Good comedy...effectively set at United States Naval Training Station...lively and entertaining."
—M. P. Herald

"Action and laughs . . . authentic atmosphere and beautiful scenic background."
—SHOWMEN'S TRADE REVIEW

Contact your Navy Recruiting Office and get back of this comedy for feature box-office business.



JOE COOK in **"A NOSE FOR NEWS"**
"The best thing Joe Cook has done in pictures."—Film Daily

ERNEST TRUEX in **"ONLY THE BRAVE"**
"Easily the best work Ernest Truex has done in the shorts field."—Film Daily

SYLVIA FROOS in A Young Romance Comedy **"LOVE IN A HURRY"** with **Warren Hull**

TOM HOWARD and **GEORGE SHELTON** in **"GROOMS IN GLOOM"** A Coronet Comedy

"IT NEVER RAINS" Frolics of Youth with Junior Coghlan and Dorothea... From the stage... Aurania Rou...

Presented by E. W. Hammons

Educational Pictures "THE SPICE OF THE PROGRAM"

Distributed in U.S.A. b... FOX Film Corporatio...

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

REDHEADS ON PARADE

Fox

In this production there appears to be a well fused combination of story, personnel, production and potential entertainment values that makes for colorful exploitation and showmanship. The story, primarily romantic, moves to the tune of laugh-provoking comedy, music, dancing and fast action. Its lavish backgrounds are typical of a modern Hollywood motion picture studio and an ultra modern beauty shop. As can be readily understood from its title, many spectacular sequences of featuring a host of beautiful girls materially add to its gay atmosphere.

A Jesse Lasky production, the film is adapted from a story by Gertrude Purcell, Jay Gorney and Don Hartman, with the last named collaborating with Rian James on the screen play. Music and lyrics are by Gorney and Hartman. Dance ensembles are directed by Larry Ceballos. Direction is by Norman McLeod, maker of many "Box Office Champions."

John Boles, who has the lead, not only sings several numbers, but also will be seen in several solo dances. Sharing the lead is Dixie Lee (Mrs. Bing Crosby), who recently resumed her screen career in Paramount's "Love in Bloom." Also to be seen is Jack Haley, New York stage star, who, after appearing in a couple of pictures, went back to the stage only to return to pictures again in "Spring Tonic." Other players featured are Raymond Walburn, who has scored in many recent pictures, including "Broadway Bill"; Alan Dinehart, Herman Bing, Wilbur Mack, William Austin, who is teamed with Bing in the picture's principal comedy sequences, and a newcoming child star, Patsy O'Connor. Other featured players are Florine Dickson, Phillipa Hilber and Shirley Aaronson, with whom Boles dances. Girls, the parading redheads, are representives of every state in the Union.

As the picture is shaping up, it appears to be one that will lend itself readily to unusual contact advertising. It is in part a fashion show. The manner in which it deals with beauty shops suggests immediate contacts with such establishments, and other business building ideas are indicated in the title.

MEN WITHOUT NAMES

Paramount

While there is some of the characteristic story and action content in this production, it essentially is not a "g-man" picture in line with the current cycle. Instead of being a story of the government's war on organized crime, it is a romantic drama told against a background that accentuates certain phases of the gangster-federal man vogue. Story is an original by James Remington McCarthy with screen play by Dale Van Every and Howard Green. It is being directed by Ralph Murray, credited with "McFadden's Flats" and "One Hour Late."

In the production, Fred MacMurray, one of "The Guilded Lily" trio, later seen in "Car 99," assumes the role of the government operator. Trained in the manner made familiar both in picture and news stories, he is assigned to track down a gang of bank robbers. In a small town boarding house, he finds romance with Madge Evans (currently in "Age of Indiscretion"), and, as much of the story is devoted to the development of their love match, it is culminated when the girl's little brother, David Jack Holt (also starred in "Age of Indiscretion"), saves the trapped lovers and McMurray's colleague, Lynn Overman, by organizing a rural sheriff's posse to surprise and round up the gang of crooks.

Main action being centered in this group, other players are Dean Jagger, Elizabeth Patterson, Herbert Rawlinson, J. C. Nugent and John Wray. Although it preserves and embellishes the thrill action of the gangster "g-man" picture, the production incorporates more romantic love interest than usually is found in that type of attraction. This should suggest a type of publicity that should not only convince men patrons of the picture's entertainment worth, but also be beneficial in arousing feminine interest.

MURDER IN THE FLEET

MGM

Showmanship characteristic of two kinds of picture—a navy story and murder mystery—are to be found in this production. As they blend, the spectacle and adventure of one is combined with the excitement and intrigue of the other.

The story is an original by Edward Sedgwick, who is also directing the screen play by Frank Wead, author of a whole host of navy stories, and Joe Sherman. James Gleason contributes added dialogue. Practically the entire action takes place aboard a U. S. battle cruiser. In actual battle maneuvers, audiences are given intimate peeps into all the things that make the battlewagons' wheels spin. Several men are weirdly slain as attempts are being made to rush installation of a secret new fire control method before it can come to the knowledge of other nations' agents. Against these interesting phases, the story's light romantic theme is presented and the comedy developed.

While the cast is large, it also contains many marquee names. Included are Robert Taylor, recently in "Society Doctor" and "Times Square Lady," and Jean Parker, lately seen in "Sequoia" and "Princess O'Hara," who carry the romance. Comedy is taken care of by Una Merkel, Ted Healy and Nat Pendleton. Other principals are Jean Hersholt, Arthur Byron, Donald Cook, Raymond Hatton and Frank Shields, noted tennis player. Minor players include Robert Livingston, Mary Doran, Richard Tucker, Charles Wilson, Mischa Auer, Keye Luke and Leila McIntyre.

DIAMOND JIM

Universal

This is the story, part fact and part romantic, dramatic fiction, of America's first go-getter, high pressure salesman, James Buchanan Brady—Diamond Jim—jewel-encrusted promoter, eater, business man, friend of presidents, kings, industrial czars, stage stars, prize-fighters and bums.

Produced in a manner that reflects the spirit of its times and locales, the years following the Civil War and the early gay nineties when the cornerstones of America's great industrial empires, particularly the railroads, were being laid, it is based on a widely read biography by Parker Morell. It was adapted by Harry Clork and Doris Malloy, who have worked together on many recent successful pictures, with screen play by Preston Sturges, particularly remembered for "The Power and the Glory." Edward Sutherland, who recently made "Mississippi," is directing.

The production's most potent showmanship rests in the career of the man, its history-making incidents, the noted figures, particularly Lillian Russell, John L. Sullivan, the industrial and financial magnates, politicians and other famous personalities of the era who most influenced him. The cast is also one of interest creating value. The lead is taken by Edward Arnold, who has become one of the screen's popular names. The two women whom Brady idolized but never could possess, Jane Matthews and Lillian Russell, are played by Jean Arthur and Binnie Barnes. Others playing the colorful characters who were a part of Brady's life are Hugh O'Connell; the veteran George Sidney as the trusting pawnbroker who gave the daring young man his first chance; Bill Demarest, Eric Blore, Robert McWade, Bill Hoolahan as John L. Sullivan; Fred Kelsey, Otis Harlan, Charles Sellon, Henry Kolker and Lew Kelly.

Biographical in character, this treats of a modern personality whose lavish business creating, history changing exploits were rivalled only by his amazing personal eating and spending habits. Essentially it is an exploitation show which should open the doors wide to a flamboyant type of showmanship commensurate with the man's life and accomplishments.

MASQUERADE

MGM

Adapted from a stage play which was highly popular in Europe, this story is a blending of continental farce and worldly wise romance with much comedy in basic idea, dialogue, situations and action. It's the story of an artist, whose exotic portrait of one of his love lights got him into a peck of trouble; not only creating complications between him and the woman's husband, but as the result of giving the model an anonymous name, led to the appearance of an actual "Miss Major," a secret admirer whom the painter actually came to admire, but found the ghosts of past escapades arising to make his romantic path a rocky road.

This type of story, which has been given many unique twists, has often proved its entertainment and showmanship value, and there is much of commercial merit in the cast. William Powell, who won a new popularity in "The Thin Man," which appearances in "Star of Midnight" and "Reckless" amplified, plays the leading role. Opposite him is a newcomer, Luise Rainer, a German actress, who seems to have the looks, personality and talents that assure stardom. Supplementing this pair are Virginia Bruce, last in "Times Square Lady"; Frank Morgan, Academy prize winner, seen recently in "Good Fairy" and "Naughty Marietta"; Reginald Owen, also in "Good Fairy" and soon to be seen in "Call of the Wild." Another continental star, Mady Christians, featured in "Wicked Woman," has an important part. Supporting players include Laura Hope Crews, Lucille Watson, new-coming stage personality; Lilyan Iren, Claudelle Kay, Lita Chevret and Bess Flowers. The picture is being directed by Robert Z. Leonard, recently credited with "After Office Hours" and "Outcast Lady."

Reg U.S.Pat.Off.

XXXII—NO. 139 Copyright, 1935, by Los Angeles Examiner LOS ANGELES, MONDAY, APRIL 29, 1935

REPORTER HIDES GIRL

Express Scribe ... with Murderess!



. TAYLOR, GIANT ...
ER'S WIFE, PLAN ...
TS SELF ...

fusions Made in
Save Socialite's
ors Say Death Near

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...resident Tells Pe...
What He Must ...
From Congres...
to Succeed

HEATHER ANGEL

ROGER PRYOR

in "The Headline Woman"

with

JACK LARUE FORD STERLING CONWAY TEARLE
FRANKLYN PANGBORN JACK MULHALL MORGAN WALLACE

THE ADVANCE "SCOOP" PICTURE OF 1936

It's a film event when Mae West's leading man in "Belle of the Nineties" co-stars with the glamorous star of "Berkeley Square."

A Romance Which Started With An Abduction... Blossomed In An Apartment Hideaway... And Climaxed In A Speeding Taxi.

A MASCOT PICTURE

MASCOT PICTURES CORPORATION

1776 BROADWAY
Cable "LEVPIC"

NAT LEVINE, Pres.

NEW YORK CITY
NEW YORK

THE HOLLYWOOD SCENE

by VICTOR M. SHAPIRO
Hollywood Correspondent

STUDIOS RESUME ACTIVITY; TEN FILMS START
SEEK AN AFFILIATION OF ALL INDEPENDENTS
"LITTLE THEATRES" PRODUCING REGULARLY
SIR ADRIAN FINDS NEW ESPRIT - DE - CORPS

THREATENED picture shortage in the last three weeks, in which but 16 features were started, was partly dissipated the first few days of May when 10 new productions went into work. While the fear that California's legislature would enact excessive taxes may have been a contributing cause to the inactivity—in the similar period last year 34 pictures were started—other reasons are readily discernible. Probably the most important of these is the determination of major producers to do something concrete in regard to the double featuring situation. With Fox West Coast Theatres finding it necessary to place its two ace houses, Loew's State in Los Angeles and Grauman's Chinese in Hollywood, on a dual bill basis, producers were brought face to face with a problem of contracts and sales with secondary neighborhood and suburban operators that puts a new aspect on the double feature vogue.

Secondary to this are the activities of the newly formed Republic Pictures Corporation, which, after absorbing Monogram production and exchanges, is negotiating to consolidate the leading independents in one organization. (See product article page 40 of this issue.—Ed.) Such a setup probably would result in the majors concentrating on making all the bigger and more expensive attractions, with the independents following through with the secondary features for double billing.

Fox Starts Three

Fox takes the lead in new work with three. First to start, "Orchids to You," a comedy romance, will feature John Boles, Jean Muir, Charles Butterworth, Ruthelma Stevens, Harvey Stephens and Sidney Toler. William Seiter is directing. In "The Dressmaker," dramatic romance, a newcomer, Tulla Rolf, will be introduced and Clive Brook will resume his American screen career. Supporting players include Nydia Westman and Leonid Snegoff. Harry Lachman is directing. The third feature, "Welcome Home," has James Dunn, Arline Judge, Rosina Lawrence, William Frawley.

Two of the new pictures are MGM's. At the main plant, "Broadway Melody of 1935," an elaborate successor to its first great spectacle musical success, went into work. In the cast will be a host of screen, stage and radio personalities, among them June Knight, Stuart Irwin, Una Merkel, Robert Taylor, Sid Silver. Roy Del Ruth is directing.

At Roach Studio, "Bonnie Scotland," a Laurel and Hardy feature, with James W. Horne directing and with James Finlayson started.

Paramount matches MGM in two ways; two new pictures and a pretentious successor to one of its prize attractions, "The Big Broadcast of 1935." In this feature, in which practically every name on the company's roster will be seen, the cast now includes Jack Oakie, Burns and Allen, Bing Crosby, Lyda Roberti, C. Henry Gordon, Wendy Barrie, Henry Wadsworth, Lou Clayton, Eddie Jackson, Bill Robson, Amos and Andy, Ethel Merman, Mary Boland, Charles Ruggles, Guy Standing, Virginia Weidler, Benny Baker. Also started is the tentatively titled "Everything Happens at Once," which will star William C. Fields, with Clyde Bruckman directing. Mary Brian, Gertrude Hoffman, Lew Kelly, Robert Homans, Tammany Young and Irving Bacon are included in the cast.

"The Black Room Mystery" is Columbia's contribution for the week. Roy Williams is directing Karloff, Marion Marsh, Robert Allen, Thurston Hall and John Buckler.

At Universal, "Lady Tubbs," a comedy, was put into work. Alice Brady, Hedda Hopper, Douglass Montgomery and Lumsden Hare are featured. Alan Crosland is directing.

Warner started "We're in the Money," a comedy which again teams Joan Blondell and Glenda Farrell. Ray Enright is director.

With two, Columbia is credited with half the number of pictures completed. The more important seems to be "Love Me Forever," a romantic drama with music, which stars Grace Moore, Victor Schertzinger directing.

The second feature, "Unknown Woman," a drama, teams Marian Marsh and Richard Cromwell in the lead roles.

Fox completed "Charlie Chan in Egypt." Warner Oland is again in the title role, with Louis King directing.

Warner's "Stranded" co-stars Kay Francis and George Brent.

▽

Studio "Little Theatres"

The legitimate stage may be dying in the rest of the country, but in Hollywood it is flourishing. Five film studios maintain "little theatres" which produce regularly. The prime purpose is to unearth new talent and to make employees more "theatre-minded."

Oliver Hinsdell, head of the coaching school at MGM, goes in for a pretentious schedule. With student players and younger contract actors in the casts, he has presented at the Music Box theatre "All Good Americans," "The Wind and the Rain," "Sixteen," "Ladies' Money" and "No More Ladies." "The Devil's Disciple" is in rehearsal now.

At RKO-Radio, Lela Rogers, Ginger Rogers' mother, is in charge of "little theatre" activities, following her success in operating her experimental Hollytown theatre. She is rehearsing Anne Shirley for "Love Is Laughing," to be shown on the lot only for executives. Younger contract players are cast. A second "little theatre" at RKO-Radio has been in existence for some years under guidance of Dorothy Cormack, head of the stenographic department.

Lillian Barkley, head of the Fox School of the Theatre, gives a show once a month for executives with contract youngsters doing one-act plays and excerpts from recognized shows.

Phyllis Laughton has produced two full-length plays at Paramount, with young contract players. On the same lot, the Studio Club produces three shows a year, presented at the Music Box for two nights.

Columbia just has formed a little theatre.

Universal had a "Junior Stock Company" under Harold Turney, which closed in 1933 after rather heavy production.

Eleven other "little theatre" and art groups, outside of the studios, are in operation in and around Hollywood, exclusive of the Pasadena Players.

The list comprises:

"The First Nighters," rehearsing a play titled "Let Who Will Be Clever." Helen Marr Bartlett is director of this professional and semi-professional group.

Florence Pierce Reed's "The Devil's Tattoo" is at the Dominos theatre. Marjorie Burton is both producer and star.

"Her Design for Spending," a new play by Robert St. Clair, comes to the Harlequin theatre.

Edward Elsner's Little Dramatic theatre is showing "And the World Goes," written and directed by Mr. Elsner.

Louise Glaum is casting for "Ask Herbert," to open in the Little Theatre of Union Square. Frederick Murray is directing.

Evelyn Flebbes' new play "Venetian Blind" is at Neely Dickson's Hollywood Community theatre. David Scott has the lead.

Jean Muir, Warner player, is directing "Is Nothing Sacred?" at the Bliss-Haydon Miniature theatre.

"Witch Call," a new play by Mabel Stanford opened at the Padua Hills. Every Saturday matinee and night during May "Ysidro," Mexican folk play, is being shown.

The Spotlight opened with an amusing political satire by Bill Rankin, "Keep Your Shirt On."

"Daughter of Cain," a play purchased for production by the late David Belasco, will be given its first presentation at the Town Hall. Maxine Alton, the author will direct.

"Mandragola," by Niccolo Machicvelli, is at the Quill and Buskin, with Frederick Freeman.

▽

Sir Adrian Baillie, leading theatrical figure from India, here to obtain British rights to Technicolor patents, scanned the Hollywood scene this week.

He plans to form a new company with British capital, and give American Technicolor 50 per cent of the stock, in exchange for the privilege of using the three-color process in a new plant to be built in England. In the new plant, release prints will be made for all Technicolor pictures released in the British Empire. Heretofore, such prints have been made in America, subject to Britain's ad valorem import tax.

Technicolor will make no commitment until Dr. Herbert T. Kalmus, president, journeys to London to survey the field.

"Talking films have added to the seriousness of purpose found in Hollywood today," said Sir Adrian. "There is an esprit-de-corps and cooperative effort which was not present on my last visit in 1926. Stars, directors, writers and executives work in closer harmony. There seems to be less temperament among players. Ten years ago, it would not have been possible to get two stars such as Constance Bennett and Clark Gable to share honors equally in a picture."

In India, where he rents his Bombay Studios to companies making features for native consumption, Sir Adrian says his stages are busy 24 hours a day.

"The pictures are made with all native casts. Story requirements are simple. Singing must be in every picture, and the story must be taken from local folklore that everyone knows. Films must also be long enough to play for three hours or more. The longer the better.

YOU MUST IGNORE RUMORS!

Mascot is not "taking over" nor "affiliating with" any new or established producer-distributor organization

MASCOT REMAINS INDEPENDENT AND WILL CONTINUE ITS EXPANSION

Our Feature Program for the Coming Season will Consist of

4 SPECIALS

12 CLASS 'A' FEATURES

8 MUSICAL WESTERNS

Our Announcement Book for Season 1935-1936 Now in Preparation

Distribution Through Leading Independent Exchanges From Coast To Coast

MASCOT PICTURES CORPORATION

NAT LEVINE
President

4024 Radford Avenue
N. Hollywood

THE CODE QUESTION BOX

by JAMES P. CUNNINGHAM

Immediate reply is being made direct to the many letters which Motion Picture Herald is receiving from exhibitors and distributors in the field, and from others, in which various questions are asked concerning certain doubtful phases of the Motion Picture Code. In addition, such code questions and the answers submitted are published as a regular service.

For obvious reasons, the letters will appear anonymously. However, the originals will remain on file.

Answers to questions about the Code are submitted only after consultation with authorities familiar with the technicalities of the document.

This service is available to everyone. Send questions to the Code Editor, Motion Picture Herald, 1790 Broadway, New York City.

No. 114—MINIMUM SALARY FOR LABORATORY WORKERS

QUESTION—Could you tell me how many film printers must be employed by a firm in order for the printers to receive the code minimum salary? Does it make any difference whether one or many are employed?—NEW YORK.

ANSWER—The NRA code of fair competition and working provisions for the motion picture laboratory industry says:

Article IV, 2—Rates of Pay—(A) In laboratories employing 20 or less in number of mechanical laboratory workers, employers shall pay:

(a) Mechanical workers, except apprentices, a minimum wage of 50 cents per hour with a guarantee of payment to each such regular worker of not less than $15 per week.

(b) Apprentices a minimum wage of 40 cents per hour with a guarantee payment to each such regular apprentice of not less than $15 per week.

(c) All other regular employees not less than $15 per week in any city of over 500,000 population, or in the immediate trade area of such city; nor less than $14.50 per week in any city of between 250,000 and 500,000 population, or in the immediate trade area of such city; nor less than $14 per week in any city of between 2,500 and 250,000 population, or in the immediate trade area of such city, and in towns of less than 2,500 population, not less than $12 per week.

(d) Time and one-half wages to any employee for the time during which he may work in excess of eight hours in any one day, except to employees engaged in the processing of newsreels, who shall receive straight time for such overtime.

(e) All employees being paid at a rate of less than $35 per week as of July 1, 1933, no lesser rate of wage based on 40 hours of work per week than was paid such respective employees for 44 hours of work per week as of July 1, 1933; and any such readjustment of wages necessitated by compliance with this code shall be on an equitable basis.

(B) In laboratories employing more than 20 in number of mechanical laboratory workers, employers shall pay at a rate of a minimum of $25 per week for 40 hours of work per week to all classes of printers, negative cleaners and raw stock clerks, and a weekly minimum of $30 to negative vault tenders; with a guarantee of payment to each regular worker or apprentice of not less than $15 per week.

However, such employees as mentioned in the paragraph next above shall be paid time and one-half for the time during which such employees work in excess of eight hours, except employees engaged in the processing of newsreels, who shall receive straight time for such overtime.

▽ ▽ ▽

No. 115—A COMPLICATED CONTRACT SITUATION

QUESTION—I was appointed manager of this theatre in 1934, and to this date I have not been able to straighten out the contracts made by the former manager.

We are holding contracts with all of the film companies, and every contract has a percentage basis on so many features.

We are heavily overbought on features, comedies, cartoons, travel subjects, seven old serials and four different newsreels.

We are not buying this year's product, and have Fox and RKO the only new product we will have playdates for the remainder of this year.

We are forced to run old product that was cancelled by the code last year, so I have no record of said pictures which were cancelled, and we will not make new contracts just to cancel the old ones, and again tie this theatre up with percentage pictures while our competitors play these percentage pictures on a double bill program.

How can we clear up this condition?—KENTUCKY.

ANSWER—It appears that this is entirely a contract problem and a question of the validity of existing contracts and whether or not the exhibitor is obligated to play out contracts that were apparently made in good faith with the distributors. We do not believe that the code is involved, and we know of no grounds on which the theatre could bring any sort of complaint under the code to get out of playing pictures that the theatre has under contract. After all, it is not the distributors' fault that the theatre has not been able to exhibit the pictures fast enough to keep up to date on the releases.

The exhibitor bought these pictures from each distributor separately, and each separate distributor undoubtedly did not know how much product was under contract at the time he made his deal.

In order to trade off the older pictures under contract for current releases, or to effect a voluntary cancellation of existing contracts, relieving the exhibitor of his obligations, he would have to bargain with each separate distributor. It is simply a question of his ability to trade out his existing contracts with each separate distributor in making new deals. In other words, it is a matter of bargaining between the exhibitor and each separate distributor. The same thing applies to changing over from percentage contracts to flat rentals. The code, in our opinion, is not involved in any way.

▽ ▽ ▽

No. 116—CODE NOT INVOLVED IN ADVERTISING FILM SHOWS

QUESTION—We would like to ascertain whether or not it is against the code to screen advertising pictures for business firms in theatres. We are besieged by business men to screen their trailers in conjunction with Alexander Films Company, of Colorado Springs, Col. We do not want advertising of that sort on our screen, and would appreciate it if you could give us information concerning such. We are hoping it is against the code.—IDAHO.

ANSWER—We know of no provision in the code for the motion picture industry that regulates, controls, or prohibits the showing of screen advertising in a theatre. This is entirely a matter of theatre policy, which must be decided by the management of the particular theatre. The policy of theatres with respect to the showing of commercial advertising on their screens varies greatly according to the personal views of the management, and somewhat according to the audience reactions in the particular theatre, to the attempts to show such motion picture commercial advertising.

Mary Pickford to Tour

Mary Pickford has signed a contract with Henry Duffy, calling for a five-week tour of Coast cities: Vancouver, Seattle, Portland, San Francisco and Los Angeles. She will appear in "Coquette."

Paramount Devises Unique Tabloid Ad

The attention of advertising men has been drawn to a unique exploitation idea developed by Herbert Moulton, advertising manager for Paramount on the Coast. The idea consisted of an extra color section, in tabloid form, appearing recently with the *Los Angeles Times,* in connection with the new Claudette Colbert picture, "Private Worlds."

In addition to stories relative to the picture, its stars, director, producer and the like, the tabloid carried considerable advertising by national advertisers, including A. & P. Stores, Lux, Parker Pen, Old Gold, Ralston Purina and Max Factor cosmetics. Space was sold to advertisers at the regular *Times* rates, the tabloid prepared by Paramount for inclusion with the paper.

Reprints were made later, with space left on the cover for names of other newspapers and theatres. The reprints were sent to various Paramount exchanges over the country for use with local papers.

Victor Animatograph Observes 25th Year

The Victor Animatograph Company, nontheatrical equipment manufacturer, with headquarters in Davenport, Iowa, this year celebrates its 25th anniversary in the field, specializing largely in 16 mm. equipment. Offices are maintained in New York, Chicago and Los Angeles. Alexander F. Victor, founder of the company, is still its president.

Plan WHN Deal

Louis K. Sidney, in charge of Loew's Station WHN, New York, is negotiating an agreement to turn over the half-hour program run by Sophie Tucker to one of several sponsors. Disposition of the Tucker program, it is said, will bring the company to a profit position for the first time since it began operations.



there is no more ◆ ◆ ◆

◆ You set your pictures in . . . you send us your booking dates . . . and the rest is up to us . . .

◆ We've been perfecting our service organization for 15 years . . . building it up . . . hiring the best brains . . . improving and changing until today red tape is a memory . . . alert is the word . . . 700 employees . . . and all on their toes . . .

◆ Writers and artists . . . bookers and shippers combine to give you trailers that put your pictures "over" . . . and always on time . . .

◆ Reason enough why more than 9,000 exhibitors say

NATIONAL SCREEN SERVICE

▲ ▲ ▲ best exploitation ever devised! ▲

"LEADING PICTURES"

Following is a list of "leading motion pictures" for the month ended April 15th, as compiled by the office of Mrs. T. G. Winter, public relations department in Hollywood of the Motion Picture Producers and Distributors of America, Inc. Listed in succession are title, producer and distributor, source of story, director, leaders in the cast, and audience suitability.

Best of the Month

LES MISERABLES. Twentieth Century-U. A. From the Victor Hugo classic. Director: Richard Boleslawski. Cast: Fredric March, Charles Laughton, Sir Cedric Hardwicke, Rochelle Hudson, Frances Drake, John Beal, Florence Eldridge. Family.

PRIVATE WORLDS. Walter Wanger-Paramount. From the novel by Phyllis Bottome. Director: Gregory LaCava. Cast: Claudette Colbert, Charles Boyer, Joan Bennett, Joel McCrea, Guinn Williams. Adults.

RICHELIEU. Twentieth Century-United Artists. Director: Rowland V. Lee. Cast: George Arliss, Edward Arnold, Violet Kemble-Cooper, Maureen O'Sullivan. Family.

Social Drama

HOOSIER SCHOOLMASTER. Monogram. From the novel by Edward Eggleston. Director: Lewis D. Collins. Cast: Norman Foster, Charlotte Henry, Dorothy Libaire, Sarah Padden. Family.

I'LL LOVE YOU ALWAYS. Columbia. Director: Leo Bulgakov. Cast: Nancy Carroll, George Murphy, Jean Dixon. Adult and young people.

IT'S A SMALL WORLD. Fox. Director: Irving Cummings. From the story, "Highway Robbery," by Albert Treynor. Cast: Spencer Tracy, Wendy Barrie, Charles Sellon. Adults and young people.

RECKLESS. MGM. Director: Victor Fleming. From a story by Oliver Jeffries. Cast: Jean Harlow, William Powell, Franchot Tone, May Robson. Adults.

STRANGERS ALL. RKO. Director: Charles Vidor. From play by Maria Bercovici. Cast: May Robson, Preston Foster, Florine McKinney, William Bakewell. Family.

THE UNWELCOME STRANGER. Columbia. Director: Phil Rosen. Cast: Jack Holt, Mona Barrie, Jackie Searl, Ralph Morgan. Family.

Musical

GEORGE WHITE'S SCANDALS. Fox. Director: James Tinling. Cast: Lyda Roberti, Jimmy Dunn, Stuart Erwin, Cliff Edwards. Adults and young people.

MISSISSIPPI. Paramount. Director: A. Edward Sutherland. From a story by Booth Tarkington. Cast: Bing Crosby, Joan Bennett, W. C. Fields, John Miljan. Family.

Humor

BABY FACE HARRINGTON. MGM. Director: Raoul Walsh. Cast: Charles Butterworth, Una Merkel, Harvey Stephens, Eugene Pallette, Nat Pendleton. Adults and young people.

THE CASE OF THE CURIOUS BRIDE. Warner Bros. Director: Michael Curtiz. Cast: Warren William, Margaret Lindsay, Donald Woods, Claire Dodd. Adults and young people.

HOLD 'EM YALE. Paramount. Director: Sidney Lanfield. From a story by Damon Runyon. Cast: Patricia Ellis, Cesar Romero, Larry Crabbe, Andy Devine. Family.

IT HAPPENED IN NEW YORK. Universal. Director: Alan Crosland. Cast: Lyle Talbot, Gertrude Michael, Heather Angel, Hugh O'Connell. Adults and young people.

TEN DOLLAR RAISE. Fox. Director: George Marshall. From a story by Peter B. Kyne. Cast: Edward Everett Horton, Karen Morley, Alan Dinehart, Berton Churchill. Family.

VAGABOND LADY. Hal Roach-MGM. Director: Sam Taylor. Cast: Robert Young, Evelyn Venable, Reginald Denny, Frank Craven, Berton Churchill, Ferdinand Gottschalk. Family.

Mystery and Melodrama

DEATH FLIES EAST. Columbia. Director: Phil Rosen. Cast: Florence Rice, Conrad Nagel, Raymond Walburn, Geneva Mitchell. Adults and young people.

FOUR HOURS TO KILL. Paramount. Director: Mitchell Leisen. Cast: Richard Barthelmess, Joe Morrison, Helen Mack, Gertrude Michael. Adults.

IN SPITE OF DANGER. Columbia. Director: Lambert Hillyer. Cast: Wallace Ford, Marian Marsh, Arthur Hohl. Family, possibly.

MR. DYNAMITE. Universal. Director: Alan Crosland. From a story by Dashiell Hammett. Cast: Edmund Lowe, Jean Dixon, Esther Ralston. Adults and young people.

ONE CITY NIGHT. MGM. Director: Jack Conway. From the play, "Order Please," by Edward C. Carpenter. Cast: Franchot Tone, Una Merkel, Conrad Nagel, Harvey Stephens, Steffi Duna. Adults and young people.

PRINCESS O'HARA. Universal. Director: David Burton. Story by Damon Runyon. Cast: Jean Parker, Chester Morris, Leon Errol, Ralph Remley. Family, "though too exciting for small children."

RUNAWAY QUEEN. B. and D Film Corp. Cast: Anna Neagle, Fernand Graavey, Muriel Aked. Family.

STAR OF MIDNIGHT. RKO. Director: Stephen Roberts. From the novel by Arthur Somers Roche. Cast: William Powell, Ginger Rogers, Paul Kelly, Gene Lockhart, Ralph Morgan. Adults.

Recommended Short Subjects

(*—*The best are starred.*)

Note: Wherever the names of two producing companies are given in the following list, the first indicates the producer and the second the distributor. F. indicates suitability for Family; J. M., interest and suitability for Children's Matinees; A., for Adults only; Y. P., Young People.

Historical Interest

*GOLD RUSH. *Vitaphone.* One of the "See America First" series. F.

*DIXIE LAND. Vitaphone. One of the "See America First" series. F.

*GEORGIA. Amity. "Seeing United States" series. F.

*THE SAAR. RKO. "Vagabond Adventure" series. F.

Sport

AIR THRILLS. Columbia. F.

HOLD THAT SHARK. Columbia. F.

NERVE CONTROL. Paramount. "Sportlight." A., Y. P.

*SPORTING SOUNDS. Paramount. "Sportlight." F., J. M.

TOP NOTCHERS. RKO. Leaders in the world of sport, with comedy narrative by the "Easy Aces." F.

Cartoons

BUDDY'S PONY EXPRESS. Vitaphone. "Looney Tune." A., Y. P.

*COUNTRY BOY. Vitaphone. Peter Rabbit. F., J. M.

DON QUIXOTE. Allied F.

FLYING OIL. Educational-Fox. "Terrytoon." F.

GOLD GETTERS. Columbia. "Scrappy." F.

HOT CHA MELODY. Columbia. Krazy Kat. F.

I HAVEN'T GOT A HAT. Vitaphone. F.

*JAPANESE LANTERNS. RKO. "Color Rhapsody" series. F., J. M.

*LOST CHICK. MGM. F., J. M. In color.

*MAKE BELIEVE REVUE. Columbia. Color Rhapsody" series. F., J. M.

OLD DOG TRAY. Educational-Fox. A "Terrytoon." F.

*ONCE UPON A TIME. Audio Productions, Inc. Produced under auspices of the Metropolitan Insurance Co. Family.

PLEASED TO MEET CHA! Paramount. Popeye. F.

*THE SHOEMAKER AND THE ELVES. Columbia. Color and music. F., J. M.

*SPINNING MICE. RKO. "Rainbow Parade" series in color. F.

Comedies and Musicals

BILLY HILL. Vitaphone. F.

A CASTLE OF DREAMS. Vitaphone. Morton Downey. F.

EGGS MARK THE SPOT. Vitaphone. A., Y. P.

FLAME SONG. Vitaphone. A.

*GYPSY SWEETHEART. Vitaphone. Color. F.

GUESS STARS. Vitaphone. A., Y. P.

HARK YE HARK. Paramount. Ben Bernie and his orchestra. A., Y. P.

HARRY HORLICK AND HIS GYPSIES. Vitaphone. F.

HARRY VON TILZER. Vitaphone. F.

IN THE SPOTLIGHT. Vitaphone. A., Y. P.

MELODY MAGIC. Paramount. Johnny Green and his orchestra. A., Y. P.

OLD CAMP GROUND. Educational-Fox. F.

RADIO ROW No. 3. Vitaphone. A., Y. P.

SONGS THAT LIVE. Vitaphone. Gus Edwards. F.

SPIRIT OF 1976. RKO. F.

VAUDEVILLE No. 3. Vitaphone. A., Y. P.

WHAT, NO MEN! Vitaphone. Musical comedy in color. A.

WILL OSBORNE. Vitaphone. Fair for A., Y. P.

Novelties

*GOING PLACES, No. 7. Universal. F.

IN THE GOOD OLD DAYS. Columbia. Medbury. F.

PICTORIAL, No. 9. Paramount. Marseilles and Eddie Dowling. F.

*SHORTY ON THE FARM. Paramount. A baby chimp. F.

SOUVENIR, No. 4. Paramount. A., Y. P.

*STRANGER THAN FICTION, No. 7. Universal. F.

STRINGS AND STRAINS. Paramount. F.

32ND EUCHARISTIC CONGRESS. Grace Films. Inc. A.

Variety Club Jubilee Set for Atlantic City

The National Variety Club will hold a jubilee at Atlantic City during Labor Day week, sponsored by the Philadelphia Variety Club and the Atlantic City Civic Progress Committee. A-Mike Vogel, chairman of the Managers' Round Table Department of MOTION PICTURE HERALD, has been invited to serve on the general committee. Earl W. Sweigart is president of the Philadelphia club. The committee includes Dr. Leon Levy, president of Station WCAU and vice-president of Columbia Broadcasting; Lewen Pizor, Walter Woodward, A. R. Boyd, William H. Lee, A. L. Einstein, Jerry Crowley, Jack Beresin and George Klein.

Mirisch Leaves Warner

Harold Mirisch has resigned as district manager for Warner theatres in Milwaukee to become financially interested in Standard Theatre Company, new company operating houses in Wisconsin.

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April 3rd, 1935

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PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
CHARLES CHAPLIN			
Chaplin Prod. No. 5	Original screen play, Charles Chaplin. Director: Charles Chaplin.	Charles Chaplin, Paulette Goddard, Carter DeHaven, Henry Bergman, Chester Conklin.	Shooting
COLUMBIA			
"Love Me Forever"	Screen play, Jo Swerling, Sidney Buchman Director: Victor Schertzinger.	Grace Moore, Leo Carrillo, Robert Allen, Michael Bartlett, Spring Byington, Luis Alberni, Douglas Dumbrille, Arthur Hoyt.	Shooting
"After the Dance"	Original Harrison Jacobs. Screen play, Harold Shumate. Director: Leo Bulgakov.	Nancy Carroll, George Murphy, Victor Kilian, Robert Middlemass, Thelma Todd.	Shooting
"Unknown Woman"	Original, Scott Darling. Screen play, Albert DeMond, Fred Niblo, Jr. Director: Al Rogell.	Marian Marsh, Richard Cromwell, Henry Armetta, Nana Bryant, Herman Bing, Arthur Hohl.	Shooting
FOX			
"Charlie Chan in Egypt"	Based on the character "Charlie Chan" created by Earl Derr Biggers. Original screen play, Robert Ellis, Helen Logan. Director: Louis King.	Warner Oland, "Pat" Paterson, Thomas Beck, Jameson Thomas, Rita Cansino, Stepin Fetchit.	Shooting
"Ginger"	Original story and screen play, Arthur Kober. Director: Lewis Seiler.	Jane Withers, Jackie Searle, O. P. Heggie, Katharine Alexander, Walter King.	Shooting
"The Farmer Takes a Wife"	From the play, Frank B. Elser, Marc Connelly. Based on novel "Rome Haul" by Walter D. Edmonds. Screen play, Edwin Burke. Director: Victor Fleming.	Janet Gaynor, Henry Fonda, Slim Summerville, Jane Withers, Charles Bickford, Roger Imhof, Nick Foran, Andy Devine, Margaret Hamilton, John Qualen, Frank Melton.	Shooting
"In Old Kentucky"	Play, Charles T. Dazey. Adaptation, Sam Hellman, Gladys Lehman. Director: Geo. Marshall.	Will Rogers, Louise Henry, Russell Hardie, Bill Robinson, Dorothy Wilson, Alan Dinehart.	Shooting
"Orchids to You"	Story, Gordon Rigby, Robert Dillon. Adaptation, Howard Estabrook. Director: Wm. A. Seiter.	John Boles, Jean Muir, Chas. Butterworth, Harvey Stephens, Arthur Treacher, Arthur Lake, Spring Byington, Sidney Toler.	Shooting
METRO-GOLDWYN-MAYER			
"Anna Karenina"	From the novel by Tolstoy. Director: Clarence Brown.	Greta Garbo, Fredric March, Basil Rathbone, Maureen O'Sullivan, Freddie Bartholmew, May Robson, Reginald Denny, Reginald Owen, Phoebe Foster, Constance Collier, Cora Sue Collins.	Shooting
"Mutiny on the Bounty"	Novel, Charles Nordhoff, James Norman Hall. Adaptation, Jules Furthman, Talbot Jennings. Director: Frank Lloyd.	Charles Laughton, Clark Gable, Robert Montgomery.	Shooting
"Masquerade"	Director: Robert Z. Leonard.	William Powell, Mady Christians, Virginia Bruce, Frank Morgan, Henry Travers, Reginald Owen, Laura Hope Crews.	Shooting
MASCOT			
"Headline Woman"	Original, Jack Natteford. Screen play, Claire Church. Director: Wm. Nigh.	Roger Pryor, Heather Angel, Ford Sterling, Jack La-Rue, Morgan Wallace, Theodore von Eltz.	Shooting
PARAMOUNT			
"Accent on Youth"	Original Samson Raphaelson. Screen play, Claude Binyon. Director: Wesley Ruggles.	Sylvia Sidney, Herbert Marshall, Ernest Cossart, Phllip Reed, Catharine Doucet.	Shooting
"The Big Broadcast of 1935"	Original, Geo. Marion, Jr. Screen play, Jack Mintz, Francis Martin, Walter DeLeon. Director: Norman Taurog.	Jack Oakie, George Burns and Gracie Allen, Lyda Roberti, Specialties.	Shooting
"College Scandal"	Original, Beulah Marie Dix, Bertram Milhauser. Screen play, Marguerite Roberts, Charles Brackett, Frank Partos. Director: Elliott Nugent.	Arline Judge. Kent Taylor, Benny Baker, Douglas Blackley, Wendy Barrie, Wm. Frawley, Wm. Benedict, Joyce Compton, Mary Nash.	Shooting
"Men Without Names"	Original, James Remington McCarthy. Screen play, Dale Van Every, Howard Green. Director: Ralph Murphy.	Fred MacMurray, Madge Evans, Lynne Overman, David Holt, Arthur Aylesworth, Leslie Fenton, Elizabeth Patterson, Grant Mitchell, J. C. Nugent.	Shooting
RKO RADIO			
"She"	Novel, Sir Rider Haggard. Screen play, Ruth Rose. Directors: Irving Pichel and L. C. Holden.	Randolph Scott, Helen Gahagan, Helen Mack, Nigel Bruce, Gustav Von Seyffertitz, Nobel Johnson.	Shooting
"Boom Days"	Original screen play, Dudley Nichols. Director: Charles Vidor.	Richard Dix, Preston Foster, Margot Grahame, Willie Best, Don Rowan, Joe Sauers, Ray Mayer, Hattie McDaniels.	Shooting
"Top Hat"	Adaptation, Karl Noti. Screen play, Dwight Taylor, Allan Scott. Director: Mark Sandrich.	Fred Astaire, Gingers Rogers, Edward Everett Horton. Helen Broderick, Erik Rhodes, Eric Blore.	Shooting
UNIVERSAL			
"Diamond Jim"	Novel and short story, Parker Morell. Adaptation, Doris Malloy, Harry Clork. Screen play, Preston Sturges. Director: Edw. Sutherland.	Edward Arnold, Binnie Barnes, Jean Arthur, George Sidney, Eric Blore, Robert McWade, Charles Sellon, Spencer Charters, Hugh O'Connell.	Shooting
WARNER BROS.-FIRST NATIONAL			
"Front Page Woman"	Story, Richard McCauley. Screen play, Roy Chanslor, Lillie Hayward.	Bette Davis, Geo. Brent.	Shooting
"Not on Your Life"	Original screen play, Isabelle Dawn, Boyce DeGaw. Director: Robert Florey.	Warren William, Claire Dodd.	Shooting
"Stranded"	Based on story, Frank Wead, Ferdinand Reyher. Screen play, Delmer Daves. Additional dialogue, Carl Erickson. Director: Frank Borzage.	Kay Francis, George Brent, Patricia Ellis, Barton MacLane, Donald Woods, Mae Busch, Frankie Darro.	Editing
"Page Miss Glory"	From the play, Joseph Schrunk, Philip Dunning. Screen play, Delmar Daves, Robert Lord. Director Mervyn LeRoy.	Marion Davies, Dick Powell, Pat O'Brien, Mary Astor, Frank McHugh, Patsy Kelly, Wm. Gargan, Berton Churchill, Lyle Talbot, Allen Jenkins.	Shooting

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 265 (one of a special group on sound).—(A) Explain, using simple language, how the operation of most vacuum tubes (not photoelectric cells) used in theatre sound systems depends upon heat. (B) With sound systems equipped with a motor-generator to supply low voltage direct current, sometimes trouble is experienced because of the generator of the set failing to "build up" when the system is first put into operation. What precautions can be taken to prevent such failure, and if and when it does happen, what action can the projectionist take to cause the generator to build up?

Answer to Question No. 259

Bluebook School Question No. 259 was: (A) What, in your opinion, are the essentials of a first class projection room? (B) What, in your opinion, is the best floor for a projection room, describing its constituent parts? (C) Why is a cement floor inadvisable. Just what should be done about it if you have one?

There were many excellent answers, but as between those from the following, there seemed little to choose: C. Rau and S. Evans; D. Danielson; G. E. Doe; A. Sprafke; R. and K. Wells; R. J. Arntson; T. Van Vaulkenburg; D. Goldberg and L. Hutch; P. H. Kay; D. L. Sinklow; D. Johnson; J. Lansing and R. D. Oberleigh and M. and C. B. Traxler.

After very careful consideration I have decided to select the best from the above answers, since no one of them includes everything.

The location of the room should be such, vertically, as will not distort the screen image in excess of five per cent of its normal, undistorted height. It should be such as will, in a two-projector installation, permit each projector to be located equidistant from an imaginary line at right angles to the horizontal screen surface at its center; or if it be a three-projector installation, then the lens of the center projector should be located on said line.

The room should be readily and conveniently accessible, have two entrances (one at either end), if possible, not opening directly into the theatre auditorium; or if they do, then with two doors each, with a space between to prevent smoke from entering the auditorium when the projectionists leave in case of fire. The doors must be self-closing.

There should be space provided for possible future expansion in equipment needs, and the proper lavatories and other necessary rooms, the lavatories to have, if possible, both hot and cold water, and in warm regions, a shower bath.

There must be a perfectly firm foundation to prevent vibration that would show up in the screen image. The room should be provided with proper clothes and tool lockers for each projectionist.

The location should be such as will not require the use of projection lenses of less than four inches E. F., or greater than seven inches E. F.

In all cases there should be a permanently installed, unremovable high-grade opera glass trained upon the screen, preferably through a small, separate port located between the projectors, with nothing movable about it except the adjustment wheel and lens combinations, the latter to enable cleaning same.

The room must be thoroughly sound and fireproof, the materials selected to comply with both governmental and underwriters' requirements.

All ports must be equipped with fireproof gravity shutters that will operate automatically in case of fire, or may be dropped manually, either separately or together, such shutters to be held by fuses so located that they will release the shutters within a period of time not to exceed three seconds after the start of a fire at any one of the probable spots at which a film fire will start.

Not only must the floor be solid, but its surface must be so protected that dust will not be caused to arise by the projectionists' feet. Dark-colored battleship linoleum is best, and notwithstanding a few foolish local laws preventing its use, it is the best there is, for the reason that it not only looks well and prevents cement dust, but also is easy on the feet.

Lamp houses must be piped to either the outer air, or with proper precautions, to the main vent duct of the house ventilation system. The room must have sufficient ventilation to provide healthful conditions, without strong air currents. There should be an auxiliary means provided so that in case of a film fire all gas and smoke will be removed to the outer air as fast as formed, the same to be automatically put into action at maximum power by the dropping of the port fire shutters during the process of projection. The outlet duct of this system should be thoroughly insulated from all inflammable matter. Its motor must be so located or protected that the fire will not affect it or stop its operation.

Observation ports must be of ample size to permit free view of the entire screen from normal working position beside the projector. They must be covered with a good grade of plate glass, held in a removable frame at suitable angle from vertical to prevent reflections from interfering with the view of the screen.

Lens ports should be reduced as nearly as possible to the light beam dimensions, the reduction being soundproofed. The light beam area should be left open if it be possible without danger of annoyance to the audience.

All wiring should be installed in compliance with the National Electrical Code. It must, wherever possible, be in conduit, the same embedded in walls, floor or ceiling, as the case may be, and the conduit thoroughly grounded. All wall outlets must be of the flush type and readily accessible.

Means should be provided for lighting the room dimly during projection, with a circuit to provide for immediate, brilliant illumination in case of need.

Dimensions of the room must be such as will provide ample room for discharge of duties incident to projection, but preferably no larger.

The front wall, for best results, should be definitely dark in color, with a space at least 18 inches surrounding the observation ports in non-glossy black. The ceiling may be medium light—say, cream color—and the rear wall and end walls cream color down to within six feet of the floor; from there to the floor a dark color. So far as possible, no light at all should fall upon the front wall of the room, as it automatically interferes with clear vision of the screen.

Discussing of this subject will be continued in the next issue.

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Argosy

TEX TAKES A HOLIDAY: Wallace McDonald, Virginia Browne Faire—Gentlemen, I can take it. I've just sat through about 50 minutes of horse opera at its worst. This western (an old release) is the type that drives small town exhibitors to book society dramas on Saturday. It is inexpertly produced, badly cast, and terribly recorded. In fact, the sound was so poor that much of the dialogue was lost to the audience. The paper boasted "filmed in Multicolor," but probably due to the age of the film, there was color only in the introductory subtitle. This western might please in a Mexican community as the characters are supposed to be Mexican and the language is spoken occasionally.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

Beacon Prod.

I CAN'T ESCAPE: Onslow Stevens, Lila Lee, Russell Gleason—Very good program picture that pleased on a Friday and Saturday. Running time, 58 minutes. —P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Chesterfield

IN LOVE WITH LIFE: Lila Lee, Onslow Stevens, Dickie Moore—This picture was represented to us as being far above the average for the lesser independents. It is not. As a matter of fact, it is even below Invincible's average in every department except settings. It is slow moving and badly photographed. The audience response was decidedly poor.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

Columbia

BEST MAN WINS, THE: Jack Holt, Edmund Lowe —A good program picture. Played on a double bill and gave satisfaction. Played March 16-17.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and country patronage.

BROADWAY BILL: Warner Baxter, Myrna Loy—Good picture that did not draw at the box office. I think the title hurt it. A number of our patrons must have thought this was a western.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

BROADWAY BILL: Warner Baxter, Myrna Loy—Marvelous. Every patron was more than satisfied with this well written and cleverly produced story of a race horse and his devoted owner. Amusingly enough, however, actual horseraces at a semi-local track kept many of our regular patrons away from the theatre.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

CARNIVAL: Lee Tracy, Sally Eilers, Jimmy Durante—We played this one while there was a real carnival in town and didn't do much business on it. Durante was really good in this pickpocket role. There are a lot of laughs in this picture and it will do a little better than average business. Played April 18-19-20.—Lee Smith, Liberty Theatre, Quinton, Okla. General patronage.

JEALOUSY: Nancy Carroll, Donald Cook—A very good program picture. Stars acting fine. Story good. Gave satisfaction.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and country patronage.

MAN'S GAME, A: Tim McCoy, Evalyn Knapp—A very good program picture; just right for Friday and Saturday. Running time, 59 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SQUARE SHOOTER: Tim McCoy—This is an extra good western picture.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and country patronage.

UNWELCOME STRANGER: Jack Holt, Mona Barrie—Pretty good program picture. Good for the whole family. Running time, 69 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

WHOLE TOWN'S TALKING, THE: Edward G. Robinson—This is a wow of an entertaining picture. Life and lots of it. Great character work by Mr. Robinson and a splendid cast of entertainers. The picture gave good satisfaction and did better than average business for these days. Played March 21-22. —Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

WHIRLPOOL: Jack Holt, Lila Lee, Jean Arthur—Good drama of prison life, gay life and Holt taking his own life. That was the jarring note in the drama, that shot at the end. Played April 5.—Frank E. Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

First National

CIRCUS CLOWN, THE: Joe E. Brown, Patricia Ellis—This picture was good for children but did not do a thing at the box office. I played it too late. Recording good. Running time, 63 minutes. Played April 26-27.—Albert Heffernan, The Owl Theatre, Grand Rapids, Mich. Special patronage.

GOLD DIGGERS OF 1935: Dick Powell, Gloria Stuart—While a first class production it does not measure up to previous "Gold Diggers" or "42d Street." Did fair business but not up to par. Running time, 90 minutes.—B. C. Brown, Vernon Theatre, Viroqua, Wis. General patronage.

MARY JANE'S PA: Guy Kibbee and Aline MacMahon—This team runs to form and pleases. Proved a good picture from start to finish. Running time, 70 minutes.—B. C. Brown, Vernon Theatre, Viroqua, Wis. General patronage.

WHILE THE PATIENT SLEPT: Aline MacMahon, Guy Kibbee—This is a mighty good program picture Very funny in spots. Lots of hokum but entertaining. Pleased them all. Played March 16-17.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and country patronage.

Fox

BRIGHT EYES: Shirley Temple, James Dunn—Too much cannot be said in favor of this picture. It's wonderful.—Arcade Theatre, Camden, N. Y. General patronage.

CARAVAN: Loretta Young, Charles Boyer, Jean Parker—Another washout, played on Wednesday and did not take in enough to pay for feature. Could not get them in.—Arcade Theatre, Camden, N. Y. General patronage.

CHARLIE CHAN IN LONDON: Warner Oland, Drue Leyton—Good Friday and Saturday picture. Warner Oland seems to be getting better all the time. P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

COUNTY CHAIRMAN, THE: Will Rogers, Evelyn Venable, Kent Taylor—Don't let them make you believe this not up to the standard. It's another answer to a prayer. It did me the best Tuesday and Wednesday business in four years. Just bear down on the old-time politics. Stepin Fetchit's voice has improved 100 per cent, too, which caused a lot of favorable comment.—Sam A. Kimball, The Yarn House, Limerick, Maine. Rural and small town patronage.

COUNTY CHAIRMAN, THE: Will Rogers—Although a very good Rogers picture that pleased all who saw it, it does not seem to have the pull the others had at the box office. Upon inquiring of the public, they all tell me the same story, which runs as follows: "We like Rogers about the best of them all, but his stories are all the same; see one and you have seen them all." They've got to give him more varied story material or they will kill him. Played April 21.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural patronage.

COUNTY CHAIRMAN, THE, and JUDGE PRIEST: Will Rogers—Will always gets them in, but why must an exhibitor play so much worthless trash to get a few that will bring in a dollar profit.—Arcade Theatre, Camden, N. Y. General patronage.

DOCTOR BULL: Will Rogers—A very good Rogers picture. Pleased Friday-Saturday patrons.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Rural and small town patronage.

HELL IN THE HEAVENS: Warner Baxter, Conchita Montenegro—Help! Help! Are there any more? Yes, Ketti Gallian, Fox's new blonde star in "Marie Galante." It's just another washout.—Arcade Theatre, Camden, N. Y. General patronage.

I BELIEVE IN YOU: Rosemary Ames, Victor Jory, John Boles—This program picture did only fair on a double feature program.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

JUDGE PRIEST: Will Rogers, Rochelle Hudson, Tom Brown, Anita Louise, Stepin Fetchit—Good and pleased the majority. Not near as good a drawing card as "David Harum" and "Handy Andy" but it made a little money so I guess we should be satisfied. Running time, 80 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

LOTTERY LOVER: Lew Ayres, Pat Paterson—Just so-so. Nothing to brag about.—Arcade Theatre, Camden, N. Y. General patronage.

MUSIC IN THE AIR: Gloria Swanson, John Boles —Just the poorest picture I have ever seen. Nothing to it or about it that could get by anywhere. I cannot understand how Gloria and John could consent to the showing of such a piece of junk.—Arcade Theatre, Camden, N. Y. General patronage.

UNDER PRESSURE: Edmund Lowe, Victor McLaglen—Okay for double billing. Women will not like it. Played April 16-17.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

WHEN A MAN'S A MAN: George O'Brien, Dorothy Wilson—Just average, this one. Pretty slow until the end. It sins on the side of too little action where most of them are the other way. However, the western fans are not too critical but I have seen better and also worse.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

WHITE PARADE, THE: John Boles, Loretta Young—Excellent picture that is good enough for any theatre. Fox has some very good pictures.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Gaumont British

IRON DUKE, THE: George Arliss, Gladys Cooper—Good picture but completely failed to draw. Not as good as the usual Arliss production. The recording is below par and as the Fox exchange in Washington sends us terrible prints of every picture, it was lessened in effectiveness accordingly. Running time, 90 minutes. Played April 23-24.—Don Kelsey, Lyric Theatre, Blacksburg, Va. College and small town patronage.

Mascot

YOUNG AND BEAUTIFUL: William Haines, Judith Allen, Ted Fio-Rito and Orchestra—Disappointing. A below average program picture with very little to distinguish it from hundreds of others ground out yearly. However, it did well enough on a double bill.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

MGM

BABES IN TOYLAND: Laurel and Hardy—This feature was well received by the younger people. The two stars drew a little extra business. Leo's programs are invariably good.—H. O. Ekern, Rex Theatre, Thompson Falls, Mont. General patronage.

BARRETTS OF WIMPOLE STREET: Norma Shearer, Charles Laughton, Fredric March—An excellent picture and praised by two large audiences. Norma Shearer is splendid. The picture was well advertised and discussed by our schools. Give us more of these splendid historical productions.—H. O. Ekern, Rex Theatre, Thompson Falls, Mont. General patronage.

BIOGRAPHY OF A BACHELOR GIRL: Ann Harding, Robert Montgomery, Edward Everett Horton, Una Merkel—We have our regular customers for Ann Harding productions. We booked it for the Junior class of the high school as a benefit program

for the Seniors. Heard only the most favorable comments from our patrons.—H. O. Ekern, Rex Theatre, Thompson Falls, Mont. General patronage.

FORSAKING ALL OTHERS: Joan Crawford, Clark Gable, Robert Montgomery—Just the type to please 100 per cent. Sure is a grand picture from leader to trailer. Don't pass it up. Played March 3.—Frank E. Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

MERRY WIDOW, THE: Maurice Chevalier, Jeanette MacDonald, Edward Everett Horton, Una Merkel—This picture was well received by our audience. They like classical pictures and plenty of music. We are looking forward to the production of more of these classical plays.—H. O. Ekern, Rex Theatre, Thompson Falls, Mont. General patronage.

NAUGHTY MARIETTA: Jeanette MacDonald, Nelson Eddy—Strictly high class musical romance. Victor Herbert's music, with excellent cast and wonderful voices. It's one to be enjoyed by class audience. Like all others of this kind and merit it does not click at the box office. Running time, 106 minutes.—B. C. Brown, Vernon Theatre, Viroqua, Wis. General patronage.

NAUGHTY MARIETTA: Jeanette MacDonald, Nelson Eddy, Frank Morgan—The finest picture of this type ever produced. Your patrons do not have to be admirers of classical music to appreciate this picture. Jeanette MacDonald and Nelson Eddy are great. Miss MacDonald will impress all with her beauty and glorious voice. Nelson Eddy made a great number of admirers here. The title does not do the picture justice. Played April 18-19.—Don Kelsey, Lyric Theatre, Blacksburg, Va. College and small town patronage.

NIGHT FLIGHT: John Barrymore, Helen Hayes, Clark Gable, Lionel Barrymore, Robert Montgomery, Myrna Loy—We have found it both profitable and patron-pleasing to present return engagements of old favorites. In the past few weeks we have revived "Forty-Second Street," "Night Flight," and "The Big Broadcast." Helen Hayes recently played in person in this city and the favorable publicity accorded her was a great aid in re-selling "Night Flight."—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

OPERATOR 13: Marion Davies, Gary Cooper—Don't worry when you play this sweet picture. It's fine and will please everyone. Played April 12.—Frank E. Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

PAINTED VEIL, THE: Greta Garbo, Herbert Marshall, George Brent—Below the regular Garbo standard. Acting good, but story poor. Played April 24-25.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

PAINTED VEIL, THE: Greta Garbo, Herbert Marshall, George Brent—I should know better than book in a Garbo opus. She flops in my small village. Barely made rental and express. Played March 15.—Frank E. Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

SEQUOIA: Jean Parker, Russell Hardie—About the last word in outdoor pictures. Marvelous. This picture should gross top wherever shown with special advertising. Guarantee patrons the treat of their lives in the pictures. Exhibitors—go after this one and clean up and more than satisfy your patrons. Running time, 86 minutes.—B. C. Brown, Vernon Theatre, Viroqua, Wis. General patronage.

SEQUOIA: Jean Parker, Russell Hardie—Fine picture. Good photography and rather a thin story but the animal shots and the setting will and did make up for what it lacked in story. It is unusual and perhaps the best of the animal pictures that have come out. The bears supply the comedy. There are some beautiful shots of the deer and other animals. It is high class in every way. It is good Sunday, Monday or will go good for Friday, Saturday.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

WHAT EVERY WOMAN KNOWS: Helen Hayes, Brian Aherne—This is one of the poorest MGM features we have run for some time. Before booking it we looked up various comments on it from these columns and 85 per cent of the comments were unfavorable. Let more of us exhibitors contribute. We are helping ourselves by so doing.—H. O. Ekern, Rex Theatre, Thompson Falls, Mont. General patronage.

WINNING TICKET, THE: Leo Carrillo, Louise Fazenda—The top liners as they are supposed to be are not so tops as they were, and this is one of their mistakes. They take Carrillo, who has been in some small supporting roles, and another passe star that has had her day, Fazenda, and put them in the lights as stars to head a picture with resulting poor business and the picture deserves it. But it's the exhibitor that pays and pays for their errors of judgment. Too slow and not worth running.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Monogram

GREAT GOD GOLD: Sidney Blackmer, Gloria Shea—This is an interesting picture. Will satisfy any crowd. The story tells a lot of truth that we all should know. Gave great satisfaction here. Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

THREE REPORTERS ENTER THE RANKS

The North, the East and the Far West are represented this week in the three new contributors to the columns of the "What the Picture Did for Me" department, as follows:

U. S. ALLAIRE, Victoria theatre, Victoriaville, Quebec, Canada.

ARCADE theatre, Camden, N. Y.

A. R. HILAND, Hiland theatres, Yreka, Cal.

Read the first reports from these exhibitors in this issue.

NUT FARM, THE: Wallace Ford, Florence Roberts—A very ordinary program picture which managed to get by on a double feature program.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

Paramount

CAR 99: Fred MacMurray, Ann Sheridan—Good action picture, but a little overdrawn in their reaching for comedy to offset the drama. At that it did better business than a lot of the sophisticated pictures and I still contend that when a trailer shows some action, as does the paper, that the picture has a better chance of going places at the box office.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

COLLEGE RHYTHM: Jack Oakie—You can put it in the "What the Picture Did for Me" column that this is one picture that you do not want to miss and don't be afraid to back it up with plenty of advertising. It will pay you.—A. R. Hiland, Hiland Theatre, Yreka, Cal. Small town and rural patronage.

GILDED LILY, THE: Claudette Colbert—A very good picture on the order of "It Happened One Night" as to story material. Although it is not as good a picture, it is good enough for any date in any man's town and sends them out smiling. Played April 28.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural patronage.

LIVES OF A BENGAL LANCER: Gary Cooper, Franchot Tone, Richard Cromwell, Sir Guy Standing—One of the finest pictures I have ever seen, but played to only average business. Played April 7-8.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

MISSISSIPPI: W. C. Fields, Bing Crosby, Joan Bennett—Not outstanding but good entertainment. Played to average business.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

MAN OF THE FOREST: Randolph Scott, Verna Hillie—Fine western.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Rural and small town patronage.

DUCK SOUP: Four Marx Brothers—Return engagement. Old, but good. Kept the people in an uproar.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Rural and small town patronage.

PRESIDENT VANISHES, THE: Edward Arnold, Paul Kelly, Peggy Conklin, Osgood Perkins—Played it pretty old and should have left it alone. A very unusual story that, however, pleased all who saw it, but it's nearly impossible to get them in because of lack of star value. Played April 14.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural patronage.

ROCKY MOUNTAIN MYSTERY: Randolph Scott, Chic Sale—Scott is a good bet in westerns but Chic Sale was worn out with the public long ago. They don't go for his line of stuff and that hurts the picture. Not up to some that Paramount produced last year.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

WINGS IN THE DARK: Cary Grant, Myrna Loy—One of the best action pictures that I have played for a long time. It set them right on the edge of the seat and kept them there. Good story, direction and cast make this the kind of a picture that puts a small town exhibitor out in the lobby grinning as they come out. Played April 25.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural patronage.

RKO

DOG OF FLANDERS: Frankie Thomas, Helen Parrish—A nice program for double bill or benefit. Pictures like this have general appeal. Clean and wholesome. Running time, 65 minutes.—B. C. Brown, Vernon Theatre, Viroqua, Wis. General patronage.

FOUNTAIN, THE: Ann Harding, Brian Ahearne, Paul Lukas—An intelligent but too talky picture which will not appeal to the average patron. Our patronage said little against it and nothing for it. Played on a double bill with "Romance in the Rain."—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

GAY DIVORCEE, THE: Ginger Rogers, Fred Astaire—Whoe! Boys! What a ginger snap at B. O. Played it late but couldn't do better. Will repeat sure. Book, play it and rebook it, for it's worth twelve pictures. Ginger and Fred and the rest are none but gorgeous, stupendous, delirious and what not, but why, why don't you play it, and make something and about 500 per cent more than on the B. O. usuals. Played February 13-14.—U. S. Allaire. Victory Theatre, 14 Victoriaville, Quebec, Canada.

LIGHTNING STRIKES TWICE: Ben Lyon, Pert Kelton—A very good comedy drama. Played on a double bill and gave good satisfaction.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and country patronage.

LITTLE MINISTER, THE: Katharine Hepburn, John Beal—A very good picture that did not draw at the box office. I guess Hepburn is slipping. Good for the whole family.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

ROBERTA: Fred Astaire, Ginger Rogers, Irene Dunne, Randolph Scott—Top notch entertainment and especially liked by the ladies. Played April 21-23.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

ROBERTA: Irene Dunne, Fred Astaire, Ginger Rogers—This picture has everything for good entertainment. Great singing, dancing and acting. Interesting story and wonderful settings. Also a lot of good clean comedy. Wonderful direction. I call it a 100 per cent picture. Pleased them all. Played March 28-29-30.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and country patronage.

ROMANCE IN MANHATTAN: Francis Lederer, Ginger Rogers—A very entertaining picture with a splendid finish; the kind patrons seem to like and talk about. Running time, 78 minutes. Played April 19-20.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

SILVER STREAK, THE: Sally Blane, Charles Starrett—Edgar Kennedy's name should be on the top. Was advised to lay off this one, but am I glad I didn't. It just fits in with the new streamline train from Bangor to Boston and should be a natural for theatres in eastern New England at least. If your folks like thrills you can't go wrong. The trailer does an extra good job on this one. Anyway, it came within $3.60 of "Bright Eyes" and that was top.—Sam A. Kimball, The Yarn House, Limerick, Maine. Rural and small town patronage.

United Artists

LOOKING FOR TROUBLE: Jack Oakie, Spencer Tracy—Good action picture. Full of wise cracks and kept the audience interested till final fadeout. Pick it up. Sound fine. Played March 22.—Frank E. Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

Universal

GIFT OF GAB: Edmund Lowe, Gloria Stuart, Alice White—Very interesting picture. Moved at a fast pace and pleased. Played March 22.—Frank E. Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

MAN WHO RECLAIMED HIS HEAD: Claude Rains, Joan Bennettt—Claude Rains is a superb actor and Miss Bennett was lovely, but the story was a colossal flop with the average patron. I'm the guy who lost his head—and his shirt. Played April 19.—Frank E. Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

NOTORIOUS GENTLEMAN, A: Charles Bickford, Helen Vinson—Played on a double feature program and gave satisfaction. I call it a good average program picture.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and country patronage.

STRAIGHT FROM THE HEART: Mary Astor, Roger Pryor, Baby Jane, Andy Devine—Universal should be ashamed for producing such bad program pictures. Here is another picture which belongs only on double feature programs with a sfrong supporting feature. The story is another one of those "a little child shall lead them" would-be tear jerkers which require the actors to walk through with long faces. Baby Jane is likeable and shows promise.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

Warner

BORDERTOWN: Paul Muni, Bette Davis—This is a fine picture of the kind. The acting by both of the stars great. Very interesting story. Gave good satisfaction. Played March 23-24.—Bert Silver, Silver Fam-

(*Continued on following page, column* 1)

BEST GUIDE FOR SMALL THEATRE

"Enclosed are a few comments for the 'What the Picture Did for Me' department," writes H. O. EKERN, of the Rex Theatre, Thompson Falls, Mont. *"I feel somewhat guilty for not submitting writeups oftener than I do, for I consider these writeups the best guide for a small theatre owner. Situated as we are here in the West so far from large centers of population, we are almost invariably guided by these columns in our bookings. We will do what we can to perpetuate this good work."*

ily Theatre, Greenwich, Mich. City and country patronage.

DEVIL DOGS OF THE AIR: James Cagney, Pat O'Brien, Margaret Lindsay—Another picture with Uncle Sam supplying much of the background and big shots. My patrons seem tiring of the Cagney-O'Brien combination. Played to fair business. Running time, 86 minutes. Played April 14-15.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

FOOTLIGHT PARADE: James Cagney, Joan Blondell, Dick Powell, Ruby Keeler—Picked this from the old bunch and glad I did. It was swell—elegant. Too bad there aren't more as good. Played March 8.—Frank E. Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

KENNEL MURDER CASE, THE: William Powell, Mary Astor, Ralph Morgan, Helen Vinson—We played this one rather old but it drew a good crowd on 10-cent night. This picture will sure keep them guessing. Played April 23-24.—Lee Smith, Liberty Theatre, Quinton, Okla. General patronage.

SWEET ADELINE: Irene Dunne—This I call better than a program picture and not quite good enough for a special. All that saw it were surprised at the size of the production and they liked it.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and country patronage.

SWEET MUSIC: Rudy Vallee, Ann Dvorak—Good picture but Vallee does not do average business, although this is the best that he has done. But he is no big draw at the box office. I wonder who ever told Dvorak she could dance. Pathetic after seeing the experts. A rank amateur could have done better. I am surprised that Warner's director gives her a dancing part. She is clumsy and has no sense of rhythm apparently. The audience gave a slight panning to this part.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Short Features

Columbia

KRAZY KAT KARTOONS: Good cartoon comedy.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

LIFE'S LAST LAUGHS: I have never before reported on a short subject, but would like to say that I think this is the worst I have ever shown. First it shows a tombstone on which appears a rather hideous head which laughs a sort of drunken laugh, after which appear authentic engravings that have been found on old tombstones, all of them mourning the fate of the lost ones but at the same time listing their shortcomings while in this realm and making wisecracks about them. Almost everyone in the audience has some loved one buried in the local cemetery, and after being reminded of the fact, as well as having it made fun of, it can be well imagined in what a pleasant mood this leaves them to enjoy the show that follows.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural partonage.

WINTER THRILLS: World of Sport—Good sport single reel.—Frank E. Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

Educational

BOUNDING MAIN, THE: Song Hit Story series—A good singing reel.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

DOG SHOW, THE: Terry-Toons Series—One of the best cartoons we've had in this series. Running time, 6 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

LAST DOGIE, THE: Song Hit Stories series—A very good western short and should be played before a western feature as it would get the patrons in the mood for the picture. It has western cowboy songs, etc. Liked by all.—Albert Hefferan, The Owl Theatre, Grand Rapids, Mich. Special patronage.

MAGIC FISH, THE: Terry-Toon—Good cartoon with quite a few laughs.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MR. WIDGET: Joe Cook—Two reels of talking by Joe Cook. Not many laughs. Running time, two reels.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

ONE RUN ELMER: Buster Keaton—Buster seems to have found his niche. This is good comedy that will click. Running time, two reels.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

SUNNY SOUTH, THE: Terry-Toon series—A very good cartoon and they seem to get better right along. Running time, 6 minutes.—Albert Hefferan, The Owl Theatre, Grand Rapids, Mich. Special patronage.

MGM

BURIED LOOT: Crime Doesn't Pay Series—Decidedly a new and important step forward in short entertainment. Will create much favorable comment. One of the most powerful subjects you can bring to your patrons. Running time, 19 minutes.—Don Kelsey, Lyric Theatre, Blacksburg, Va. College and small town patronage.

GOOFY MOVIES: Not so good. Would be poor except for the clever announcer.—Frank E. Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

STAR NIGHT AT COCOANUT GROVE: Musical Revues Series, with all-star cast—Hope we will not have to wait long for more of this high standard. The best color subject we have presented.—Don Kelsey, Lyric Theatre, Blacksburg, Va. College and small town patronage.

RKO

BRIC-A-BRAC: Edgar Kennedy—We called it his best. Just the kind of slapstick stuff that kept them roaring. Running time, two reels.—Sam A. Kimball, The Yarn House, Limerick, Maine. Rural and small town patronage.

United Artists

BIRDS IN THE SPRING: Silly Symphony—Very good. No doubt these Silly Symphonies are the best cartoon comedies made. This one is all in color.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MICKEY MOUSE CARTOONS: These are all top notch.—Frank E. Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

SILLY SYMPHONIES: These and Mickey Mouse are all top notch.—Frank E. Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

Universal

FADS AND FANCIES: Joey Nash, Fritz and Jean Hubert—Good.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

ROBINSON CRUSOE ISLE: Oswald Cartoon—Pretty good; not as good as some of the others, but it will get by.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Serials

Universal

RUSTLER'S OF RED DOG: John Mack Brown—Running fourth chapter. This has plenty of action, but is not liked on account of too many Indians. I don't understand why they want to rehash this Indian stuff so strongly.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

TAILSPIN TOMMY: Maurice Murphy, Noah Beery, Jr.—I reported chapter one as looking good. Now, having shown chapter five and judging from both box office and comments, I'll report that it looks better.—Sam A. Kimball, The Yarn House, Limerick, Maine. Rural and small town patronage.

Bamberger in Sales Promotion

Leon J. Bamberger of RKO Distributing Corporation was incorrectly referred to in last week's issue as being in charge of RKO Radio accessories. Mr. Bamberger is handling sales promotion. L. E. Gaudreau is in charge of accessories.

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HIGH FIDELITY

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended May 4, 1935, from 111 theatres in 18 major cities of the country, reached $991,432, a decrease of $174,068 from the total for the preceding calendar week, ended April 27, when 112 theatres in 18 major cities aggregated $1,165,500.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1934) (Dates are 1934 unless otherwise specified.)	
Boston			Picture	Gross	Picture	Gross		
Boston	3,246	25c-50c	"Transient Lady" (Univ.) (5 days-2nd week)	16,000	"Transient Lady" (Univ.) (1st week)	31,000	High 4-27-35 "Transient Lady"	31,000
							Low 2-2-35 "One Exciting Adventure"	8,500
Fenway	1,382	30c-50c	"Four Hours to Kill" (Para.) and "Mary Jane's Pa" (F. N.)	3,500	"Black Fury" (F. N.) and "A Night at the Ritz" (W. B.)	6,000	High 1-6 "Lady Killer" and "Girl Without a Room"	12,000
							Low 3-9-35 "One More Spring" and "Lottery Lover"	2,500
Keith's Memorial	2,907	25c-65c	"Star of Midnight" (Radio)	12,000	"Life Begins at 40" (Fox)	10,500	High 3-23-35 "Roberta"	30,000
							Low 1-19-35 "Evergreen"	7,000
Loew's State	3,537	25c-55c	"Cardinal Richelieu" (U. A.) (25c-65c)	14,000	"Reckless" (MGM) (25c-50c)	12,000	High 4-7 "Riptide"	22,000
							Low 4-20-35 "One New York Night" and "I'll Love You Always"	9,000
Metropolitan	4,332	35c-65c	"Stolen Harmony" (Para.)	32,000	"Go Into Your Dance" (F. N.)	30,000	High 4-6-35 "Private Worlds"	41,000
							Low 4-20-35 "Traveling Saleslady"	20,000
Paramount	1,793	25c-50c	"Four Hours to Kill" (Para.) and "Mary Jane's Pa" (F. N.) (6 days)	6,000	"Black Fury" (F. N.) and "A Night at the Ritz" (W. B.)	10,000	High 1-6 "Lady Killer" and "Girl Without a Room"	12,000
							Low 3-23-35 "Love in Bloom" and "Car 99"	4,000
Buffalo								
Buffalo	3,500	30c-55c	"The Devil Is a Woman" (Para.)	9,800	"Mississippi" (Para.)	23,800	High 1-6 "Design for Living"	26,000
							Low 12-19 "Music in the Air"	5,000
Century	3,000	25c	"The Casino Murder Case" (MGM) "McFadden's Flats" (Para.)	5,100	"Times Square Lady" (MGM) and "When a Man's a Man" (Fox)	5,700	High 4-21 "The Lost Patrol" and "Three on a Honeymoon"	8,100
							Low 12-29 "I Am a Thief" and "Side Streets"	4,000
Great Lakes	3,000	25c-40c	"Traveling Saleslady" (F. N.) and "Shadow of Doubt" (MGM)	7,200	"Reckless" (MGM)	9,500	High 9-29 "Belle of the Nineties"	18,800
							Low 12-22 "Gentlemen Are Born" and "Marie Galante"	3,800
Hippodrome	2,100	25c-40c	"Go Into Your Dance" (F. N.)	8,000	"Cardinal Richelieu" (U. A.)	9,100	High 5-19 "The House of Rothschild"	18,000
							Low 7-28 "Here Comes the Navy"	4,800
Lafayette	3,300	25c	"Mister Dynamite" (Univ.) and "Straight from the Heart" (Univ.)	5,800	"Let's Live Tonight" (Col.) and "Death Flies East" (Col.)	6,600	High 3-10 "It Happened One Night" and "Before Midnight"	16,700
							Low 11-17 "Jane Eyre" and "Young and Beautiful"	4,200
Chicago								
Apollo	1,400	25c-50c	"Bride of Frankenstein" (Univ.)	6,400	"Private Worlds" (Para.)	4,000	High 9-8 "The Cat's Paw"	16,000
							Low 4-27-35 "Private Worlds"	4,000
Chicago	4,000	25c-68c	"Go Into Your Dance" (F. N.)	29,000	"Living on Velvet" (F. N.)	24,000	High 8-11 "She Loves Me Not"	66,000
Garrick	900	25c-40c	"One New York Night" (MGM)	3,000	"The Case of the Curious Bride" (F. N.)	3,000	Low 5-26 "Thirty Day Princess'	19,000
							High 2-23-35 "Baboona"	8,500
Oriental	3,940	25c-40c	"Unwelcome Stranger" (Col.)	16,500	"Love in Bloom" (Para.)	17,000	Low 5-4-35 "One New York Night"	3,000
							High 1-5-35 "Big Hearted Herbert"	25,000
Palace	2,509	25c-50c	"Princess O'Hara" (Univ.)	17,000	"Bride of Frankenstein" (Univ.)	23,000	Low 6-16 "Registered Nurse"	12,000
							High 3-30-35 "Roberta"	30,000
Roosevelt	1,591	25c-50c	"Naughty Marietta" (MGM) (2nd week)	11,000	"Naughty Marietta" (MGM) (1st week)	13,000	Low 12-1 "Kentucky Kernels"	8,000
							High 1-5-35 "Forsaking All Others"	27,000
State-Lake	2,776	20c-35c	"One More Spring" (Fox)	12,000	"Little Men" (Mascot) (6 days)	13,000	Low 8-18 "Paris Interlude"	6,000
							High 9-8 "The Most Precious Thing in Life"	19,000
United Artists	1,700	30c-60c	"The Wedding Night" (U. A.) (2nd week)	10,000	"The Wedding Night" (U. A.) (1st week)	15,000	Low 5-2-35 "Helldorado"	11,000
							High 5-5 "House of Rothschild"	30,000
							Low 4-13-35 "Vanessa: Her Love Story"	10,000
Cleveland								
Allen	3,300	25c-35c	"Go Into Your Dance" (F. N.) (30c-42c)	3,850	"The Lost City" (Regal)	4,750	High 10-27 "Six-Day Bike Rider"	7,000
							Low 12-15 "Silver Streak"	1,400
Circle	1,925	15c-30c	"People's Enemy" (Radio)	3,000	"Let's Live Tonight" (Col.) (25c-35c)	3,900	.....	
Hippodrome	3,800	30c-42c	"Star of Midnight" (Radio)	10,500	"Go Into Your Dance" (F. N.)	15,500	High 3-16-35 "Roberta"	23,000
							Low 3-17 "Journal of a Crime"	2,900
RKO Palace	3,100	30c-60c	"Case of the Curious Bride" (F. N.)	19,000	"Princess O'Hara" (Univ.)	18,500	High 4-6-35 "Transient Lady"	39,000
							Low 5-19 "Where Sinners Meet"	4,000
State	3,400	30c-42c	"Naughty Marietta" (MGM)	10,000	"Reckless" (MGM)	13,000	High 1-12-35 "Forsaking All Others"	28,000
							Low 12-29 "Private Life of Don Juan"	3,500
Stillman	1,900	25c-35c	"Mark of the Vampire" (MGM)	6,500	"Love in Bloom" (Para.)	4,100	High 9-15 "Chained"	10,000
							Low 1-12-35 "Our Daily Bread"	2,000
Denver								
Aladdin	1,500	25c-60c	"Cardinal Richelieu" (U. A.)	4,500	"When a Man's a Man" (Fox)	1,750	High 5-5 "House of Rothschild"	9,000
							Low 8-11 "I Give My Love"	1,200
Broadway	1,500	25c-40c	"Transient Lady" (Univ.) and "Rendezvous at Midnight" (Univ.)	1,200	"Straight from the Heart" (Univ.) (3 days)	200	.....	
					"Gold Diggers of 1935" (F. N.) (5 days)	1,750		
Denham	1,500	25c-50c	"Private Worlds" (Para.) (2nd week)	6,000	"Hold 'Em Yale" (Para.) (4 days) "Private Worlds" (Para.) (3 days-1st week)	5,000	High 9-29 "Belle of the Nineties"	16,500
							Low 4-7 "She Made Her Bed"	800
Denver	2,500	25c-50c	"Naughty Marietta" (MGM)	9,000	"Reckless" (MGM)	7,500	High 1-13 "Roman Scandals"	17,500
Orpheum	2,600	25c-40c	"Star of Midnight" (Radio)	8,500	"Anne of Green Gables" (Radio)	5,500	Low 9-29 "British Agent"	4,000
							High 2-17 "Hi Nellie"	19,500
Paramount	2,000	25c-50c	"Mister Dynamite" (Univ.)	2,000	"Princess O'Hara" (Univ.)	3,500	Low 12-29 "Hat, Coat and Glove"	1,000
							High 1-13 "Dinner at Eight"	5,500
							Low 6-9 "Uncertain Lady"	400
Hollywood								
Chinese	2,500	30c-55c	"West Point of the Air" (MGM) (6 days)	4,900	"Reckless" (MGM) (6 days)	8,200	High 4-14 "House of Rothschild"	25,171
							Low 12-29 "Music in the Air"	4,292
Pantages	3,000	25c-40c	"Bride of Frankenstein" (Univ.) (2nd week)	6,500	"Bride of Frankenstein" (Univ.) (1st week)	4,000	High 12-8 "Imitation of Life"	12,200
							Low 3-3 "Fugitive Lovers" and "The Poor Rich"	1,500
W. B. Hollywood	3,000	25c-65c	"The G Men" (F. N.) (6 days)	12,800	"Gold Diggers of 1935" (F. N.) (6 days)	12,000	High 9-8 "Dames"	25,000
							Low 4-13-35 "Laddie"	5,700

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1934.) (Dates are 1934 unless otherwise specified.)	
			Picture	Gross	Picture	Gross		
Indianapolis								
Apollo	1,100	25c-40c	"Thunder in the East" (U. A.).. (6 days)	1,600	"Life Begins at 40" (Fox)..... (3rd week)	2,250	High 4-13-35 "Life Begins at 40".....	7,500
							Low 5-4-35 "Thunder in the East".....	1,600
Circle	2,800	25c-40c	"Stolen Harmony" (Para.).....	4,000	"Ruggles of Red Gap" (Para.)....	3,000	High 12-15 "Lady By Choice".....	8,500
							Low 1-19-35 "The President Vanishes" and "Enter Madame"	2,000
Indiana	3,133	25c-40c	"Star of Midnight" (Radio).....	6,000	"Go Into Your Dance" (F.N.)....	7,500	High 3-2-35 "Woman in Red".....	12,000
							Low 1-12-35 "Little Women"	1,550
Lyric	2,000	25c-40c	"Mary Jane's Pa" (F. N.).....	5,500	"Spring Tonic" (Fox)	8,000	High 4-6-35 "Traveling Saleslady"	11,000
							Low 7-28 "Half a Sinner" and "Embarrassing Moments"	2,000
Palace	3,000	25c-40c	'Cardinal Richelieu" (U. A.).....	5,000	"Reckless" (MGM)	4,500	High 2-3 "Sons of the Desert".....	12,500
							Low 4-6-35 "Casino Murder Case".....	2,750
Kansas City								
Mainstreet	3,100	25c-40c	"Go Into Your Dance" (F. N.)....	11,000	"Murder on a Honeymoon"..... (Radio) (25c-45c)	16,000	High 6-23 "Glamour"	23,000
					"Reckless" (MGM)	12,000	Low 1-12-35 "I Sell Anything".....	2,000
Midland	4,000	15c-40c	"Cardinal Richelieu" (U. A.).....	7,200			High 4-7 "Riptide"	21,400
							Low 12-22 "Private Life of Don Juan"	4,000
Newman	1,800	25c-40c	"Private Worlds" (Para.).....	6,500	"Stolen Harmony" (Para.)..... (6 days)	4,200	High 9-29 "Belle of the Nineties".....	14,000
							Low 4-13-35 "Rocky Mountain Mystery"	3,500
Tower	2,200	25c	"Bride of Frankenstein" (Univ.)..	9,900	"Unwelcome Stranger" (Col.)....	6,200	High 1-12-35 "Broadway Bill".....	14,000
							Low 5-5 "Let's Fall in Love".....	4,000
Uptown	2,000	25c-40c	"My Heart Is Calling" (GB Pic-.. tures)	2,300	"Life Begins at 40" (Fox)..... (3rd week)	3,400	High 10-27 "Judge Priest".....	9,200
							Low 1-27 "Good Bye Again".....	1,700
Los Angeles								
Filmarte	800	40c-50c	"My Heart Is Calling" ..... (GB Pictures) (2nd week)	4,000	"My Heart Is Calling"..... (GB Pictures) (1st week)	4,000	High 4-14 "Moon Over Morocco".....	7,600
							Low 6-30 "Island of Doom".....	160
Four Star	900	30c-55c	"Vanessa: Her Love Story" (MGM) (6 days)	4,600	"Scarlet Pimpernel" (U. A.)..... (6 days-5th week)	3,300	High 3-3 "Devil Tiger".....	7,800
							Low 12-15 "Have a Heart"	2,500
Loew's State	2,416	25c-65c	"West Point of the Air" (MGM) (6 days)	7,200	"Reckless" (MGM) ..... (6 days)	10,000	High 4-7 "Riptide"	28,500
							Low 12-29 "Music in the Air".....	4,206
Paramount	3,596	30c-55c	"Private Worlds" (Para.).....	19,000	"Stolen Harmony" (Para.).....	19,000	High 9-1 "Now and Forever".....	29,998
							Low 12-22 "One Hour Late".....	12,500
RKO	2,700	25c-65c	"The G Men" (F. N.)..... (6 days)	13,250	"Gold Diggers of 1935" (F.N.).... (6 days)	12,700	High 3-16-35 "Roberta".....	16,000
							Low 1-27 "Let's Fall in Love".....	1,800
United Artists	2,100	25c-55c	"Reckless" (MGM) ..'..... (6 days)	3,200	"Love in Bloom" (Para.) and.... "It's a Small World" (Fox) (6 days)	3,600	High 1-20 "I'm No Angel".....	13,000
							Low 5-12 "Sorrell and Son"	2,500
W. B. Downtown	3,400	25c-40c	"Gold Diggers of 1935" (F. N.).. (6 days)	7,200	"Strangers All" (Radio) and..... "I'll Love You Always" (Col.) (6 days)	5,000	High 9-8 "Dames"	20,000
							Low 12-29 "White Lies" and "The Last Wilderness"	4,900
Minneapolis								
Alvin	1,486	15c-30c	"I'll Love You Always" (Col.)....	5,000	"A Notorious Gentleman" (Univ.)	4,000	.....	
Century	1,650	25c-40c	"The Wedding Night" (U. A.)..	4,500	"Life Begins at 40" (Fox)..... (2nd week)	4,500	High 10-20 "Barretts of Wimpole Street"	6,500
							Low 3-16-35 "Rumba".....	4,000
Lyric	1,238	20c-25c	"McFadden's Flats" (Para.)..... (3 days)	700	"Love in Bloom" (Para.).....	1,500	High 3-16-35 "Baboona"	2,000
			"Casino Murder Case" (MGM).... (4 days)	900				
Palace	900	15c-25c	"Against the Law" (Col.).....	2,500	"Sweepstake Annie" (Liberty)....	2,500	Low 1-27 "Jimmy and Sally".....	500
							High 1-5-35 "Romance in the Rain"....	3,000
RKO Orpheum	2,900	25c-40c	"Go Into Your Dance" (F. N.)..	6,000	"Star of Midnight" (Radio).....	6,500	Low 4-20-35 "Cheaters"	2,000
							High 3-23-35 "Roberta"	7,000
State	2,300	25c-40c	"Private Worlds" (Para.).....	5,000	"Reckless" (MGM)	6,000	Low 8-25 "The Lady is Willing".....	2,700
							High 8-18 "She Loves Me Not".....	7,000
Time	300	20c-25c	"The Man Who Knew Too Much" (GB Pictures)	1,800	"A Dog of Flanders" (Radio)..... (4 days)	800	Low 5-4-35 "Private Worlds".....	5,000
							High 10-20 "Girl of the Limberlost"...	3,500
					"School for Girls" (Liberty)..... (3 days)	700	Low 12-8 "Cimarron"	1,000
World	400	25c-55c	"Man of Aran" (GB Pictures)....	3,000	"The Unfinished Symphony"..... (GB Pictures) (2nd week)	2,500	High 4-14 "Private Life of Henry VIII"	4,000
							Low 3-23-35 "Narcotic"	2,000
Montreal								
Capitol	2,547	25c-60c	"Private Worlds" (Para.) and..... "Love in Bloom" (Para.)	11,000	"Mississippi" (Para.) and..... "Four Hours to Kill" (Para.)	10,500	High 2-24 "Queen Christina".....	13,500
							Low 12-22 "Great Expectations" and "Wake Up and Dream"	3,500
Imperial	1,914	20c-35c	"The Night of the Party"..... (GB Pictures) and "New Moon" (MGM) (20c-34c)	3,500	"It Happened One Night" (Col.).. and "The Defense Rests" (Col.) (2nd week)	4,500	High 6-23 "Wine, Women and Song" and "Pride of the Legion"	6,500
Loew's	3,115	30c-60c	"Stolen Harmony" (Para.) and.... "Transient Lady" (Univ.)	8,500	"Sequoia" (MGM) and ..... "The Gay Bride" (MGM)	9,000	Low 3-3 "Fanny"	1,500
							High 12-8 "Six-Day Bike Rider".....	14,500
							Low 7-21 "Fog Over Frisco" and "Affairs of a Gentleman"	4,500
Palace	2,600	30c-65c	"Roberta" (Radio) ..... (2nd week) (25c-65c)	8,000	"Roberta" (Radio) ..... (1st week)	15,000	High 4-27-35 "Roberta"	15,000
							Low 7-21 "Shoot the Works" and "Friday the 13th"	6,000
Princess	2,272	30c-65c	"Folies Bergere" (U. A.) and.... "Behind the Evidence" (Col.) (2nd week)	7,000	"Folies Bergere" (U. A.)..... "Behind the Evidence" (Col.) (1st week)	10,000	High 1-5-35 "Kid Millions" and "Fugitive Lady"	10,500
							Low 8-4 "House of Rothschild" and "Most Precious Thing in Life"	4,500
New York								
Astor	1,012	25c-75c	"One Night of Love" (Col.)..... (4 days-2nd week of revival)	1,500	"One Night of Love" (Col.)..... (1st week-revival)	4,200	High 3-31 "House of Rothschild".....	23,600
							Low 2-23-35 "Little Men".....	6,000
Capitol	4,700	35c-$1.65	"Reckless" (MGM) ..... (2nd week)	19,000	"Reckless" (MGM) ..... (1st week)	37,000	High 10-6 "Barretts of Wimpole Street"	65,860
							Low 12-29 "The Band Plays On".....	4,500
Mayfair	2,300	35c-65c	"The Florentine Dagger" (W. B.)	7,000	"The Casino Murder Case" (MGM)	5,100	High 1-27 "Sixteen Fathoms Deep"....	15,300
							Low 6-2 "Unknown Soldier Speaks"....	1,250
Palace	2,500	25c-75c	"Star of Midnight" (Radio).....	8,500	"The Little Colonel" (Fox)..... (2nd week)	9,000	High 7-21 "Of Human Bondage".....	16,200
							Low 12-22 "Babbitt"	6,500
Paramount	3,700	35c-99c	"Mississippi" (Para.) ..... (9 days-2nd week)	28,000	"Mississippi" (Para.)..... (1st week)	30,500	High 8-25 "Cleopatra"	72,000
							Low 8-11 "Elmer and Elsie".....	10,500
Rialto	2,200	25c-65c	"Hold 'Em Yale" (Para.).....	8,000	"Stolen Harmony" (Para.).....	10,100	High 4-7 "The Lost Patrol".....	32,800
							Low 5-12 "Success at Any Price".....	7,700
Rivoli	2,200	40c-99c	"Les Miserables" (U. A.)..... (2nd week)	45,132	"Les Miserables" (U. A.)..... (1st week)	60,115	High 4-27-35 "Les Miserables".....	60,115
							Low 4-13-35 "Brewster's Millions"	13,400
RKO Music Hall	5,945	35c-$1.65	"Cardinal Richelieu" (U. A.)..... (2nd week)	67,000	"Cardinal Richelieu" (U. A.).... (1st week)	103,000	High 1-5-35 "The Little Minister".....	110,000
							Low 1-19-35 "Evergreen".....	52,000
Roxy	6,200	25c-55c	"George White's 1935 Scandals".. (Fox)	31,000	"Love in Bloom" (Para.).....	29,000	High 12-1 "Imitation of Life".....	44,000
							Low 6-30 "Affairs of a Gentleman".....	13,700
Strand	3,000	25c-55c	"Black Fury" (F. N.)..... (3rd week)	13,500	"Black Fury" (F. N.) ..... (2nd week)	21,735	High 3-10 "Wonder Bar"	43,863
							Low 1-20 "Easy to Love".....	9,271

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934.) (Dates are 1934 unless otherwise specified.)
Oklahoma City							
Capitol	1,200	10c-41c	"Chu Chin Chow" (GB Pictures)	1,600	"The Iron Duke" (GB Pictures)	1,800	High 1-6 "Going Hollywood" 4,100 Low 9-8 "You Belong to Me" 800
Criterion	1,700	10c-55c	"Private Worlds" (Para.)	4,500	"Reckless" (MGM)	5,500	High 1-27 "Dinner at Eight" 9,000 Low 10-13 "Madame Du Barry" 3,000
Liberty	1,500	10c-36c	"The Best Man Wins" (Col.) (4 days) "Murder on a Honeymoon" (Radio) (3 days)	2,600 600	"West of the Pecos" (Radio) (4 days) "Florentine Dagger" (W. B.) (3 days)	2,800 500	High 4-6-35 "While the Patient Slept" and "We're Rich Again" 4,100 Low 3-23-35 "The Winning Ticket" 400
Midwest	1,500	10c-56c	"Broadway Bill" (Col.)	4,500	"Go Into Your Dance" (F. N.)	4,200	High 12-29 "Bright Eyes" 9,540 Low 5-26 "Merry Wives of Reno" 2,000
Omaha							
Brandeis	1,200	25c-40c	"Go Into Your Dance" (F. N.)	5,500	"Star of Midnight" (Radio) and "Unwelcome Stranger" (Col.)	5,200	High 1-12-35 "The Little Minister" 9,100 Low 2-16-35 "Babbitt" and "Murder in the Clouds" 3,000
Omaha	2,200	25c-40c	"Naughty Marietta" (MGM)	6,000	"Reckless" (MGM)	5,200	
Orpheum	3,000	25c-40c	"Vanessa: Her Love Story" (MGM) and "Hold 'Em Yale" (Para.)	7,200	"Private Worlds" (Para.) and $10 Raise" (Fox)	7,200	High 3-10 "Easy to Love" 17,250 Low 12-29 "Babes in Toyland" and "Home on the Range" 5,000
Paramount	2,800	25c-40c	"The Devil Is a Woman" (Para.)	6,000	"Stolen Harmony" (Para.)	8,500	High 2-16-35 "The Secret Bride" 13,200 Low 2-24 "Six of a Kind" and "Good Dame" 5,250
Philadelphia							
Aldine	1,200	35c-55c	"Cardinal Richelieu" (U. A.) (6 days-2nd week)	10,500	"Cardinal Richelieu" (U.A.) (6 days-1st week)	14,000	High 5-5 "House of Rothschild" 23,000 Low 4-20-35 "Brewster's Millions" 3,000
Arcadia	600	25c-50c	"Private Worlds" (Para.) (6 days)	1,900	"The Wedding Night" (U. A.) (6 days)	1,900	High 1-6 "Duck Soup" 6,500 Low 1-27 "Women in His Life" 400
Boyd	2,400	35c-55c	"Reckless" (MGM) (6 days)	13,000	"Naughty Marietta" (MGM) (6 days-2nd week)	12,000	High 1-6 "Little Women" 30,000 Low 2-23-35 "The Night Is Young" (5 days) 6,500
Earle	2,000	25c-50c	"Great Hotel Murder" (Fox) (6 days)	15,000	"Hold 'Em Yale" (Para.) (6 days)	14,000	High 4-7 "Harold Teen" 40,000 Low 7-21 "Cockeyed Cavaliers" 11,000
Fox	3,060	40c-65c	"Ladies Love Danger" (Fox) (6 days)	12,000	"George White's 1935 Scandals" (Fox) (6 days)	13,500	High 12-29 "Bright Eyes" 28,500 Low 7-28 "She Was a Lady" 7,000
Karlton	1,000	25c-40c	"Unwelcome Stranger" (Col.) (6 days)	2,500	"Laddie" (Radio)	2,500	High 11-3 "One Night of Love" 8,500 Low 4-20-35 "One New York Night" 2,100
Keith's	2,000	30c-50c	"Naughty Marietta" (MGM) (6 days)	3,500	"Mississippi" (Para.) (6 days)	3,200	High 3-3 "Carolina" 8,000 Low 1-5-35 "Sweet Adeline" 1,500
Stanley	3,700	35c-55c	"Black Fury" (F. N.) (6 days)	11,000	"Go Into Your Dance" (F. N.) (6 days plus 2 performances)	13,500	High 1-5-35 "Broadway Bill" 22,000 Low 12-29 "Behold My Wife" 7,500
Stanton	1,700	30c-50c	"Four Hours to Kill" (Para.) (6 days)	5,000	"McFadden's Flats" (Para.) (6 days)	5,000	High 3-31 "The Lost Patrol" 9,000 Low 1-5-35 "Man Who Reclaimed His Head" 2,000
Portland, Ore.							
Blue Mouse	700	15c-25c	"Clive of India" (U. A.)	1,400	"The Bride of Frankenstein" (Univ.)	1,800	
Broadway	1,912	25c-40c	"Case of the Curious Bride" (F.N.) and "Baby Face Harrington" (MGM)	4,500	"The G Men" (F. N.)	6,000	High 4-7 "Wonder Bar" 13,000 Low 7-14 "The Circus Clown" and "I Give My Love" 3,900
Mayfair	1,700	25c-40c	"The G Men" (F. N.)	3,000	"Love in Bloom" (Para.) and "Death Flies East" (Col.)	3,000	High 3-2-35 "The Little Colonel" 4,000 Low 1-19-35 "Behold My Wife" and "Defense Rests" 1,600
Orpheum	1,700	25c-40c	"My Heart Is Calling" (GB Pictures)	6,000	"A Night at the Ritz" (W.B.) and "A Dog of Flanders" (Radio)	6,000	High 12-1 "Kentucky Kernels" 8,000 Low 11-10 "Wednesday's Child" 3,500
Paramount	3,008	25c-40c	"Stolen Harmny" (Para.)	8,400	$10 Raise" (Fox)	9,400	High 3-24 "David Harum" and "Once to Every Woman" 12,000 Low 6-30 "Now I'll Tell" and "Springtime for Henry" 4,000
United Artists	945	25c-40c	"Cardinal Richelieu" (U. A.)	9,000	"Naughty Marietta" (MGM) (4th week)	5,000	High 4-28 "House of Rothschild" 9,800 Low 8-4 "Paris Interlude" 3,700
San Francisco							
Clay	400	25c-50c	"Song of Happiness" (Amkino)	1,000			
Fox	4,600	15c-40c	"Spring Tonic" (Fox) "One New York Night" (MGM)	8,000	"It's a Small World" (Fox) and "Gigolette" (Radio)	8,500	High 3-3 "Son of Kong" 14,000 Low 8-18 "Sin of Nora Moran" and "Along Came Sally" 4,500
Golden Gate	2,800	25c-40c	"Star of Midnight" (Radio) (3rd week)	8,500	"Star of Midnight" (Radio) (2nd week)	10,500	High 3-16-35 "Roberta" 23,000 Low 7-7 "Cockeyed Cavaliers" 10,200
Orpheum	3,000	15c-40c	"Bride of Frankenstein" (Univ.) (2nd week)	7,500	"Bride of Frankenstein" (Univ.) (1st week)	16,000	High 6-9 "Sing and Like It" 19,500 Low 6-30 "Affairs of a Gentleman" and "Orders is Orders" 5,000
Paramount	2,670	25c-40c	"Naughty Marietta" (MGM) (2nd week)	9,000	"Naughty Marietta" (MGM) (1st week)	10,500	High 9-29 "Belle of the Nineties" 19,000 Low 1-20 "Four Girls in a Boat" and "Fugitive Lovers" 8,000
St. Francis	1,400	15c-55c	"Ruggles of Red Gap" (Para.) (5th week)	2,500	"Ruggles of Red Gap" (Para.) (4th week)	4,000	High 1-19-35 "The County Chairman" 11,000 Low 4-14 "Registered Nurse" and "Murder in Trinidad" 3,500
United Artists	1,200	15c-40c	"Cardinal Richelieu" (U. A.) (2nd week)	8,000	"Cardinal Richelieu" (U. A.) (1st week)	10,000	High 1-6 "Roman Scandals" 15,000 Low 3-9 "Private Life of Don Juan" 4,000
Warfield	2,700	25c-55c	"The G Men" (F. N.)	26,000	"Go Into Your Dance" (F. N.)	21,000	High 12-29 "Bright Eyes" 29,000 Low 3-31 "Gambling Lady" 15,500
Seattle							
Blue Mouse	950	25c-55c	"Star of Midnight" (Radio) (2nd week)	3,600	"Star of Midnight" (Radio) (1st week)	4,700	High 2-17 "Roman Scandals" 7,500 Low 7-7 "Tomorrow's Children" 2,550
Fifth Avenue	2,500	25c-55c	"Reckless" (MGM) (6 days)	6,100	"Life Begins at 40" (Fox)	7,100	High 4-14 "Riptide" 12,750 Low 3-24 "Fashions of 1934" 3,500
Liberty	1,800	15c-50c	"The Whole Town's Talking" (Col.) (2nd week)	5,600	"The Whole Town's Talking" (Col.) (1st week)	6,400	High 2-16-35 "Broadway Bill" (2d week) 7,100 Low 4-13-35 "White Lies" and "Happy Landing" 2,700
Music Box	950	25c-55c	"Gold Diggers of 1935" (F. N.) (2nd week)	4,100	"Gold Diggers of 1935" (F. N.) (1st week)	5,800	High 4-14 "Spitfire" 6,500 Low 1-26-35 "Man Who Reclaimed His Head" 2,850
Orpheum	2,450	25c-50c	"Mary Jane's Pa" (F. N.)	5,200	"Bride of Frankenstein" (Univ.)	5,800	High 12-1 "Kentucky Kernels" 8,400 Low 4-21 "Two Alone" and "I Believed in You" 3,750
Paramount	3,050	25c-35c	"George White's 1935 Scandals" (Fox) and "The First World War" (Fox) (25c-40c)	5,100	$10 Raise" (Fox) (25c-55c)	9,100	High 3-23-35 "Shadow of Doubt" 8,700 Low 12-8 "Peck's Bad Boy" and "Menace" 3,300

J. C. Jenkins--His Colyum

Neligh, Nebraska

Dear Herald:

We are indebted to the *Pathfinder* for its effort in trying to determine the exact number of apples that were eaten by Adam and Eve, and, in order to try and help that worthy publication out in finding the true answer, we have submitted the matter to a class of men best qualified to give a correct answer, since they have been in the apple business all their lives. We sent this question to a bunch of exhibitors, "How many apples did Adam and Eve eat?"

To this question Ted Mendenhall, branch manager for Paramount at Omaha, replied: "This question is simple enough. Any schoolboy knows that *Eve* 8 *and Adam* 2, *making a total of* 10 *Douglas county Pippins.*"

Andy Anderson, up at Detroit Lakes, Minnesota, answered and said, "I am surprised, Colonel, that you'd ask such a fool question as that, for anyone with as much sense as a muskrat would know that *Eve* 8 *and Adam* 8 *and that between the two of 'em they got away with* 16 *Maidenblushes.*"

But Then—

Down in Lincoln, that crossroads town where the state has just completed a fifteen million dollar capitol building and we have it paid for, Bob Livingston writes us to say, "*If Eve* 8 *and Adam* 82 *the total is bound to be* 90. Anyone with a thimble full of sense would know that." Bob always stood at the head of the arithmetic class (when the other member stayed at home), therefore we have to give his answer some consideration.

Harry Huffman of Denver, Colorado, is supposed to be the mathematical textbook of the Rocky Mountain region and he says, "Any mullethead who can't answer that question must be pretty dumb, for if *Eve* 81 *and Adam* 82, *any producer ought to know that between the two they consumed* 163 *Winesaps* without any reference to the blue buzzard or the NRA."

Then we got a letter from Clark Gable, out in the jungles of Hollywood. Clark said that Hollywood didn't deal very heavily in apples but that there were a lot of peaches out there and that his mind therefore ran more to peaches than apples, but it was his belief that *if Eve* 81 *and Adam* 812, *the result would be that Rhode Island would have been short* 893 *Greenings.*" And then he added, "Better lay off of that bootleg stuff, Colonel."

On the Other Hand

Fred Hinds, the man who has never had the pleasure of meeting the sheriff up at Whitewater, Wisconsin, writes us in this fashion: "Say, what's the matter out there, are you still running at large? Have those sand storms filled up your gourd with sand? Don't you know that *Eve* 814 *Adam and that Adam* 8124 *Eve, which would naturally make a total of* 8,938 *Northern Spies?* I am surprised that the HERALD permits you to run loose."

Shine Mason, down at McAllen, Texas, took the matter up with Bob Smith of Mission (Bob, you remember, is the boy who has a cabin down on Red Fish bay) and between them they arrived at the conclusion that "*if Eve* 814 *Adam and Adam* 81242 *oblige Eve, the total must have been* 82,056 *Missouri Baldwins.*" Then they added a footnote to it and said that we ought to remember that they lived in the best citrus fruit country on earth and ought to be able to figure out a simple problem like that. That "best citrus fruit country" sounds like California.

F. W. Zimmerman of San Marcos, Texas (who watched us catch 47 bass in Bluewing lake one time), wrote and said, "For gosh sakes, Colonel, why ask a fool question like that? If the HERALD finds that out they will fire you, for the fact is that *Adam and Eve never ate a darned apple, not one, for who ever heard of a young couple eating apples under a fig tree anyhow?*"

We don't know a thing about it ourself but we will venture to say that if Eve ever sank her teeth into an old Michigan Bellflower once she would have rung up the fruit store and ordered a bushel of 'em. Maybe she did, and maybe that accounts for why they have liked Bellflowers ever since.

▽

You have no doubt read considerable about the dust storms we have been having. Well, they haven't been any worse here than they have in other places. New York had 'em too. Yesterday the dust was so thick that houses across the street were almost invisible.

The wind was blowing a gale from the south and we heard an airplane going overhead bound north with the wind, which proved to be a Government agent going north following an Oklahoma farm upon which the Government held a mortgage. When they think they can cancel a Government mortgage by removing the security in a high wind they forget how fast the blue buzzard can fly. Ripley ought to have this one.

▽

Walt Bradley is now playing "Sweet Music" at his Moon theatre, and from the business it is drawing we judge that it is giving general satisfaction to everybody and Rudy Vallee is doing quite a lot of the chores in the picture, which no doubt will draw a lot of business to the house if the girls can all get out. It is said to be a very good picture, but we don't know pictures.

There is one guy in that picture that always gives us a giggle, and that is a Dutchman by the name of Cawthorn. He gets his language all mixed up like a jazz orchestra and then he stops to spit. When they are picking stars they ought to look this Dutchman over pretty carefully or they might miss an opportunity.

▽

When a female star kisses a poodle it shows rather bad taste on the part of both of 'em, and it calls to mind when a woman back in South Bend, Indiana, kissed her darling pup and he ran out and bit a tramp so hard that he couldn't sit down for two weeks. That just shows you what taste some pups have.

▽

Last night we saw Aline MacMahon and Guy Kibbee in "Mary Jane's Pa," and we pronounce it a rather good picture, although we don't know much about pictures. Our main objection to the picture (if one can call it an objection) was when Guy deliberately walked out on Aline without the slightest reason except that he had the wanderlust in his system. He grabbed a freight train and the next time we saw him he was setting type over in China.

He got up and deliberately walked out on Aline and her two little girls and left her to run the printing shop all by herself, and that wasn't fair. There was no sense in doing that just to please some director, but anyhow it was a very good picture, but we doubt if it will be listed as one of the "best ten" and we doubt also if Guy ate much chop suey after he got back to Silvertown.

▽

Whenever we hear a jazz orchestra play the accompaniment for a radio crooner crooning a love song, we are inclined to wonder if the NRA has promised the Blue Pelican an Old Age Pension if he will go out and roost in that Shelterbelt.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

Jews to Honor Deutsch

More than 350 leaders in the civic, business, professional and political worlds were members of the committee sponsoring the testimonial banquet held on Tuesday at the Hotel Commodore in New York as a tribute to New York Aldermanic President Bernard S. Deutsch, upon his successful completion of six years as president of the Jewish-American Congress. Harry M. Warner, president of Warner Brothers, was chairman of the committee of sponsors.

IATSE to Move

Arrangements have been completed for removal of the general offices of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators to Washington, D. C., it was announced last week in the general bulletin of the organization. The new headquarters will be in the Earle Theatre Building, 928 New Jersey Ave., Washington.

Eastman Expands Plant

Eastman Kodak Company has awarded contracts for the construction of a large addition to its plant at Kodak City, Rochester, N. Y. Several new buildings are planned.

Schram, Schreiber Dissolve

Wesley B. Schram has dissolved partnership with Jacob Schreiber, Detroit circuit operator. Mr. Schram has retained the New Bijou.

NEWS ALONG WABASH AVENUE

CHICAGO

All dandied up with a new telephone number (Harrison 7651) and in a swanky new office (624 South Michigan Avenue) your reporter is neither a joy to behold nor hiccupy about it all. The old diggings at Van Buren and Dearborn were home suite home and news got the habit of rolling in under its own power and writing itself on the nearest cuff. Whole weeks went by without genuine reason for straying further from the typewriter than to Tony's. And now, with all filmdom just around the corner and a stone's throw in any direction, it's back to the mines and whaddayaknowtoday, men, whaddayaknowtoday. Time lurches on.

▽

National Screen's Percy Barr contacted a one-way farmer at sixty-five on his way back from a district drive the other day, untangled himself from the wreckage and found out what's wrong with shatter-proof glass. Nothing. But the rear view mirror carved a rough outline of the map of Indiana on his brow, cheek and jaw, which a country doctor sewed up with the glass left in, necessitating a retake. J. S. Mednikow's covering the territory during Barr's convalescence and the road boys are throwing their reflectors away on the theory of devil-take-the-hindmost.

▽

RKO's Sam Gorelick started a fortnight's vacation last week and missed more rain, snow, sleet and plain gosh-awful picture weather than the town has seen since it was a production center.

▽

Bob Lynch and George Schwartz of Loew, Inc., are up and down the town like bird dogs at an Eagles' clambake, but they won't talk. Sites rumored as favored, chosen, leased, bought or otherwise secured for theatres projected, promised or threatened, according to your point of view, include everything from back o' the yards to the World's Fair Grounds. Officially, though, to date, no dice.

▽

Veteran Irving Mandel's Security Pictures will be rechristened Republic Pictures Corporation in June when this pioneer outfit becomes part and parcel of the new organization. The personnel will be retained intact and additions made. Illinois, Indiana and Wisconsin are to be served the new product.

▽

Walter Bramson's touring.

▽

James Winn, 10 days in from St. Louis as Warner branch manager, has been caught up with by a far-flung acquaintanceship that loads his desk daily with give-a-dime chain letters suggesting a dollar instead. Comes from knowing too many folk too well and vice versa.

▽

Great States' M. M. Rubens zipped up the code board hearing last week in the Great States-E.. E. Alger case. When Attorney Aaron Stein of defense counsel reprimanding complainant's attorney, Eli Fink, for whispering to his witness, he protested, "Hell—he's just making love to me." It killed 'em.

▽

Sid Rose, of the Warner booking department, has been promoted to city salesman covering the South Side.

▽

Everybody who wasn't bedridden went to the Derby except—

WEAVER

Nova Scotia Showmen Reorganize Association

The Allied Exhibitors of Nova Scotia, composed of exhibitors throughout the province, reorganized the association and set plans for future activities, at a recent meeting. It is planned to have organization executives interview government officials on matters pertaining to exhibition. Officers elected were: A. J. Mason, Springhill, president; R. J. Macadam, vice-president; T. J. Courtney, secretary; N. W. Mason, New Glasgow; W. H. Cuzner, Sydney Mines; S. M. Bartling, Liverpool, and Myer Herschorn, directors.

Sophie Smith Opens Office

Sophie K. Smith, former managing director of the Little Picture House in New York, has gone into her own business, offering a complete service for non-theatrical motion picture screenings of all types.

To Disburse Funds

Color Pictures, Inc., recently dissolved, has $116,982.86 available for distribution as a result of sale of 5,513 shares of Technicolor stock, amounting to 52 cents per share.

SHORT PRODUCT PLAYING BROADWAY

Week of May 4

ASTOR
- Hotcha Melody ..... Columbia
- Hit and Rum..... RKO Radio

MAYFAIR
- Screen Snapshots No. 6.... Columbia
- Uncivil Warriors ..... Columbia

MUSIC HALL
- Screen Snapshots No. 9.... Columbia
- In the Old Days..... Columbia
- Dumbbell Letters No. 21... RKO Radio

PARAMOUNT
- Paramount Pictorial No. 10. Paramount
- Is My Face Black?..... Paramount
- Manhattan Rhythm ..... Paramount
- Choose Your "Weppins"... Paramount

RIALTO
- Screen Snapshots No. 6.... Columbia
- Uncivil Warriors ..... Columbia

RIVOLI
- Mickey's Kangaroo ..... United Artists

ROXY
- Tars and Stripes..... Educational
- Beware of Barnacle Bill... Paramount
- Tracking the Explorers..... Educational

STRAND
- I Haven't Got a Hat..... Vitaphone
- Borrah Minnevitch and His Harmonica Rascals. Vitaphone

TRAVELERS

JANE COWL, actress, and DONALD OGDEN STEWART, playwright and actor, sailed on the *SS Washington* for Europe.

ROBERT T. KANE has left Hollywood for a two-week holiday in Honolulu.

ARCHIE MAYO, Warner director, left New York for the Coast.

PAULINE LORD is in New York from Hollywood. She'll return soon to star in Paramount's "So Red the Rose."

AL FRIEDLANDER, sales manager, arrived in New York to attend First Division home office conferences. He's living in Hollywood now.

RUBY KEELER left New York for Hollywood.

L. A. WILCZEK, general manager of Carbon Products, returned to New York from a European business trip.

SIR ADRIAN BAILLIE, Bombay producer, was scheduled to arrive in New York from the Coast. He is negotiating for the British rights to Technicolor.

ROSEMARY AMES is vacationing at her Chicago home.

FRANK MASTROLY is in New York for his new assignment at the Universal home office.

C. C. MOSCOWITZ is back at the Loew home office after a Miami holiday.

J. E. MCCAULEY, of Peerless Lamp, Chicago, returned to his headquarters from New York.

CLAUDE RAINS arrived in Hollywood to start work on Paramount's "The Last Outpost."

WILLIAM R. WILKERSON, publisher, is in New York.

MAX GORDON, Broadway producer, returned to his native haunts after a few weeks in Hollywood.

NICHOLAS S. LUDINGTON, president of First Division Productions, was due in New York from Hollywood.

FLOYD B. ODLUM, a Paramount director-elect, is in Hollywood.

HERB WILLIAMS, Broadway comedian, is in Hollywood to go to work on Paramount's "Rose of the Rancho."

EDDIE CANTOR and NICK "PARKYAKAKAS" PARKE sailed aboard the *Virginia* for Hollywood from New York.

RICHARD ARLEN, having completed "Let 'Em Have It" for Reliance, left Hollywood for New York.

ANN SOTHERN, Columbia star, who has been vacationing in New York, returned to the Coast.

GEORGE W. WEEKS, GB's general sales manager, is still touring the company's exchanges.

GLADYS SWARTHOUT, Metropolitan Opera star, is in Hollywood.

CARY GRANT is in New York.

SAM MARX, MGM scenario editor, planned to leave New York for Hollywood.

ARTHUR HORNBLOW, JR., Paramount associate producer, sailed from New York for a three-months European holiday and business trip.

I. E. CHADWICK left Chicago for the Coast.

JACK WARNER, vice-president of Warner Bros., sailed from New York for a short visit in England.

E. B. HATRICK, head of Hearst Metrotone, was scheduled to be in New York by the end of this week.

NEIL F. AGNEW, Paramount sales executive, and BILL PINE, studio publicity executive, arrived in New York by 'plane from the Coast.

C. L. "BILL" YEARSLEY is in New York.

EDWINA BOOTH arrived in New York en route to London for treatments for the tropical disease acquired when filming "Trader Horn."

A. H. BLANK arrived in New York from Des Moines.

TRAVIS BANTON, Paramount fashion designer, left New York for the Coast.

HARRY E. NICHOLS, field representative for *Quigley Publicatons*, is in the Detroit area.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

ENTHUSIASM DOES IT

Set down in last week's issue was Dick Wright's able dissertation on service, a subject that looms importantly and rightly so in the proper conduct of the theatre. And as service is to be computed in terms of dollars at the box office, your venerable Chairman takes the liberty of suggesting that perhaps this much used and also oft abused term can stand a bit of dissection. It is therefore offered as one of the points for this week's discussion and the brethren are invited to unlax as the meeting is called to order.

* * *

From where we stand, the exhibition end of the industry depends upon three things: First, of course, the product. Next, the enthusiasm with which it is put over, and then the manner in which it is serviced to the patron.

Right here, we'll confess there is room for argument. Some will want to put service ahead of enthusiasm, but you've got to get 'em in before you can make 'em comfortable.

Okay then. We've got a trinity of values upon which the whole shebang rests. How does it balance? Well, let's call product the fulcrum of a scale from which is suspended on one side the above mentioned enthusiasm and service. That's no balance, sez you. And right you are. Then what counterweights do we propose for the other side?

Why nothing else than equal quantities of consideration for the theatreman in the matter of working hours and fair remuneration in exchange for his labors.

* * *

Less than a sleeper jump from this typewriter is a theatre managed by a showman of ability and experience. He is allowed sufficient latitude in putting over his shows, receives a respectable salary, enjoys his work, the goodwill of his patrons and superiors and does an eminently satisfactory job.

There are other theatremen in the same sector who no doubt have a like feeling for the theatre, but are not so fortunately placed. They are limited in operation, required to put in overlong stretches and in general have little opportunity or incentive to impress their personalities upon the neighborhood gentry.

* * *

Enthusiasm is a priceless virtue, but fragile nevertheless. And showmen from whom it gushes as crystal water from a mountain spring are to be closely guarded from unfair influences that tend to dampen their joy of living.

Enthusiasm among managers makes possible a high degree of showmanship, of service, comfort and convenience. The necessity of keeping it high and shining should be recognized by superiors as equally important as the perfection of service upon which so much of the theatre's success depends.

SHOULD BE MODIFIED

Rescinding of the regulation permitting unaddressed advertising matter in the mails is working a hardship upon theatremen, especially those in the smaller communities who have for the first time been able to afford full mailing coverage.

Writes Joe Crivello, of the Lyric Theatre, Gillespie, Ill.:

"We can fully understand the pressure brought to bear on the Post Office Department by the large metropolitan dailies because of the effect on display advertising and also by Chambers of Commerce because of the advantage gained by mail order houses. But consider the plight of the country town exhibitor whose only advertising medium is a weekly paper with a circulation of less than 1,000 *copies. . . . True, the cost for full coverage is big on its face but, in our experience, the dividends at the box office have been nothing short of marvelous. . . ."*

The increase in business due to the benefits of this service should convince the Postmaster General of the necessity of serious consideration for an immediate modification of the new and disturbing order.

▽ ▽ ▽

INTERESTING LOBBIES

In his press book article, April 27 issue, Bill Yearsley brings out a significant fact that has to do with making the theatre front effective. Yearsley maintains that display material in the lobby and front must be interesting as well as artistic. The reason for this, he points out, is that such advertising (from press books or trade paper ads) attracts readers who may not purchase admission at the time but serve as decoys to attract others who will buy tickets. Life about a theatre front is good for business, says Bill.

In our section of town, there are two theatres across from each other. The one that does most of the business does not always show the better picture, but in every instance has by far the more interesting lobby. Mebbe that's the answer.

▽ ▽ ▽

Recent newspaper story tells of a trio of gunmen who waylaid a manager at his home, took him back to the theatre where he was forced to open the safe, then returned the showman to his residence. Evidently the stick-up boys are beginning to realize the advantages of house-to-house distribution.

A-Mike Vogel

SHOWMEN'S LOBBY LAFFS



Little One to Big One: "I've been standing in line a coupla hours; do you mind if I talk to you? It gets kinda lonesome."

Cooper Celebrates Shirley's Birthday

Folks in Hackensack and nearby New Jersey points sure got themselves a load of Shirley Temple what with Manager Max Cooper of the Fox, in that spot, going to town to sell the starlet's birthday while snapping over "Little Colonel" with various click ideas.

Retailers of the Temple frocks supplied dresses for a kid fashion show, the juvenile models obtained by Max from local dance school. Store made up miniature stage showing dresses on Temple cutouts, gave copies of the movie books for distribution and took a lot of space in the dailies to announce the various tieups as had to do with the kid clothes styles.

For the birthday, Cooper made up a giant greeting card for lobby display, boys and girls being invited to sign their names, card then forwarded to the studio. In conjunction, a movie contest was put on and accompanying photo shows Max presenting cup to winner and judging by the expression on his face, he's enjoying the job.

"Why I Like" essay contest also clicked, with prizes of Temple dolls and guest tickets. Featured in benefit tied in with local V.F.W. post was a parade of junior drum corps down Main Street, children carrying theatre banners.



Cooper Presenting Cup to Winner

Fish and Game Warden Tieup

Cooper also reports the third annual tieup with the New Jersey Fish and Game Warden Association on a benefit performance, which he hooked in with a lobby display of animals and fish native to the state. Lobby was turned into miniature forest, trees and plants surrounding cages containing pheasants, ducks, geese, raccoons, bear, wolf, etc.

Exhibit also included aquarium of different trout families, with walls covered with skins, animal heads, etc., and a large buck mounted drinking at a stream. Lobby was also an advance on Baboona, the show breaking the local papers for smash stories and photos.

Make 1935 Your Award Year

Canadian Theatremen Win "Spring Festival" Prizes

Results of the first half competitions in Famous Players-Canadian's "Spring Festival" merchandising contest are announced as follows:

Twenty-five dollar prizes were taken down by Lloyd Dearth, Capitol, Vancouver, on Copperfield; Maynard Joiner, Orpheum-Vancouver, on Ruggles; R. J. Macadam, Casino-Halifax, on Iron Duke, and Bill Novak, Gaiety-Winnipeg, on Don Juan.

Drive, second half of which ended on May 4, was sponsored by General Manager J. J. Fitzgibbons and supervised by Gene Curtis, director of sales promotion. Additional prizes of $25 will be given winners of second-half competition, and three $50 prizes awarded for best continuous efforts throughout the entire "Festival."

Bally Reckless In N.Y. Easter Parade

It so happened that the New York Capitol had dated in "Reckless" during Easter, and to tell the folks about it, Billy Ferguson broke out with a flock of models in pajamas, beach robes and other summer accessories to make Fifth Avenue during the height of the annual Easter Sunday fashion parade. Gals carried discs with copy reading "don't be Reckless with your Easter outfit."

Distribution of various literature covered lots of territory. For instance, heralds with the fill-in figures to make Harlow the best dressed star, and folders containing paraffine tracing paper, with cash prizes offered for best tracings of Reckless ads. Summons for Reckless driving were handed out at all traffic stops.

Further traffic-stopper was 16-inch disc, copy on both sides—"Don't drive carelessly—play safe and see Reckless. Obey traffic rules." These were placed on wooden stanchions and spotted conspicuously. The "pooch" radio contest also was put on, prize dog from Hollywood given away with letter from Harlow to the winner.

Special front featured large glass-enclosed show case (see photo) with Harlow cut-out. Case contained balloons with electric fan below causing the animation. Title in raised letters was covered with stills lighted from behind.

Make 1935 Your Award Year

Jolson Invites 'Em

First 100 couples applying for marriage licenses in Chicago on opening day of "Go Into Your Dance" at Chicago Theatre, were invited to see the picture as guests of Al Jolson, reported to have wired the invite from the studios.

Make 1935 Your Award Year

Yearsley Patrons Send Testimonial to Director

Before Bill Yearsley left the Smoot in Parkersburg, West Va., he put over a neat Sequoia campaign on which the testimonial letter was used, with patrons signing their names to congratulatory message forwarded to director Chester Franklin. Officials of local Wild Life League cooperated.

Invitation cards were mailed to scout masters and school teachers. Tickets were awarded to those who could name the tracks of the wild creatures in the picture from cards upon which these footprints were marked. Large cutout figures of animals were mounted atop marquee.

Make 1935 Your Award Year



N. Y. Capitol's Reckless Front

Reach Cagney Fans On G-Men Opening

According to the Warner publicists newspapers are now using the term "G Men" for heads on stories that have to do with Department of Justice agents as a result of the widspread job of selling on the picture of that name at the New York Strand.

It started three weeks ahead with a series of ten-foot high composites of the action scenes that covered the lobby frames and was followed with a series of buildups to reach all the Cagney fans in the metropolitan district.

These included first a clever throwaway carrying cuts of Muni, Cagney and Ed Robinson, wih tiein copy as follows: "Goodbye, Scarface, so long Public Enemy, farewell Little Caesar—you're through, thanks to G-Men."

The above were planted in ball parks and special four-page tabs distributed in the sportland stores around the Broadway sector. Imprinted two-color napkins were placed in every available spot in the midtown district. One sheets with title in huge block type, red on yellow, were sniped plentifully.

Front included eight-foot head of Cagney with star name and title in giant electric light letters hooked up to a wave effect. Across the arch was a series of high spots enlargements with blown-up newspaper ads in the front frames. Co-op ads and windows were promoted, outstanding among the latter being the Southern Pacific Fifth Avenue office (see photo) which dominated the entire front.

Make 1935 Your Award Year

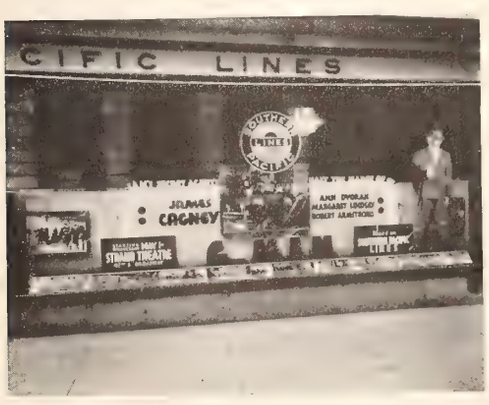
Temple Photos Encourage Shaving

Evidently an advocate of clean shaving is Harry B. Watts of the Worcester Poli, who on Little Colonel had razor blade vendors giving photos of Shirley to all purchasers, arm cards carrying tiein copy. Sandwich wagon made all prominent street corners.

Promoted prizes were awarded by department store on Temple resemblance contest, with merchant devoting window display to Shirley dresses and cutouts. Congratulatory wire was sent from starlet to winner and photos of contestants were displayed at store.

On Town's Talking, Sunday paper tied in on contest inviting readers to submit lists of local conditions that should be investigated, best suggestions receiving guest tickets.

Make 1935 Your Award Year



Southern Pacific G Men Window



CRASHING THE MARATHON. With over a half million witnessing the annual Boston Marathon, Joe Di Pesa entered a quartet of distance stars who evidently were not interested in the prizes but, according to copy on back-banners, were running to see "Reckless" at Loew's State. Joe declares stunt first of its kind put over locally

Paper Ties Milk Fund To "Dance" Premiere

The Milk Fund tieup benefit usually worked in the East in conjunction with featured fights and wrestling bouts was given a different twist in Omaha, where cooperating with the *News-Bee* Milk and Ice Fund, Manager Will Singer, of the Brandeis Theatre, put on a world premiere of Go Into Your Dance.

The opening was a midnight party with the paper of course spreading the story far in advance, plus plenty of art on Keeler and Jolson. Publicity also included a flock of display ads contributed by the daily.

Make 1935 Your Award Year

Sindlinger Again Wins Quaker Oats Contest

That lightning will strike twice is proven by the second straight win in the Quaker Oats exploitation contests by Al Sindlinger, of Warner's Appleton, Appleton, Wisc., who again takes down the first money of $500 this time on "Imitation of Life."

Second prize, $250, went to Louis Richmond, National—Boston; third prize, $150, to William Souttar, Fox Palace—Wichita, Kan.; fourth, $100, to Ed Hart, Oxford—Plainfield, N. J.

Next ten money awards of $50 each to: E. A. Patchen, Stuart—Lincoln, Neb.; W. E. Baty, Jr., Palace—Fort Worth, Texas; Barney Dubinsky, Missouri—St. Joseph, Mo.; M. M. Mesher, Wintergarden—Seattle, Wash.; Herbert Bloom, Olympia—Worcester, Mass.; A. J. Kalberer, Paramount—Fort Wayne, Ind.; J. H. Black, Capitol—Calgary, Canada; F. E. Petch, Capitol—Regina, Canada; Ray Tubman, Capitol—Ottawa, Canada, and Manager of Fox Mayan—Denver, Col.

Drissel's Built-in Display Replaces Attraction Sign

That's quite an effect conceived by Roscoe Drissel at Loew's—Wilmington, Del., as a change from the lettering in his regular attraction sign. Accompanying shot on "After Office Hours" shows the flash over theatre marquee obtained by making up wall board sign same size of attraction sign. Cutout star and title letters are backed by heavy transparent paper, heads taken from the regular 24, mounted, and illuminated by spots from marquee.

Roscoe worked the same slant on Marietta with wallboard strips and cutout letters. Idea provides more room as sign only permits 14 spaces using the regular letters.

Another interesting Marietta angle was Drissel's display at downtown hotel during Art Week, showing the creation of an art poster. Four working panels were on exhibit with the finished poster of MacDonald and of course plug for the picture included.



Drissell's After Hours Marquee Flash

Tucker Arranges Roberta Ball

Keeping the stunt in character, Stewart Tucker of the Byrd, Richmond, Va., arranged for star photos to be distributed at a Roberta Ball put on with local dance spot which hung theatre banner across bandstand and plugged the event in ads.

Cooperation was also secured from store handling Roberta dresses, florists and shoe shops.

Make 1935 Your Award Year

24 Sheet Window Display

A neat window display (see photo) was secured by George Sullivan, Clifton Theatre, Huntingdon, Pa., for "After Office Hours" with scene stills and framed miniature 24-sheet spotted prominently. George reports these miniature 24's prove effective.

Make 1935 Your Award Year

Bishop Circularizes Lawyers

A letter of endorsement was sent to all lawyers in Winnipeg by Harold Bishop at the RKO Capitol for Case of the Howling Dog, stressing the legal character played by Warren William in the picture. Colored heralds were inserted in copies of Liberty, copy reading "read the story here and see it brought to life at the," etc., etc.

Make 1935 Your Award Year

Egan Arranges Matinees On Sequoia Date

Special kid matinees were arranged by Pete Egan, Palace, Calgary, giving away Sequoia caps and candy to plug the date. Coupons for lucky number prizes were also handed out entitling children to ten cent admissions.

Special front was constructed (see photo) with animal cutouts, trees and shrubbery on either side of box office.

On Sweet Music, Pete enlisted cooperation of telephone company by having operators, when dialed for time, get in a plug for the picture. Radio tieup was made in which Vallee photos were given each day to first 20 sending in correct titles of Vallee numbers played on daily broadcast during run.

Make 1935 Your Award Year

Deering Invites Ministry To Richelieu Opening

Francis Deering, Loew's State, Houston, Texas, sent special invitations to see Richelieu to all priests, rabbis, ministers and Mother Superior from Convent. Newspaper offered special stock photos of Arliss on request, libraries distributed bookmarks and carried special displays in their lobbies.

Front was decorated with scene stills, huge shadow box with special panels and the title was spelled out in three foot letters done in red and hanging under the marquee.

Make 1935 Your Award Year

Drissel Stages Outdoor Plane Meet on West Point

An outdoor model airplane meet for kids was staged by Roscoe Drissel, Loew's, Wilmington, Del., on West Point of the Air with merchants contributing prizes for best models submitted.

A gala premiere was held with Vets of Foreign War band parading to theatre and performing on stage. Huge army searchlight played on stunting plane, the thrill of show coming when pilot went to top of searchlight beam and took power dive down the shaft of light. Festivities were broadcast from theatre and small parachutes dropped from plane were redeemable with guest tickets on presentation at box office.



Sullivan's After Hours Window



Freeman's Gaynor Doubles Winner



Egan's Special Sequoia Front



Gilman at Governor's Mansion

Brown Publicizes Theatre Anniversary

Wide coverage was secured by Harry Brown, Jr., publicist at the Boston Paramount, on the theatre's third anniversary celebrated in conjunction with All the King's Horses. Papers carried pictures of the theatre site before the Paramount was erected, baker donated large birthday cake for lobby display and supplied small cakes which were served in lounge.

Wires obtained from stars were reproduced with suitable tiein copy and distributed on jumbo blanks.

Make 1935 Your Award Year

Freeman Puts On Gaynor Doubles Contest for Spring

Janet Gaynor doubles contest was the highlight of George Freeman's One More Spring campaign at the Poli in Springfield, Mass., with newspaper and department store tying in. Winner was on stage opening night and made appearance at cooperating store at various times during day, where guest tickets (see photo) were given to those recognizing her as the "double." Paper carried ad on girl's scheduled appearances at the store.

Springfield College held election for choice of their favorite actress and, curiously, Janet Gaynor was chosen. Opening night college students paraded in bannered truck announcing the selection of the star.

Make 1935 Your Award Year

Dearth's Costless Programs

Neat 10 by 12 glossy souvenir program was gotten up by Lloyd Dearth, Capitol, Vancouver, on David Copperfield with merchants' ads paying for entire cost of printing and distribution. Program included cuts of stars with highlights of picture and plugs for coming attractions. Front page carried theatre ad with scene still.

Make 1935 Your Award Year

Now It's a Magazine

Stunts and tieups are being arranged by United Artists on the first issue of the new Mickey Mouse Magazine, containing puzzles, games and drawings of Mickey, Minny, and Silly Symphony characters, first issue appearing on May 15.

Make 1935 Your Award Year

Flynn Costumes Staff On Bengal Lancer

From Hermann Flynn at the Prince Edward in Sydney, New South Wales, comes details of his Bengal Lancer date for which the ushers and girls were dressed in attractive Indian costumes. Street bally consisted of four men in Lancer costumes parading streets on horseback.

Several window displays were secured on rifles, riding togs, pipes and bookmarks were distributed in leading libraries.

Make 1935 Your Award Year

Gilman Hosts Governor

A preview screening of Les Miserables was put on at the Governor's Mansion in Harrisburg, Pa., by Sam Gilman of the local Loew's Regent. Accompanying photo shows Governor and Mrs. Earle at the left and the handsome guy to the right of Hizzoner is Sam, in person.

Hodgdon Builds Animated Roberta Lobby Display

Lifelike dancing figures resembling Astaire and Rogers, moving across a shining dance floor, were the feature of an animated Roberta lobby display (see photo) constructed by Ray Hodgdon at the Greenpoint Brooklyn. Setpiece was 18 feet long and five deep of beaverboard and painted with water colors. Eight-foot wheel in back ground was covered with silver paper and lighted by four different colored bulbs. Figures moved along ballroom floor as song hits were played.

Heads of Astaire and Rogers on either side were placed in shadow boxes with flasher lights, and cardboard mannequins flanked the staircase leading to the ballroom.

Make 1935 Your Award Year

Patterson's G Men Trailer

Blank revolver shots fired into a barrel backstage and wailing of police sirens preceded Willard Patterson's G Men trailer at the Michigan, Detroit.

Make 1935 Your Award Year

Shirley's Birthday Cake

The first Shirley Temple birthday party is reported from J. B. Shearer, State, Huron, S. D., who promoted tiered cake from baker with six candles for lobby display. Large cutouts of Shirley were placed on either side of the cake with copy inviting all to join the party.

Make 1935 Your Award Year

Department Store Plants Roberta Script in Window

Fred Reeths, Sheboygan, Sheboygan, Wis., secured Roberta script from studio and hastened to leading department store where he obtained full window display of styles and star cutouts plus the script prominently displayed. Store also plugged date and the Irene Dunne coat which they were featuring.

Newsstands, street cars, busses and milk wagons all carried jumbo cards, special postcards were mailed to all rural routs and Roberta record was used over daily broadcasts.

Make 1935 Your Award Year

Epstein Promotes Store For After-Hours Outfit

A smart Easter tieup was arranged with local department store and newspaper by Joe Epstein, Loew's Victory, Bronx, on After Office Hours, contest inviting girls to write and tell how they spent their time after office hours. Prizes awarded by store included complete Easter outfit for winner and several cosmetic kits.

Accompanying photo shows attractive display merchant gave to the contest and paper plugged the stunt ahead and during run.

Make 1935 Your Award Year

Girl in Costume Calls Patrons About Don Juan

A special window was promoted by Bill Novak, Gaiety, Winnipeg, on Don Juan in leading book shop with salesgirl dressed in Spanish costume seated at desk phoning various names from directory telling them about the opening. Card at bottom of desk explained the stunt to passersby. Store paid for half cost of telephone installation and rental of costume worn by girl.

Eleven florists tied in on window displays all playing up the angle "flowers are the voice of romance." Each florist prominently displayed huge Fairbanks cutouts and stills. For his street bally, Bill had man dressed Spanish parade playing a guitar.



Hodgdon's Animated Lobby Display



Harris Feted by Restaurateur



Epstein's After Hours Merchant Display



Katz Digger Girls at State House

Harry Goes Contest On Little Colonel

Contests, contests and more contests was Harry Black's slogan on Little Colonel at the New Haven Poli for he ardently tied up every paper in town what with his "cute sayings" contest in one paper, puppy giveaway in another, to say nothing of the Shirley Temple coloring contest and the Philco essay contest based on radio giveaway for best letter on the picture.

Opening night newspaper boys' band performed in front of theatre and little girl dressed as Shirley appeared with band singing the hit song. Miniature telegrams carrying theatre copy were delivered with all outgoing messages, milk bottle hangers were used by dairy and "life story" booklets distributed at schools.

Make 1935 Your Award Year

Milt Harris Feted by Chinese Restaurateur

Recently when Milt Harris, Loew publicist in Cleveland, celebrated his first year in that sector Mr. Tong Y. Chin, president of well-known Chinese restaurant in that city, tendered him a press luncheon to which several friends were invited. Accompanying photo shows Milt with the mug (no gag) shaking hands with his host.

Make 1935 Your Award Year

Shaffer Gives Away Photos

Frank Shaffer, Warner's Virginia, Harrisonburg, Va., gave away Kay Francis photos for Living on Velvet, entire cost of which was borne by ice cream company whose ad appeared on reverse side. Special heralds were distributed to girls at local factories.

Make 1935 Your Award Year

Search for Announcers Continues at N. Y. Strand

Crowds gathered in the lobby of the New York Strand when Manager Z. Epstin and publicist Irv Windisch again put on their radio announcer stunt on Gold Diggers. Applicants broadcast their comments on picture over mike rigged up in lobby, with judges at cooperating station deciding on winners. First prize was opportunity to qualify for announcer's job and followups received other awards.

Hugh Herbert, star of picture, was feted at Broadway night spot and made personal appearance at theatre. Various stores came through with co-op ads and windows.

Make 1935 Your Award Year

Gold Diggers Girls Dance For Legislature Members

Charlie Katz, Broad, Columbus, Ohio, stepped out on Gold Diggers of 1935 with local dealer who furnished bannered cars to transport a bevy of chorus girls to the State House where they danced on the Lawn (see photo) to entertain members of the State Legislature. Stunt proved good enough for a repeat on the City Hall steps.

Chocolate gold coins were distributed in various restaurants, imprinted title pages of music were left in parked cars and Diggers cocktail was plugged at swank bars.

MEET HIZZONER THE MAYOR

Theatreman Who Also Doubles as Canadian Mayor States Courtesy Most Vital in Both Operations

by H. E. WILTON
Manager, Strand, Hamilton, Ont.

What is the greatest and most important thing in connection with successful theatre operation? I say courtesy, and challenge successful contradiction.

If every rule which has been, or may yet be, applied, to theatre operation, is put into effect, and courtesy left out, it will be a failure.

On the other hand there are many, many things which can be overlooked, and still ensure success, providing courtesy is retained. It is the foundation of all business success, and any manager who overlooks this very necessary under-structure, is taking a detour which will land him up a blind alley.

I have served ten years of my life as a railway telegrapher; eleven years as a newspaper reporter, and the past fifteen years as a theatre manager. There are a few years of my life not covered by the above, but they have all been busy years, and during all those years I have made courtesy the basic principle of my life.

Why do I stress this word courtesy? Because any success I have enjoyed has, in my opinion, been due to that particular thing.

One hears and reads a lot these days about costless exploitation. Courtesy is one hundred per cent costless, and pays bigger dividends than any other thing.

Greets Patrons in Lobby

I have always made it a rule to meet my patrons in the entrance lobby of the theatre, and as a result, am personally acquainted with at least 90 per cent of them. This kind of personal touch cannot help but make friends, and as a result of that friendship, I was honored, on four different occasions, by being elected aldermanic representative to the city council for the ward in which the Strand theatre is located.

Two years ago I was further honored by being elected Mayor of Hamilton, and re-elected for the present year by the largest majority ever recorded in this city.

I hope this does not sound egotistical. I have no desire to convey that impression. What I am trying to do is to prove my contention that the best and surest way to all success is by building your whole life on a foundation of courtesy, and, I would like to add, it is highly important that this basic principle will never carry the upper structure, unless it includes your own home, and every walk of your private life.

Through the foundation of courtesy one makes friends. It is the duty of every theatre manager to take a personal, and honest interest, in social and civic affairs of his municipality.

In the dual capacity of theatre manager and mayor, without in any way dwarfing my responsibility or duty to either, I have, on several occasions, further popularized the Strand theatre, by putting on departmental civic night. Because of my civic position many people call to see me at the theatre, and in this way there is an added contact of direct benefit to the theatre, with little, or no inconvenience, to myself.

In connection with my administration as mayor, I have, on several occasions, held staff meetings of all civic employees, at which time the importance of courtesy to the public has been stressed.

It must be remembered, however, that suggested action, without leadership example, is of little value, and no theatre manager can expect courtesy to patrons, if he fails in this important thing, in respect to the members of his staff.

Newcomers Welcomed by Letter

New residents in Hamilton receive personal letters of welcome from the Mayor. They also receive letters of welcome, and a pass, from the manager of the Strand theatre. The only connection between these two separate letters is the signature.

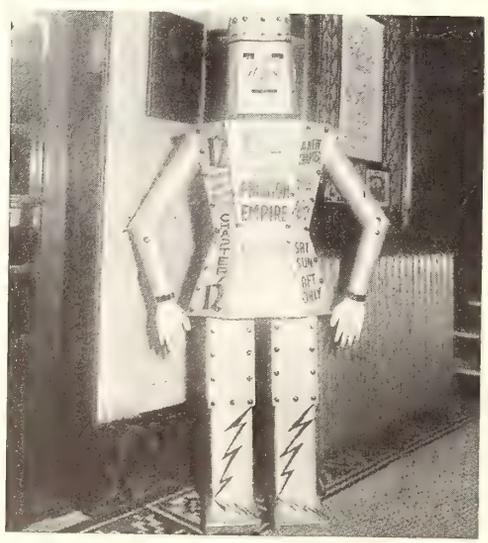
During the past fifteen years as manager of the Strand theatre; the happiest, and best years of my life, I have used practically every known system of exploitation, but the one which stands out as the best and most successful of all, is that of courtesy, which is a regularly established and permanent policy of Strand management.

Make 1935 Your Award Year

Mock Boondoggles Robot For Phantom Empire

Walter Mock, assistant at Loew's Palace in Brooklyn on the Phantom Empire serial, found some sheet iron back stage and with the aid of his carpenter constructed a six-foot robot (see photo) weighing over 200 pounds. Mons. Robot was displayed in lobby, where it will remain for 12 weeks. The three buttons on the breast when pushed flash lights in the eyes, and Mock reports the stunt an attractor for adults and kids.

Make 1935 Your Award Year



Mock's Phantom Empire Robot



Brown's Old Folks En Route

What's Being Done on David Copperfield

A first time is reported by Dick Brown, Rowland Theatre, Wilkinsburg, Pa., on David Copperfield with English teachers assisting on details of the essay contest for which tickets were awarded.

Dick also promoted transportation in bannered cars of old folks from aged home (see photo) as guests of theatre. Market paid for printing and distribution of colored door hangers, one side containing theatre and the other merchants' ads.

In Superior, Wis.

We find Gus Carlson at the Palace tying in with Woman's Club, members attending theatre in body and acting as host to honor English students. Electric light company used Copperfield stamp on all outgoing bills and stressed the adventuresome character of Davey, Daily offering guest tickets to boys submitting best true story of adventure experienced by writer and Gus tells us they received some wows.

And in Holyoke, Mass.

George Laby at the Victory used giant replica of the book for his street bally, with cutout characters protruding from pages. This toured school neighborhoods. Dairy tied in with bottle hangers and beauty shop used the Copperfield wall paper for decoration. Star guessing contest was planted in papers and all women's clubs were contacted for parties to attend opening night.

Going West to Mitchell, S. D.

With Ralph Phillips at the Paramount securing permission from school board for early dismissal of morning classes, so that students might attend special showings. Visiting cards were distributed in five and tens and chain grocery stores. Comment cards were handed to patrons leaving show, who were asked to mail them to friends, thus gaining a little added publicity.

Make 1935 Your Award Year

Becky Sharp Announced As Movie Milestone

To emphasize the importance of the forthcoming technicolor production of "Becky Sharp," Leon J. Bamberger, Radio's sales promotion manager, has forwarded an ingenious folder illustrating the "great milestones in motion picture."

These are seven in number, according to Leon, starting with first showing of motion pictures in 1896, with the seventh and last, a buildup for "Becky," attached to which is a clip of the film itself.

"BALLY EFFECTIVE AT INTERVALS"

—ROY W. ADAMS, MASON THEATRE, MASON, MICH.

SAYS MANAGEMENT MUST "REACH INTO HOMES"

Dear Mike:

Concerning the matter of *ballyhoo* in a *small town,* my experience is that a street bally or a flash front is most effective when used at intervals as a variation on other advertising methods. You can't ballyhoo three or four pictures a week on the small town advertising budget, and it would soon get to be an old story if you did. Also I have never seen results that would justify a great expenditure of time or money on this kind of publicity.

I had a painful and rather expensive object lesson in this regard some years ago when two Universal exploiteers came to my town to put "California Straight Ahead" over in a big way. They built me up a very striking and attractive front in keeping with the picture; they held the expense down, but at that it was nearly the same as the picture rental. That front looked very good, and I expected to do business on the picture—but something backfired. Reginald Denny was a big drawing card then, and I call this one of his funniest pictures, but it did the poorest Sunday I had seen in months, and Denny was never worth a plugged nickel in my town after that. Scouting around to learn the reason for this very disagreeable surprise, I finally gathered from this and similar experiences later that the town's reaction to a flash front on my theatre is this: "It must be a darn poor picture—he's trying to kid us into coming in."

Attendance Not Greater on Saturdays

Believe it or not, there are more people inside the average small town theatre any night but Saturday than there are on the streets—and that's not saying that the theatre is crowded. People aren't thronging the streets day or night in a small town; if they are out at night it is usually because the exhibitor has reached right into the home and started them in his direction.

About half my trade comes from rural homes where the young people, and older ones too, are just as apt to drive to some other nearby town as they are to mine. It's up to me to get into that home and show them what I can offer in entertainment before they start off in some other direction.

I run off a thousand heralds twice a week on my printing press, and get them into every residence, store and car in my town and one neighboring village. Also about once a month I get out a blotter with a list of coming attractions, give them the same distribution, also drive a sixty mile circuit to leave them at all rural schools in a ten mile circle, also catch the houses, stores and cars, especially the country school kid's cars, in three other villages. On any big attraction I run off an additional lot of heralds and give them the same distribution. Also I have an ad and reader in the Mason weekly paper and two papers in nearby towns every week. My blotters, I find, remain in use in these homes, stores and offices until I replace them with a new one, and I change the color of every new edition.

Discussion on the merits of ballyhoo in the smaller communities continues on this page with opinions from Roy W. Adams, of Michigan, and Raymond C. Cronin, of Massachusetts. The subject was brought up originally by Harold Lee, of Bath, New York, who maintained that in his situation, ballyhoo was ineffective. Mason, Michigan, is a town of 2,000, and the Central Theatre is a neighborhood suburban house.—A-MIKE.

Some weeks ago Fred Hinds told us that there are no small towns, but road shows, both stage and screen, come into my town of 2,000 people and find to their surprise that the street bally and flash front which they claim is sure fire in larger situations is an uncertain bet here. Fred also said that he never heard of a Western picture breaking a house record in a small town. Some years ago "The Rainbow Trail" (silent) tied my house record, and right now for a tough spot like the week before Christmas or to meet stiff local competition like a basketball tournament or a school play, I spot in a Western with a popular star and have nothing to worry about.

I neglected to mention that I use one sheets, threes and photos on every change, on the theatre front, and banners on the week-end bills. Also I have one sheet stands around the business streets, and window cards and midget cards in stores, windows, lodge rooms, etc.—ROY W. ADAMS, MANAGER, MASON THEATRE, MASON, MICH.

Make 1935 Your Award Year

GETS TOWN OUT OF RUT WITH FLASH BALLYHOO

Dear A. Mike:—

For more than eight years I have been getting ready to write to the pages of the Herald but this is the first time I have really set my thoughts to type. Chancing to see my old mentor's name—Monty Salmon of Philly—in the club columns the past week, I felt that perhaps there was room for a few random notes from me.

I can sympathize with Hal Lee and the other small town boys because for some time I was one of them. Being stationed at Portsmouth, N. H., for J. J. Ford of the Maine and N. H. circuit for a year and a half I came face to face with their problems. Now here in a neighborhood house of the Joelsen circuit in a suburb of Boston I find that it is really more provincial than any I have yet been in.

Advertising is and always has been one phase of show business that no one has ever been able to adequately pigeonhole. The problem of how to exploit a picture is individual with each house and manager. Often the type of ballyhoo which clicks in one spot is quite valueless in another. This house plays third run being two weeks behind two others of the same company. To exploit in the grand manner here is in my opinion quite useless and a waste of good money. By booking as close as possible to the other two houses we are thus enabled to take advantage of their rather extensive advertising. Not that the usual channels of exploitation are avoided however. On the contrary—as witness.

This house is in the class section of town and naturally some pictures have a value here far greater than they exhibit at the other houses. This was especially noticeable on such pictures as "The Barretts" and "Sequoia." On these we had tieups with clubs, schools and Browning societies. Being located near several colleges we were able to attract some business from them. As a matter of fact, on "Sequoia" there wasn't a stuffed deer head or mounted fish or bird left in town. All were in our lobby. To take advantage of such angles I have always regarded as the logical policy to follow.

Confines Poster Advertising

In regard to the use of posters and window cards on highways this too is a local proposition. In any spot with a well circulated daily newspaper I would advise the confining of poster advertising to the absolute minimum. In such a case the newspaper has a far greater appeal. And above all it is far more certain of its readers and reader attention.

I have always regarded the loud, flashy type of ballyhoo as a means of getting a town out of the rut. For towns, too, being but groups of people, get into habits and these very often prove disastrous to the box office.

Especially if they are allowed to form the radio habit. This in any community is a very virulent disease and often conducive to box office paralysis.—RAYMOND C. CRONIN, MANAGER, CENTRAL THEATRE, SOMERVILLE, MASS.

Make 1935 Your Award Year



AMERICAN BALLY CAR. One of the old Paramount exploitation cars now doing duty in Paris was used by Rene Lebreton and Andre Ullmann to create interest on "Scarlet Empress" at the Paramount Theatre.

STUNTS, FRONTS AND OTHERWISE



Neat Selling of Coming Attractions

(Left) MIKE GUTTMAN, Colonial, Watertown, So. Dak., takes the bows for this excellent foyer display that sold his three immediate coming bookings. Flash on next attraction is centered, with wall frames plugging following dates. Display will be retained for May bookings.

(Right) CLIFFORD H. SWICK, Smalley's, Norwich, N. Y., designed and built this advertising truck for use in the city and surrounding territory. Cliff has also constructed a four-side permanent one-sheet stand which he has located in a prominent spot on his main street.

▽ ▽ ▽



Round Tabler Builds Advertising Truck



Ginger Rogers Dominates Window

(Left) EDDIE HARRISON, Capitol, Pittsfield, Mass., reports this one of the finest window displays he has ever promoted. The shoe tieup with leading department store featured Ginger Rogers in "Roberta", and Eddie credits house artist, HOWARD LOTRIDGE, for charcoal drawing of star.

(Right) LOUIE CHARNINSKY, of course, and a neat example of his lobby prowess on "When a Man's a Man", at the Capitol, Dallas, Tex. Logs over box office and on sides were cut-to-fit at mill. That's Charninsky on the right and, strangely enough, he isn't in costume.



Louie and His Lobby Cowhands



Cagney Tells Cleveland About G-Men

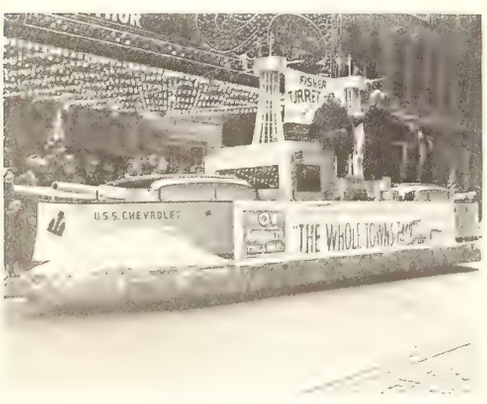
(Left) SID DANNENBERG, Warner Theatres Cleveland exploiteer, is credited for this stopper lobby display for advance on "G Men" at the Hippodrome. Backgrounds of easels were articles from local daily on Department of Justice operation in which title of picture was included.

(Right) RUT NEILSON forwards this interesting lobby shot on "Roberta" at the New York Palace in which puppets were gowned with four of the styles featured in the fashion sequence of the picture. Display was arranged by students of fashion school which cooperated.

▽ ▽ ▽



Puppet Fashion Show for Roberta



The Float That Caused Chicago Talk

(Left) MILES CONCANNON, Roosevelt, Chicago, arranged the showing of this float on "Whole Town's Talking" as part of the tie-in with Chevrolet which built the bally. Stunt was used for a week ahead in different parts of the city. JACK THOMA, of Columbia Pictures, cooperated.

(Right) H. A. BISHOP, Capitol, Winnipeg, Canada, turns in this sprightly front on "Mighty Barnum" that helped sell the circus atmosphere of the picture, carried out by the sideshow panels on the front doors that bally'd the freaks. Note discreet handling of second feature on same bill.



How They Did It in Winnipeg

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers.

AMBASSADOR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Trooper, The	Kermit Maynard-Barbara Worth	Nov. 15		
Northern Frontier (G)	Kermit Maynard-Eleanor Hunt	Feb. 1,'35	57.	Mar. 9,'35
Red Blood of Courage	Kermit Maynard	Apr. 20,'35		
Wilderness Mail (G)	Kermit Maynard-Fred Kohler	Mar. 13,'35	*58.	Mar. 16,'35

Coming Attractions

Code of the Mounted	Kermit Maynard	June	8,'35
His Fighting Blood	Kermit Maynard	Sept.	25,'35
Timber War	Kermit Maynard	July	15,'35
Trails of the Wild	Kermit Maynard	Aug.	20,'35

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Circumstantial Evidence	Chick Chandler-Shirley Grey	Mar. 30,'35	68	
Curtain Falls, The (A)	Henrietta Crosman	Oct. 1	67	Oct. 6
Shot in the Dark, A	Charles Starrett-Marion Shilling	Feb. 15,'35	68	
Sons of Steel (G)	C. Starrett-Polly Ann Young	Dec. 15	64.	Apr. 27,'35
World Accuses, The (G)	Dickie Moore-Russell Hopton	Nov. 12	63.	Mar. 30,'35

Coming Attractions

Girl Who Came Back	Shirley Grey-Sidney Blackmer
Happiness C.O.D.	
Sing For Your Supper	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Against the Law (A)	John Mack Brown-Sally Blane	Oct. 25	61.	Dec. 1
Air Hawks	Ralph Bellamy-Tala Birell	May 7,'35		
(See "Air Fury" "In the Cutting Room," Mar. 30,'35.)				
Behind the Evidence (G)	Norman Foster-Sheila Manners	Jan. 20,'35	57.	Feb. 2,'35
Best Man Wins, The (G)	J. Holt-Florence Rice-E. Lowe	Jan. 5,'35	68.	Jan. 5,'35
Broadway Bill (G)	Warner Baxter-Myrna Loy	Dec. 27	*105.	Nov. 10
Carnival (G)	J. Durante - Lee Tracy - Sally Eilers - Florence Rice	Feb. 10,'35	75.	Feb. 23,'35
Death Flies East (G)	Florence Rice-Conrad Nagel	Feb. 28,'35	*65.	Mar. 9,'35
Eight Bells	Ann Sothern-Ralph Bellamy	Apr. 11,'35		
(See "In the Cutting Room," Feb. 23,35.)				
Fighting Shadows	Tim McCoy-Geneva Mitchell	Apr. 18,'35		
Fugitive Lady (G)	Neil Hamilton-Florence Rice	Oct. 23	68.	Mar. 16,'35
I'll Fix It	Jack Holt-Mona Barrie	Oct. 15	69.	Nov. 17
I'll Love You Always (G)	Nancy Carroll-George Murphy	Mar. 20,'35	68.	Apr. 6,'35
In Spite of Danger (G)	Marian Marsh-Wallace Ford	Mar. 8,'35	56.	Apr. 13,'35
Jealousy (G)	Nancy Carroll-Donald Cook	Nov. 20	60.	Dec. 15
Lady by Choice (G)	Carole Lombard - May Robson - Walter Connolly-Roger Pryer	Oct. 15	*85.	Oct. 6
Law Beyond the Range	Tim McCoy-Billie Seward	Feb. 15,'35	58	
Let's Live Tonight (G)	Lilian Harvey-Tullio Carminati	Mar. 1,'35	69.	Mar. 23,'35
Men of the Night (G)	Bruce Cabot-Judith Allen	Nov. 26	58.	Dec. 8
Mills of the Gods (G)	May Robson - Victor Jory - Fay Wray	Dec. 15	67.	Jan. 19,'35
Party Wire (G)	Jean Arthur-Victor Jory	Apr. 27,'35	*65.	Apr. 20,'35
Prescott Kid	Tim McCoy-Sheila Mannors	Nov. 8	56	
Revenge Rider	Tim McCoy-Billie Seward	Mar. 18,'35	57	
(See "Alias John Law" "In the Cutting Room," Dec. 8.)				
Square Shooter (G)	Tim McCoy	Jan. 21,'35	57.	Mar. 9,'35
Swell Head	Wallace Ford-Barbara Kent	Apr. 8,'35		
That's Gratitude (A)	Frank Craven-Sheila Mannors	Oct. 6	64.	Nov. 17
Unwelcome Stranger	Jack Holt-Mona Barrie	Apr. 20,'35		
(See "Gimpy" "In the Cutting Room," Mar. 2,'35.)				
Westerner, The	Tim McCoy-Marian Shilling	Dec. 10		
White Lies (A)	Victor Jory-Fay Wray	Nov. 27	74.	Jan. 5,'35
Whole Town's Talking, The (G)	Edw. G. Robinson-Jean Arthur	Feb. 22,'35	*93.	Jan. 26,'35

Coming Attractions

After the Dance	Nancy Carroll-George Murphy	June	18,'35
Awakening of Jim Burke	Florence Rice-Jack Holt	May	20,'35
Black Room Mystery	Boris Karloff-Marian Marsh		
China Roars			
Depths Below			
Feather in Her Hat, A	Ruth Chatterton		
Frisco Fury	Jack Holt		
Georgiana	Ann Sothern		
Girl Friend, The	Lupe Velez-Jack Haley		
Grand Exit			
If You Could Only Cook	Claudette Colbert		
Justice of the Range	Tim McCoy-Billie Seward	May	25,'35
Lady Beware			
Love Me Forever	Grace Moore - Leo Carrillo - Robert Allen	June	15,'35
Maid of Honor			
Men of the Hour	Richard Cromwell-Billie Seward	May	15,'35
(See "In the Cutting Room," Apr. 13,'35.)			
Modern Lady	Ruth Chatterton		
Range War	Tim McCoy-Billie Seward	June	28,'35
Sure Fire	Gene Raymond-Ann Sothern		
Together We Live	Willard Mack-Ben Lyon-Sheila Mannors-Wera Engels		
(See "In the Cutting Room," Nov. 3.)			
Unknown Woman	Marian Marsh-Richard Cromwell	June	14,'35

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Camille	Y. Printemps-Pierre Fresnay	Apr. 15,'35		
Girl in the Case 5005	Jimmy Savo-Eddie Lambert-Dorothy Darling		60	
L'Agonie des Aigles (A) 5032	Pierre Renoir	Dec. 1	80.	Dec. 8
Man Who Changed His Name, The (A) 5036	Lyn Harding		65.	Oct. 27
Marie 5043	Annabella	Jan. 1,'35	67	
Old Bill 5038	Anatole France story	Feb. 10,'35	70	
Viennese Love Song	Maria Jeritza		72	
World in Revolt	Graham McNamee	Mar. 1,'35		

Coming Attractions

Don Quixote	Chaliapin-Sydney Fox	July	1,'35 to July 8,'35
Dream of My People	Cantor Rosenblatt	June	1,'35
Iceland Fishermen	Pierre Loti Story	Sept.	1,'35
San Famille	Robert Lynen	Aug.	1,'35

FIRST DIVISION

(Releases Monogram, Liberty, Chesterfield and Invincible pictures in certain territories.)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Convention Girl	Rose Hobart		Oct. 31		
Flirtation	Jeannette Loff-Ben Alexander		Nov. 9		
Hei Tiki (G)	(All Native Cast)	Principal	Feb. 1,'35.	86.	Feb. 9,'35
Little Damozel	Anna Neagle		Dec. 1		
Return of Chandu	Maria Alba-Bela Lugosi	Principal	Oct. 4		
Sunset Range (G)	Hoot Gibson-Mary Doran		May 1,'35.	55.	Mar. 9,'35
White Heat	Virginia Cherrill		Oct. 1		

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Babbitt (G) 869	Aline MacMahon-Guy Kibbee	Dec. 8	*75.	Nov. 17
Case of the Curious Bride 879	Warren William	Apr. 13,'35	68.	Apr. 13,'35
Flirtation Walk (G) 752	Dick Powell - Ruby Keeler-Pat O'Brien	Dec. 1	97.	Nov. 10
G Men, The (A)	James Cagney-Margaret Lindsay	May 4,'35	85.	Apr. 27,'35
Gentlemen Are Born (G) 872	Franchot Tone - Jean Muir	Nov. 17	*75.	Oct. 20
Go Into Your Dance (G) 853	Al Jolson-Ruby Keeler	Apr. 20,'35	97.	Mar. 23,'35
Gold Diggers of 1935 (G) 851	Dick Powell-Gloria Stuart	Mar. 16,'35	95.	Mar. 23,'35
Living On Velvet 859 (G)	Kay Francis - George Brent - Warren William	Mar. 2,'35	80.	Mar. 16,'35
Mary Jane's Pa (G) 875	Aline MacMahon-Guy Kibbee	Apr. 27,'35	*68.	Apr. 27,'35
Maybe It's Love (G) 876	Gloria Stuart-Ross Alexander	Jan. 12,'35	62.	Nov. 24
Murder in the Clouds (G) 877	Lyle Talbot-Ann Dvorak	Dec. 15	61.	Jan. 5,'35
Red Hot Tires (G) 878	Lyle Talbot-Mary Astor	Feb. 2,'35	66.	Mar. 9,'35
Traveling Saleslady (G) 870	Joan Blondell	Apr. 8,'35	63.	Apr. 6,'35
While the Patient Slept (G) 874	Aline MacMahon-Guy Kibbee	Mar. 9,'35	61.	Mar. 9,'35
Woman in Red, The (G) 863	B. Stanwyck-Gene Raymond	Feb. 16,'35	58.	Mar. 30,'35

Coming Attractions

Black Fury (G)	Paul Muni-Karen Morley	May	18,'35 *90. Apr. 6,'35
Broadway Joe	Joe E. Brown		
Captain Blood	Robert Donat-Jean Muir		
Girl From Tenth Avenue, The	Bette Davis-Ian Hunter	June	1,'35
(See "Men on Her Mind" "In the Cutting Room," Mar. 30,'35.)			
In Caliente 856	Dolores Del Rio-Pat O'Brien	May	25,'35
(See "In the Cutting Room," Feb. 2,'35.)			
Napoleon	Edw. G. Robinson-Bette Davis		
Not on Your Life	Warren William-Claire Dodd		
Oil for the Lamps of China 867	J. Hutchinson-Pat O'Brien	June	8,'35
(See "In the Cutting Room," Mar. 30,'35.)			
Singer of Naples	Enrico Caruso, Jr.		

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baboona (G) 530	Mr. & Mrs. Martin Johnson	Feb. 8,'35	72.	Jan. 26,'35
Bright Eyes (G) 524	Shirley Temple-James Dunn	Dec. 28	83.	Dec. 15
Charlie Chan in Paris (G) 526	Warner Oland	Jan. 25,'35	70.	Jan. 5,'35
County Chairman, The (G) 525	Will Rogers	Jan. 11,'35	78.	Dec. 29
Cowboy Millionaire (G) 538	George O'Brien	May 10,'35	*65.	Apr. 27,'35
First World War, The (A) 519		Nov. 23	78.	Nov. 17
George White's 1935 Scandals (A) 534	Alice Faye-James Dunn	Mar. 29,'35	83.	Apr. 6,'35
Great Hotel Murder (G) 532	Edmund Lowe-Victor McLaglen	Mar. 8,'35	70.	Feb. 23,'35
Helldorado (G) 522	Richard Arlen-Madge Evans	Dec. 21	74.	Dec. 15
Hell in the Heavens (A) 517	Warner Baxter-C. Montenegro	Nov. 9	80.	Nov. 3
It's a Small World (A) 536	Spencer Tracy-Wendy Barrie	Apr. 12,'35	71.	Apr. 6,'35
Ladies Love Danger 540	Gilbert Roland-Mona Barrie	May 3,'35		
(See "Secret Lives" "In the Cutting Room," Mar. 30,'35.)				
Life Begins at 40 (G) 533	Will Rogers	Mar. 22,'35	79.	Mar. 23,'35
Lilliom (A)	Charles Boyer	Mar. 16,'35	90.	Mar. 23,'35
Little Colonel (G) 531	Shirley Temple-L. Barrymore	Feb. 22,'35	80.	Feb. 16,'35
Lottery Lover (G) 523	"Pat" Paterson-Lew Ayres	Jan. 4,'35	82.	Feb. 9,'35
Music in the Air (G) 513	Gloria Swanson - John Boles - Douglass Montgomery	Dec. 7	81.	Dec. 22
Mystery Woman (G) 515	Mona Barrie-Gilbert Roland	Jan. 18,'35	69.	Jan. 26,'35
One More Spring (G) 529	Janet Gaynor-Warner Baxter	Feb. 15,'35	87.	Feb. 9,'35
Spring Tonic 535	Lew Ayres-Claire Trevor	Apr. 19,'35	58	
(See "Man Eating Tiger" "In the Cutting Room," Mar. 9,'35.)				
$10 Raise (G) 537	Edward Everett Horton	Apr. 5,'35	70.	Mar. 23,'35
Under Pressure 521	Edmund Lowe-Victor McLaglen	Feb. 1,'35	69.	Jan. 19,'35
(Reviewed under the title "Man Lock")				
When a Man's a Man (G) 527	George O'Brien	Feb. 15,'35	66.	Mar. 2,'35
White Parade, The (G) 518	John Boles-Loretta Young	Nov. 16	83.	Oct. 27

Coming Attractions

Black Sheep	Edmund Lowe-Claire Trevor	June	14,'35
(See "In the Cutting Room," Apr. 27,'35.)			
Charlie Chan in Egypt	Warner Oland-"Pat" Paterson	June	21,'35
Curly Top	Shirley Temple	July	26,'35
Dante's Inferno	Claire Trevor-Alice Faye		
(See "In the Cutting Room," Mar. 2,'35.)			
Daring Youn Man, The (G) 528	James Dunn-Mae Clarke	May	24,'35 *73. Apr. 27,'35
Farmer Takes a Wife, The	Janet Gaynor-Henry Fonda		
Doubting Thomas (G) 542	Will Rogers	June	7,'35 *75. Apr. 20,'35
Ginger	Jackie Searl-Jane Withers	July	5,'35
Hard Rock Harrigan	George O'Brien	July	19,'35
In Old Kentucky	Will Rogers		
Lord's Referee, The	Lew Ayres	July	19,'35
Orchids To You	Jean Muir-John Boles	July	12,'35
Our Little Girl 539	Shirley Temple	May	17,'35
(See "In the Cutting Room," Apr. 6,'35.)			
Redheads on Parade	John Boles-Dixie Lee		
Under the Pampas Moon 541	Warner Baxter-Ketti Gallian	May	31,'35
(See "In the Cutting Room," Apr. 27,'35.)			

(THE RELEASE CHART--CONT'D)

GB PICTURES

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Chu Chin Chow (G) 3401	Anna May Wong-George Robey	Oct.	15	95	Sept. 29
Evensong (A) 3406	Evelyn Laye	Dec.	15	82	Nov. 3
Evergreen (A) 3405	Jessie Matthews-Sonnie Hale	Dec.	31	98	June 23
Iron Duke, The (G) 3407	George Arliss	Jan.	'35	90	Dec. 22
Jack Ahoy (G) 3404	Jack Hulbert	Feb.	8,'35	70	Feb. 16,'35
Little Friend (A) 3403	Nova Pilbeam-Matheson Lang	Nov.	18	88	Oct. 20
Lover Divine 3410	Marta Eggerth	Mar.	30,'35		Oct. 13
(Reviewed under the title "Unfinished Symphony")					
Loves of a Dictator (A)	Clive Brook-Madeleine Carroll	Apr.	1,'35	95	Feb. 16,'35
Man Who Knew Too Much, The (G) 3415	Peter Lorre-Nova Pilbeam	Apr.	15,'35	80	Dec. 29
Man of Aran (A) 3413	Robert Flaherty	Dec.		77	Oct. 27
My Heart Is Calling (G) 3409	Jan Kiepura	May	1,'35	90	Feb. 2,'35
My Song for You 3414	Jan Kiepura	June	1,'35		Nov. 10
Power (A) 3402	Conrad Veidt-Benita Hume	Nov.	1	103	Oct. 13
Princess Charming 3408	Evelyn Laye-Henry Wilcoxon	Jan.	'35	81	

INVINCIBLE PICTURES

[Distributed through Chesterfield]

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Death from a Distance	Russell Hopton-Lola Lane	Apr.	30,'35		
Ghost Walks, The (G)	John Miljan-June Collyer	Dec.	1	66	Apr. 27,'35
Public Opinion	Lois Wilson-Shirley Grey	Mar.	15,'35	66	
Symphony for Living	Evelyn Brent-Al Shean	Jan.	20,'35	75	

Coming Attractions

Dinner Party			
Murder at Pinecrest			
Room and Board			

LIBERTY PICTURES

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Dizzy Dames	M. Rambeau-Florine McKinney	May	1,'35		
No Ransom (A) 1004	Leila Hyams-Phillips Holmes	Oct.	8	70	July 21
Once to Every Bachelor (A) 1005	Marian Nixon-Neil Hamilton	Dec.	14	72	May 10
School For Girls (A) 1007	Sidney Fox-Paul Kelly	Feb.	19,'35	73	Mar. 9,'35
Sweepstake Annie (G)	Marian Nixon-Tom Brown	Mar.	5,'35	81	Feb. 23,'35
Two Heads on a Pillow (A) 1006	Neil Hamilton-Miriam Jordan	Oct.	2	71	Oct. 13
When Strangers Meet 1002	Richard Cromwell-Arline Judge	July	20	74	
Without Children 1008	M. Churchill-Bruce Cabot	Apr.	15,'35		

Coming Attractions

Born to Gamble	H. B. Warner-Onslow Stevens		
Old Homestead, The	Mary Carlisle-Lawrence Gray		

MAJESTIC

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Night Alarm (G) 505	Bruce Cabot-Judith Allen-H.B. Warner - Fuzzy Knight	(New York) Dec.	15	65	Sept. 22
Perfect Clue, The (G) 512	David Manners-Dorothy Libaire	Mar.	10,'35	*63	Dec. 1
She Had to Choose (G) 504	Larry "Buster" Crabbe - Isabel Jewell - Sally Blane	Sept.	14	65	Aug. 11

Coming Attractions

Motive for Revenge (G)	Donald Cook - Irene Hervey	*65.	Mar. 30,'35
Mutiny Ahead	Neil Hamilton-Kathleen Burke		
(See "In the Cutting Room," Jan. 26,'35.)			

MASCOT PICTURES

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Behind the Green Lights (G)	Norman Foster-Judith Allen	Mar.	11,'35	70.	Mar. 23,'35
Burn 'Em Up Barnes (G)	Frankie Darro-Lola Lane	Dec.	18	70.	Apr. 27,'35
Crimson Romance (A)	Ben Lyon-Sari Maritza	Oct.	1	67	Oct. 6
In Old Santa Fe (G)	Ken Maynard-Evalyn Knapp	Nov.	15	63	Nov. 24
Little Men (G)	Erin O'Brien-Moore-R. Morgan	Dec.	14	72	Dec. 22
Marines Are Coming, The	William Haines-Armida Conrad Nagel-Esther Ralston	Nov.	20	70	Dec. 15
One Frightened Night	Chas. Grapewin-Mary Carlisle	May	1,'35		
Young and Beautiful (A)	William Haines-Judith Allen	Sept.	2	68	Sept. 8

Coming Attractions

Headline Woman	Roger Pryor-Heather Angel	May	15,'35

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
After Office Hours (G)	C. Bennett-Clark Gable	Feb.	22,'35	73.	Feb. 16,'35
Age of Indiscretion	May Robson-Madge Evans	May	10,'35	97	
(See "In the Cutting Room," Mar. 30,'35.)					
Babes in Toyland (G)	Laurel and Hardy-C. Henry	Nov.	30	79	Nov. 24
Baby Face Harrington (G)	Charles Butterworth	Apr.	12,'35	63.	Mar. 30,'35
Band Plays On, The (G)	Robt. Young-Betty Furness	Dec.	21	85	Dec. 29
Barretts of Wimpole Street (A)	Norma Shearer-Charles Laughton-Fredric March	Sept.	21	111	Aug. 4
Biography of a Bachelor Girl (A)	R. Montgomery-Ann Harding	Jan.	4,'35	84	Dec. 29
Casino Murder Case (G)	Paul Lukas	Mar.	15,'35	84.	Apr. 27,'35
David Copperfield (G)	Frank Lawton - Freddie Bartholomew - W. C. Fields - L. Barrymore-Edna M. Oliver	Jan.	18,'35	133.	Jan. 19,'35
Evelyn Prentice (A)	William Powell-Myrna Loy	Nov.	9	80	Nov. 3
Forsaking All Others (A)	Joan Crawford - Clark Gable - Robert Montgomery	Dec.	28	84	Dec. 8
Gay Bride, The (A)	Carole Lombard-Chester Morris	Dec.	14	82	Nov. 17
Have a Heart (G)	Jean Parker - James Dunn - Stuart Erwin - Una Merkel	Sept.	7	82	Oct. 27
Mark of the Vampire (A)	L. Barrymore-Bela Lugosi	Apr.	26,'35	60.	Apr. 6,'35
Merry Widow, The (A)	Maurice Chevalier-J. MacDonald	Nov.	2	100	Sept. 8
Naughty Marietta (G)	J. MacDonald-Nelson Eddy	Mar.	29,'35	106.	Mar. 2,'35
Night Is Young, The (G)	Ramon Novarro-Evelyn Laye	Jan.	11,'35	82	Dec. 29
One New York Night	Franchot Tone-Una Merkel	Apr.	5,'35	71	
(See "Mystery in Room 309" "In the Cutting Room," Mar. 16,'35.)					
Painted Veil, The (A)	Greta Garbo-Herbert Marshall-George Brent	Nov.	23	86	Nov. 10
Reckless (A)	Jean Harlow-Wm. Powell	Apr.	19,'35	99.	Apr. 13,'35
Sequoia (G)	Jean Parker-Russell Hardie	Feb.	1,'35	72	Nov. 17
Shadow of Doubt (G)	Ricardo Cortez-Virginia Bruce	Feb.	15,'35	75.	Feb. 9,'35
Society Doctor	Chester Morris-V. Bruce	Jan.	25,'35	68.	Jan. 12,'35
(Reviewed under the title "Only 8 Hours")					
Times Square Lady (G)	Robert Taylor-Virginia Bruce	Mar.	8,'35	69.	Mar. 2,'35
Vagabond Lady	Robert Young-Evelyn Venable	May	3,'35	73	
(See "In the Cutting Room," Mar. 16,'35.)					
Vanessa: Her Love Story (A)	Helen Hayes-Robert Montgomery	Mar.	1,'35	77.	Feb. 23,'35
West Point of the Air (G)	Wallace Beery-Robert Young	Mar.	22,'35	*88	Mar. 16,'35
What Every Woman Knows (G)	Helen Hayes-Brian Aherne	Oct.	19	92	Oct. 13
Wicked Woman (A)	Mady Christians-Chas. Bickford	Dec.	7	74	Dec. 1
Winning Ticket, The (G)	Leo Carrillo-L. Fazenda	Feb.	8,'35	70.	Jan. 19,'35

Coming Attractions

Anna Karenina	Greta Garbo-Fredric March		
Flame Within, The	Ann Harding-Herbert Marshall	May	17,'35
(See "In the Cutting Room," Apr. 27,'35.)			
Masquerade	William Powell		
Mutiny on the Bounty	Clark Gable-Charles Laughton-Robert Montgomery		
Murder in the Fleet	Robert Taylor-Jean Parker	May	24,'35
No More Ladies	Joan Crawford	June	14,'35
(See "In the Cutting Room," Apr. 27,'35.)			
Public Hero No. 1	Chester Morris-Jean Arthur	May	31,'35
(See "In the Cutting Room," Mar. 30,'35.)			
(Untitled)	Mala, Lotus Long		

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Desert Trail	John Wayne-Mary Kornman	Apr.	22,'35	54	
(See "In the Cutting Room," Feb. 23,'35.)					
Flirting With Danger (G) 3023	Robert Armstrong-Marion Burns	Dec.	1	70	Nov. 17
Girl of the Limberlost (G) 3001	Marian Marsh-Ralph Morgan	Oct.	15	86	Sept. 1
Girl O' My Dreams (G) 3015	Mary Carlisle-Creighton Chaney	Nov.	17	65	Nov. 16
Great God Gold (A)	Sidney Blackmer-Gloria Shea	Apr.	15,'35	72.	Mar. 9,'35
Happy Landing (G) 3029	Ray Walker-Jacqueline Wells	Sept.	1	63	Aug. 4
Lawless Frontier (G) 3035	John Wayne-Sheila Terry	Nov.	22	54.	Feb. 2,'35
Lost in the Stratosphere (G) 3020	June Collyer-William Cagney	Nov.	15	64	Oct. 27
Million Dollar Baby (G)	Arline Judge - Ray Walker - Jimmy Fay	Jan.	15,'35	65	Dec. 20
Mysterious Mr. Wong, The (A) 3022	Bela Lugosi-Wallace Ford	Jan.	25,'35	68.	Jan. 19,'35
Mystery Man (G)	Robert Armstrong	Apr.	25,'35	62.	Feb. 16,'35
'Neath Arizona Skies (G) 3032	John Wayne-Sheila Terry	Dec.	5	52	Dec. 15
Nut Farm, The (G)	Wallace Ford	Mar.	25,'35	65.	Feb. 9,'35
Rainbow Valley (G)	John Wayne-Lucille Brown	Mar.	15,'35	52.	Mar. 16,'35
Reckless Romeos (G) 3019	Robt. Armstrong-Wm. Cagney				
Redhead (A) 3012	Bruce Cabot-Grace Bradley	Nov.	1	76	Sept. 22
Sing Sing Nights (A)	Conway Tearle-Mary Doran	Dec.	15	60.	Feb. 2,'35
Star Packer, The 2041	John Wayne-Verna Hillie	July	30	54	
Successful Failure, A (G) 3024	Wm. Collier, Sr. - Lucille Gleason	Oct.	15	62	Oct. 6
Texas Terror	John Wayne	Feb.	1,'35	51	
Tomorrow's Youth 3021	Dickie Moore - Martha Sleeper - John Miljan-Gloria Shea	Sept.	15	63	
Trail Beyond, The (G) 3031	John Wayne-Verna Hillie	Oct.	22	55	Sept. 22
Women Must Dress (G)	Minna Gombell-Gavin Gordon	Feb.	1,'35	77.	Jan. 26,'35

Coming Attractions

Cheers of the Crowd			
Dawn Rider, The	John Wayne-Marion Burns	June	20,'35
Healer, The	Ralph Bellamy-Karen Morley	June	15,'35
(See "In the Cutting Room," Apr. 13,'35.)			
Honeymoon Limited	Neil Hamilton-Irene Hervey	July	1,'35
Hoosier Schoolmaster, The (G)	Charlotte Henry-Norman Foster	May	15,'35	76.	Apr. 13,'35
Keeper of the Bees, The	Neil Hamilton-Betty Furness	July	15,'35		
(See "In the Cutting Room," Apr. 27,'35.)					
Paradise Canyon	John Wayne-Marion Burns	July	20,'35		

PARAMOUNT

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
All the King's Horses (G) 3430	Mary Ellis-Carl Brisson	Feb.	22,'35	*85.	Feb. 23,'35
Behold My Wife (A) 3419	Sylvia Sidney-Gene Raymond	Dec.	7	79.	Feb. 23,'35
Car 99 (G) 3432	Fred MacMurray-Ann Sheridan	Mar.	1,'35	*75.	Feb. 16,'35
College Rhythm (G) 3417	Joe Penner-Lanny Ross	Nov.	23	*83	Nov. 10
Devil Is a Woman, The (A)	Marlene Dietrich-Cesar Romero	May	3,'35	80.	Mar. 2,'35
Enter Madame (A) 3414	Elissa Landi-Cary Grant	Jan.	4,'35	83	Nov. 8
Father Brown, Detective (G) 3420	Walter Connolly-Paul Lukas-Gertrude Michael	Dec.	21	*65	Dec. 1
Four Hours To Kill (A)	Richard Barthelmess	Apr.	19,'35	74.	Apr. 6,'35
Gilded Lily, The (G) 3426	C. Colbert-Fred MacMurray	Jan.	25,'35	80.	Jan. 5,'35
Here Is My Heart (G) 3423	Bing Crosby-Kitty Carlisle	Dec.	25	76	Dec. 8
Hold 'Em Yale (G)	Patricia Ellis-Cesar Romero	Apr.	12,'35	63.	Mar. 30,'35
Home on the Range (G) 3421	Jackie Coogan-Randolph Scott	Dec.	21	55.	Mar. 2,'35
It's a Gift (G) 3418	W. C. Fields-Baby LeRoy	Nov.	30	68	Nov. 24
Limehouse Blues (A) 3415	George Raft-Jean Parker	Nov.	9	66	Dec. 22
Lives of a Bengal Lancer (G) 3427	Gary Cooper-Franchot Tone	Jan.	18,'35	89.	Jan. 5,'35
Love in Bloom (G) 3434	Joe Morrison-Dixie Lee	Mar.	15,'35	*77.	Mar. 9,'35
McFadden's Flats (G)	Betty Furness-Richard Cromwell	Mar.	29,'35	65.	Mar. 9,'35
Mississippi (G) 3433	Bing Crosby-Joan Bennett	Mar.	22,'35	*80.	Mar. 2,'35
Mrs. Wiggs of the Cabbage Patch (G) 3407	Pauline Lord - W. C. Fields - Zasu Pitts - Kent Taylor - Evelyn Venable	Oct.	19	73	Aug. 23
Once in a Blue Moon 3425	J. Savo-Michael Dalmatoff	May	10,'35		
One Hour Late (G) 3422	Joe Morrison-Helen Twelvetrees	Dec.	14	75	Dec. 8
President Vanishes (G) 3416	Arthur Byron-Janet Beecher	Jan.	11,'35	83	Nov. 24
Private Worlds (A) 3435	C. Colbert- J. Bennett-C. Boyer	Apr.	19,'35	*84.	Mar. 16,'35
Rocky Mountain Mystery (G) 3428	R. Scott-Chas. "Chic" Sale	Feb.	8,'35	68.	Apr. 27,'35
Ruggles of Red Gap (G) 3431	Charles Laughton-Mary-Boland-Charles Ruggles-Zasu Pitts	Mar.	8,'35	*90.	Feb. 16,'35
Rumba (A) 3429	George Raft-Carole Lombard	Feb.	15,'35	*70.	Feb. 2,'35
Scoundrel, The (A)	Noel Coward-Julie Haydon	Apr.	26,'35	68.	May 4,'35
Stolen Harmony (G)	George Raft-Ben Bernie	Apr.	26,'35	74.	Apr. 27,'35
Wings in the Dark (G) 3424	Cary Grant-Myrna Loy	Feb.	1,'35	75.	Jan. 19,'35

Coming Attractions

Accent on Youth	Sylvia Sidney-Herbert Marshall		
Big Broadcast of 1935, The	Jack Oakie-Burns & Allen		
College Scandal	Arline Judge-Kent Taylor		
(See "In the Cutting Room," Apr. 27,'35.)			
Crusades, The	Loretta Young-Henry Wilcoxon		
(See "In the Cutting Room," Mar. 30,'35.)			
Glass Key, The	George Raft	May	31,'35
(See "In the Cutting Room," Mar. 30,'35.)			
Goin' to Town	Mae West	May	17,'35
(See "How Am I Doin'?" "In the Cutting Room," Feb. 23,'35.)			
Men Without Names	Fred MacMurray-Madge Evans		
Milky Way, The	Harold Lloyd-Adolphe Menjou		
Paris In Spring	Tullio Carminati-Mary Ellis		
(See "In the Cutting Room," Feb. 23,'35.)			
People Will Talk (G)	Chas. Ruggles-Mary Boland	May	24,'35	67.	Apr. 6,'35
So Red the Rose	Margaret Sullavan-Fred Stone-Pauline Lord		

PRINCIPAL

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Little Damozel 722	Anna Neagle-James Rennie	June	11	59	
Peck's Bad Boy (G) 516	Jackie Cooper-Thomas Meighan-Dorothy Peterson-Jackie Searl	Oct.	19	69	Sept. 8
Return of Chandu, The (G) 300-312	Bela Lugosi-Maria Alba	Oct.	4	60.	Apr. 27,'35

(THE RELEASE CHART--CONT'D)

RKO RADIO PICTURES

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Anne of Green Gables (G) 507	Anne Shirley-Tom Brown	Nov.	23	79	Oct. 27
Captain Hurricane (G)	James Barton-Helen Westley	Mar.	1,'35	72.	Feb. 16,'35
Chasing Yesterday (G)	Anne Shirley	May	3,'35	*80.	Apr. 6,'35
Dangerous Corner (A) 506	Melvyn Douglas-Virginia Bruce-Conrad Nagel	Oct.	5	67.	Jan. 18,'35
Dog of Flanders (G)	Frankie Thomas-Helen Parrish	Mar.	22,'35	*72.	Mar. 2,'35
Enchanted April, The (A)	Ann Harding-Frank Morgan	Feb.	1,'35	*78	Dec. 15
Gay Divorcee, The (G) 505	Fred Astaire-Ginger Rogers	Oct.	19	*107	Oct. 18
Sigolette	Adrienne Ames-Ralph Bellamy	Feb.	15,'35		
Grand Old Girl (G) 519	May Robson-Hale Hamilton	Jan.	18,'35	72.	Jan. 12,'35
Gridiron Flash (G) 511	Eddie Quillan-Betty Furness	Oct.	26	64.	Jan. 26,'35
Laddie (G)	John Beal-Gloria Stuart	Apr.	5,'35	69½	Mar. 9,'35
Lightning Strikes Twice (G) 517	Ben Lyon-Pert Kelton	Dec.	7	66.	Mar. 2,'35
Little Minister (G) 512	Katharine Hepburn-John Beal	Dec.	28	110	Dec. 22
Murder on a Honeymoon (G)	Edna May Oliver-J. Gleason	Feb.	22,'35	73½	Feb. 2,'35
People's Enemy (A)	Preston Foster-Melvyn Douglas	Mar.	15,'35	70.	May 4,'35
Red Morning (G) 515	Steffi Duna-Regis Toomey	Dec.	14	63.	Apr. 20,'35
Roberta (G) (See "In the Cutting Room," Mar. 2,'35.)	Irene Dunne - Fred Astaire - Ginger Rogers	Mar.	8,'35	105½	Feb. 23,'35
Romance in Manhattan (G) 518	Francis Lederer-Ginger Rogers	Jan.	11,'35	78	Dec. 1
Silver Streak, The (G) 513	Sally Blane-Charles Starrett	Dec.	21	72	Dec. 8
Star of Midnight (G)	William Powell-Ginger Rogers	Apr.	19,'35	90.	Apr. 6,'35
Strangers All (G)	May Robson	Apr.	26,'35	*70.	Mar. 30,'35
Village Tale (See "In the Cutting Room," Mar. 2,'35.)	Randolph Scott-Kay Johnson	May	10,'35	80	
West of the Pecos (G) 516	Richard Dix-Martha Sleeper	Jan.	4,'35	69.	Jan. 5,'35
Woman in the Dark (G)	Fay Wray-Ralph Bellamy	Nov.	9	70	Dec. 8

Coming Attractions

Becky Sharp (See "In the Cutting Room," Mar. 9,'35.)	Miriam Hopkins		
Boom Days	Richard Dix-Margot Grahame		
Break of Hearts (See "In the Cutting Room," Apr. 6,'35.)	K. Hepburn-Charles Boyer	May	31,'35
Hooray for Love (See "In the Cutting Room," Apr. 13,'35.)	Gene Raymond-Ann Sothern		
Informer, The (A)	V. McLaglen-Margot Grahame	May	24,'35
Nitwits, The (See "In the Cutting Room," Mar. 30,'35.)	Wheeler and Woolsey		
She	Helen Gahagan-Randolph Scott		
Top Hat	Fred Astaire-Ginger Rogers		

STATE RIGHTS

Features

Title	Star	Dist'r	Rel.	Running Time Date	Minutes	Reviewed
Are You a Mason? (A)	Sonnie Hale	M. J. Kandel	Oct.	29	85	Nov. 3
Calling All Cars (G)	Jack LaRue	Empire Films	Jan.	25,'35	67.	Jan. 26,'35
Cowboy Holiday (G)	Big Boy Williams	Syndicate	Jan.	1,'35	57.	Jan. 26,'35
Cyclone Ranger, The (G)	Bill Cody	Spectrum Pictures			60.	Apr. 6,'35
Dealers in Death (A)		Topical Films	Dec.	13	68	Dec. 22
Life in the Congo (G)		Kinematrade	Nov.	29	60	Dec. 29
Lost City, The (G)	Wm. Boyd - Claudia Dell	Regal Pictures	Feb.	14,'35	74.	Mar. 9,'35
Loyalties	Basil Rathbone	Harold Auten	Oct.	24	74	Nov. 3
Man of Courage (G)		Eureka	Nov.	12	95	Nov. 24
Norah O'Neale	Lester Mathews	Guaranteed Pictures	Oct.	24	66	Nov. 3
Marylka	Ina Benita	Principal Film	Dec.	1	65	Dec. 15
Sangen Till Heine (G)	Martin Osman	Scandinavian			75.	Mar. 16,'35
Ticket to a Crime (G)	Ralph Graves	Syndicate	Dec.	15	67	Dec. 29
War Is a Racket (A)		Eureka Prod.	Dec.	8	68	Dec. 29
Woman Condemned	Claudia Dell	Marcy Pictures	Apr.	4	66	

UNITED ARTISTS

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Call of the Wild, The (G)	C. Gable-Loretta Young	May	6,'35	*90.	May 4,'35
Cardinal Richelieu (G)	George Arliss	Apr.	28,'35	*80.	Mar. 30,'35
Clive of India (G)	Ronald Colman-Loretta Young	Jan.	25,'35	*90.	Jan. 26,'35
Folies Bergere (G)	Maurice Chevalier-Merle Oberon	Feb.	22,'35	*85.	Feb. 23,'35
Kid Millions (G)	Eddie Cantor - Ann Sothern - Ethel Merman	Dec.	28	*92	Oct. 27
Les Miserables (G)	Fredric March-C. Laughton	Apr.	21,'35	*105.	Apr. 6,'35
Mighty Barnum, The (G)	Wallace Beery - Adolphe Menjou-Janet Beecher-V. Bruce	Dec.	25	*105	Dec. 1
Private Life of Don Juan, The	Douglas Fairbanks, Sr. - Merle Oberon	Nov.	30		Sept. 22
Runaway Queen	Anna Neagle-Fernand Graavey	Dec.	21		
Scarlet Pimpernel, The (G)	Leslie Howard-Merle Oberon	Feb.	15,'35	95.	Jan. 26,'35
Transatlantic Merry-Go-Round (A)	Gene Raymond-Nancy Carroll-Sydney Howard-Jack Benny	Nov.	2	92	Nov. 17
Wedding Night, The (G)	Anna Sten-Gary Cooper	Mar.	8,'35	*90.	Feb. 23,'35
We Live Again (A)	Anna Sten-Fredric March	Nov.	16	*83	Sept. 29

Coming Attractions

Brewster's Millions (G)	Jack Buchanan-Lili Damita	May	20,'35
Congo Raid (G) (Reviewed under the title, "Sanders of the River.")	Leslie Banks - Paul Robeson - Nina Mae MacKinney		95. Apr. 20,'35
Let 'Em Have It (See "In the Cutting Room," Apr. 27,'35.)	Richard Arlen-Virginia Bruce		
Nell Gwyn (A)	Anna Neagle-Cedric Hardwicke		75. July 14,'35
Thunder in the East (Reviewed under the title "The Battle")	Charles Boyer-Merle Oberon	May	13,'35

UNIVERSAL

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Bride of Frankenstein (A) 8009	Boris Karloff	May	6,'35	80.	Apr. 20,'35
Crimson Trail, The (G) 8083	Buck Jones	Feb.	11,'35	58.	Mar. 16,'35
Gift of Gab (G) 8030	Edmund Lowe - Gloria Stuart - Alice White	Sept.	24	*71	Sept. 19
Good Fairy, The (G) 8003	Margaret Sullavan-H. Marshall	Feb.	18,'35	98.	Feb. 9,'35
Great Expectations (G) 8029	Henry Hull-Jane Wyatt-Phillips Holmes	Oct.	22	102	Oct. 20
Imitation of Life (G) 7003	Claudette Colbert-W. William	Nov.	26	111	Dec. 1
It Happened in New York (G) 8023	Lyle Talbot-Heather Angel	Mar.	18,'35	66.	Apr. 13,'35
I've Been Around (A) 8025	Chester Morris	Dec.	31	*75	Dec. 29
Man Who Reclaimed His Head (G) 8028	Claude Rains-Joan Bennett	Dec.	24	*80	Dec. 8
Mister Dynamite (G) 8012	Edmund Lowe-Esther Ralston	Apr.	22,'35	*65.	Apr. 6,'35
Mystery of Edwin Drood (G) 8024	Claude Rains-Heather Angel	Feb.	4,'35	87.	Mar. 30,'35
Night Life of the Gods (G) 8008	Alan Mowbray	Mar.	11,'35	*75.	Jan. 12,'35
Notorious Gentleman, A 8032	Charles Bickford-Helen Vinson	Jan.	21,'35	*75.	Jan. 19,'35
One Exciting Adventure (G) 8027	Binnie Barnes-Neil Hamilton	Oct.	15	*73	Oct. 6
Princess O'Hara (G) 8013	Jean Parker-Chester Morris	Apr.	1,'35	*80.	Mar. 30,'35
Rendezvous at Midnight 8031 (See "In the Cutting Room," Nov. 17.)	Ralph Bellamy	Feb.	11,'35		
Secret of the Chateau (G) 8033	Claire Dodd-Clark Williams	Dec.	8	69	Sept. 15
Stone of Silver Creek (G) 8084	Buck Jones-Noel Francis	Apr.	15,'35	60.	Apr. 20,'35
Straight from the Heart (A) 8036	Mary Astor-Roger Pryor-Baby Jane	Jan.	14,'35	*68.	Feb. 16,'35
Strange Wives (G) 8020	June Clayworth-Roger Pryor	Dec.	10	75	Dec. 8
Transient Lady (G) 8019	Gene Raymond-Henry Hull	Mar.	4,'35	72.	Mar. 23,'35
Wake Up and Dream (G) 8021	Russ Columbo-June Knight	Oct.	1	78	Oct. 20
When a Man Sees Red (G) 8082	Buck Jones	Nov.	12	60.	Jan. 26,'35

Coming Attractions

Alias Mary Dow 8011 (See "In the Cutting Room," Apr. 13,'35.)	Sally Eilers-Ray Milland	May	27,'35
Border Brigands 8085	Buck Jones	May	20,'35
Chinatown Squad 8017 (See "In the Cutting Room," Apr. 13,'35.)	Lyle Talbot-Valerie Hobson	May	20,'35
Diamond Jim	Edward Arnold-Binnie Barnes		
Mom 8034	Douglass Montgomery - Alice Brady	June	10,'35
Raven, The 8016 (See "In the Cutting Room," Apr. 13,'35.)	Karloff-Bela Lugosi		
Sing Me a Love Song 8026	Ricardo Cortez		
Werewolf of London (A) 8015	Henry Hull	June	3,'35

WARNER BROS.

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Bordertown (A) 806	Paul Muni-Bette Davis	Jan.	5,'35	90.	Feb. 2,'35
Church Mouse 881	Laura La Plante	Dec.	15		
Devil Dogs of the Air (G) 816	James Cagney-Pat O'Brien	Feb.	9,'35	86.	Feb. 9,'35
Dinky (See "In the Cutting Room," Apr. 13,'35.)	Jackie Cooper-Mary Astor	May	11,'35	65	
Florentine Dagger, The (G) 829	Donald Woods-Margaret Lindsay	Mar.	30,'35	69.	May 4,'35
Night at the Ritz, A 823 (See "King of the Ritz," "In the Cutting Room," Jan. 26,'35.)	William Gargan-Patricia Ellis	Mar.	23,'35	62	
Right to Live (A) 828	George Brent-J. Hutchinson	Jan.	26,'35	66.	Feb. 23,'35
Sweet Adeline (G) 802	Irene Dunne-Donald Woods	Dec.	29	*82	Dec. 15
Sweet Music (G) 805	Rudy Vallee-Ann Dvorak	Feb.	23,'35	95.	Mar. 2,'35
White Cockatoo (G) 827	Jean Muir-Ricardo Cortez	Jan.	19,'35	70.	Jan. 26,'35

Coming Attractions

Alibi Ike (See "In the Cutting Room," Apr. 6,'35.)	Joe E. Brown	June	15,'35
Broadway Gondolier (See "In the Cutting Room," Apr. 27,'35.)	Dick Powell-Joan Blondell		
Case of the Lucky Legs, The	Warren William		
Dr. Socrates	Paul Muni		
Front Page Woman	Bette Davis-George Brent		
Going Highbrow (See "Crashing Society," "In the Cutting Room," Apr. 13,'35.)	Guy Kibbee-Zasu Pitts		
Goose and the Gander (See "In the Cutting Room," Mar. 9,'35.)	Kay Francis-George Brent		
Green Cat	Bette Davis		
Haircut	George Brent-Jean Muir		
Irish in Us, The	James Cagney-Pat O'Brien		
Living Up to Lizzie	Aline MacMahon		
Midsummer Night's Dream	All Star		135
Money Man	Edw. G. Robinson-Bette Davis		
Page Miss Glory	Marion Davies-Dick Powell		
Present from Margate, A	Kay Francis-Ian Hunter		
Stranded (See "In the Cutting Room," Apr. 27,'35.)	Kay Francis-Geo. Brent	June	22,'35
We're in the Money	Joan Blondell-Glenda Farrell		

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel.	Running Time Date	Minutes	Reviewed
Abdul the Damned (A)	Nils Asther	Gaumont-British			95.	Apr. 13,'35
Bella Donna (A)	Mary Ellis	Gaumont-British			85.	Jan. 5,'35
Broken Melody, The	John Garrick-Merle Oberon	Olympic Pictures	Oct.	29	68	Dec. 1
Chapayev (A)		Amkino	Jan.	12,'35	95.	Jan. 26,'35
Cornflower (Hungarian Dialogue)	Irene Agal	Danubia Pictures	Jan.	11,'35	80	
Czar Wants to Sleep (A)	M. Yanshin	Amkino	Dec.	8	88	Dec. 22
Czardas Duchess, The (G)	Marta Eggerth	Ufa	Apr.	24,'35	102.	May 4,'35
Dandy Dick (G)	Will Hay	Assoc. British			70.	Mar. 16,'35
Death at Broadcasting House	Ian Hunter	ABFD British			90.	Jan. 12,'35
Dirty Work (G)	Ralph Lynn	Gaumont-British			80.	Jan. 26,'35
Escape Me Never (A)	Elizabeth Bergner	United Artists			80.	Apr. 20,'35
Forbidden Territory, The	Gregory Ratoff	Gaumont-British			87	Nov. 24
Doctor's Orders	Leslie Fuller	British Int'l			75.	Jan. 5,'35
Father Knows Best (Hungarian Dialogue)	Szoke Szakall	Danubia Pictures	Jan.	18,'35	80	
In a Monastery Garden (A)	John Stuart	R & S	Mar.	12,'35	77.	Mar. 30,'35
It's a Bet (G)	Gene Gerrard-Helen Chandler	British Int'l			80.	Mar. 16,'35
La Crise Est Finie (G)	Albert Prejean	European Films	Mar.	12,'35	81.	Mar. 30,'35
Lady in Danger (A)	Tom Walls	Gaumont-British			63	Dec. 29
Lorna Doone (G)	John Loder	ADFD British			80.	Feb. 2,'35
Madame Bovary (A)	Pierre Renoir	John Tapernoux	Nov.	17	100	Dec. 8
Morals of Marcus, The (G)	Lupe Velez-Ian Hunter	Gaumont-British			75.	Apr. 13,'35
Moscow Laughs (G)	Leonid Utesov	Amkino	Mar.	21,'35	95.	Apr. 27,'35
Oh! Daddy (G)	Leslie Henson	Gaumont-British			75.	Mar. 16,'35
Old Curiosity Shop	Elaine Benson	Assoc. British			85.	Feb. 2,'35
One Night	Ingert Bluggren	Scandinavian			80.	Feb. 9,'35
Phantom Fiend, The (A)	Ivor Novello-Elizabeth Allan	Olympic	Apr.	19,'35	67.	Apr. 27,'35
Phantom Light, The (G)	Gordon Harker	Gaumont-British			75.	Feb. 9,'35
Radio Parade of 1935	Will Hay - Helen Chandler	Assoc. British			85.	Jan. 12,'35
Rakoczi March (Hungarian Dialogue)	Paul Javor	Danubia Pictures	Nov.	12	89	
Rakoczy Marsch (German Dialogue)	Gustav Froehlich-Camilla Horn	Danubia Pictures	Mar.	1,'35	82	
Shepherdess' Sweetheart	(Greek Feature)	Frank Norton	Feb.	17,'35	118	
So You Won't Talk (G)	Monty Banks	First National			85.	Apr. 27,'35
Song of Happiness (G)	M. Victorov	Amkino	Apr.	6,'35	90.	Apr. 20,'35
Soviet Russia Today (G)		Amkino	Mar.	3,'35	67.	Mar. 16,'35
Strauss' Great Waltz (G)	Jessie Matthews	Tom Arnold	Apr.	6,'35	72.	Apr. 27,'35
Strictly Illegal (G)	Leslie Fuller	Gaumont-British			70.	Mar. 16,'35
Such Is Life	(Greek Feature)	Frank Norton	Jan.	19,'35	119	
Ten Minute Alibi (A)	Phillips Holmes	British Lion			80.	Feb. 9,'35
They Are Looking Up (G)	Cicely Courtneidge	Gaumont-British			80.	Feb. 9,'35
Three Songs About Lenin		Amkino	Nov.	6	64	Nov. 17
Triumph of Sherlock Holmes, The (A)	Arthur Wontner	Gaumont-British			87.	Mar. 9,'35
Victor and Victoria (G)	Renate Mueller	Ufa	Jan.	26,'35	84.	Feb. 2,'35
Wandering Jew, The (A)	Conrad Veidt	Olympic Pictures			83.	Jan. 19,'35

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PROD'TIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Jack and the Beanstalk	Apr. 27	8
Little Red Hen	May 18	7
The Brave Tin Soldier	June 8	7
Puss in Boots	June 29	1 rl.
The Queen of Hearts	July 20	7
Aladdin	Aug. 10	7
The Headless Horseman	Oct. 1	1 rl.
The Valiant Tailor	Oct. 29	1 rl.
Don Quixote	Nov. 28	8
Jack Frost	Dec. 24	8
Little Black Sambo	Feb. 6,'35	1 rl.
Bremen Town Musicians	Mar. 6,'35	1 rl.
Old Mother Hubbard	Apr. 3,'35	1 rl.
Mary's Little Lamb	May 1,'35	1 rl.
Summertime	May 29,'35	1 rl.
Sinbad the Sailor	June 26,'35	1 rl.

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Gum Shoes (All Star)	Mar. 1,'35	20
His Bridal Sweet Harry Langdon	Mar. 15,'35	20
His Old Flame Charlie Murray	Jan. 25,'35	20
Horse Collars (3 Stooges)	Jan. 10,'35	20
I'm a Father Andy Clyde	Feb. 7,'35	20
In the Dog House Andy Clyde	Dec. 1	20
Leather Necker, The Harry Langdon		
Old Sawbones Andy Clyde	Apr. 11,'35	20
Ons Too Many Leon Errol	Dec. 28	20
Perfectly Mismated Leon Errol	Nov. 20	20
Pop Goes the Easel (3 Stooges)	Mar. 29,'35	20
Restless Knights (3 Stooges)	Feb. 20,'35	16½
Shivers Harry Langdon	Dec. 24	20
Three Little Pigskins (3 Stooges)	Dec. 8	20
Uncivil Warriors (3 Stooges)		
COLOR RHAPSODIES 1934-35		
A Cat, a Bell and Mouse		
Babes at Sea	Dec. 12	7
Holiday Land	Nov. 9	7
Make Believe Revue, The	Mar. 22,'35	7
Shoemaker and the Elves	Jan. 20,'35	8
KRAZY KAT KARTOONS 1934-35		
4. Birdman	Feb. 1,'35	7
5. Hotcha Melody	Mar. 15,'35	7
6. King's Jester		
7. Garden Gaities		
8. Peace Conference, The		
LAUGHING WITH MEDBURY 1934-35		
Among the Cacoons	Nov. 9	10
At a County Fair	Dec. 7	10
Medbury in Hollywood	Jan. 11,'35	10
In the Old Days	Mar. 22,'35	10
LIFE'S LAST LAUGHS 1934-35		
No. 2	Oct. 12	10
No. 3	Nov. 9	10
No. 4	Dec. 12	10
No. 5	Jan. 4,'35	10
No. 6	Feb. 1,'35	10
SCRAPPY CARTOONS 1934-35		
Gloom Chasers, The	Jan. 18,'35	7
Happy Butterfly	Dec. 20	7
Concert Kid	Nov. 2	7
Gold Getters	Mar. 1,'35	7
Graduation Exercises	Apr. 12,'35	7
SCREEN SNAPSHOTS		
No. 1	Sept. 29	10½
No. 2	Oct. 26	10½
No. 3	Nov. 23	10½
No. 4	Dec. 21	10½
No. 5	Jan. 18,'35	10
No. 6	Feb. 22,'35	10
No. 7	Mar. 15,'35	10½
No. 8	Apr. 12,'35	10
SPICE OF LIFE 1934-35		
No. 2	Sept. 29	10
No. 3	Dec. 13	10
No. 4	Dec. 31	10
No. 5	Jan. 20,'35	10
No. 6	Mar. 1,'35	10
WORLD OF SPORT (1934-35)		
Air Thrills	Mar. 1,'35	10
Flying Pigskins	Nov. 9	10
Good Golfers Start Young	Sept. 20	10
Hold That Shark	Mar. 29,'35	10
Pardon My Grip	Feb. 1,'35	10
Polo Thrills	Oct. 12	10
Thrill Flashes	Dec. 12	10
When Men Fight	Jan. 4,'35	10

DU WORLD PICTURES

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1	26
Chump	Nov. 1	15
Frankie and Johnny	Oct. 1	8
Charles Laughton		
Mire Unga	Aug. 15	9
Prisoner	Sept. 15	18
Retribution of Clyde Barrow and Bonnie Parker	July 10	20
Stars in the Making	Oct. 1	17
Frank Albertson		
Sword of the Arab	Sept. 15	28
Duncan Renaldo		
Yokel Dog Makes Good	Sept. 1	18

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
BING CROSBY SPECIALS		
1—I Surrender Dear	Aug. 3	22
2—One More Chance	Aug. 31	20
3—Billboard Girl	Oct. 5	21
4—Dream House	Sept. 28	19
CORONET COMEDIES		
An Ear for Music	Mar. 8,'35	18
Easy Money	Feb. 8,'35	18
Grooms in Gloom	May 10,'35	2 rls.
Rural Romeos	Nov. 16	20
Second Hand Husband	Oct. 26	19
Super-Stupid	Sept. 14	19
Two Lame Ducks	Nov. 30	18
FROLICS OF YOUTH	Dec. 21	21
Boosting Dad		
Campus Hoofer, The	Nov. 9	19
Educating Papa	Nov. 2	16
It Never Rains	May 24,'35	2 rls.
Little Big Top, The	Feb. 1,'35	21
MARRIAGE WOWS SERIES		
Domestic Bliss-Ters	Oct. 12	19
Dumb Luck	Jan. 18,'35	17
How Am I Doing?	Jan. 4,'35	20
MUSICAL COMEDIES		
Big Business	Dec. 7	19
Girl from Paradise, The	Nov. 23	21
Hail Brother	Mar. 22,'35	19
Nifty Nurses	Oct. 19	20
She's My Lilly	Sept. 7	22
SONG HIT STORIES		
Bounding Main, The	Nov. 16	10
Fireman's Day Off	Apr. 12,'35	10
Gay Old Days	Jan. 4,'35	10
House Where I Was Born, The	Oct. 26	10
Life of the Party, The	Apr. 26,'35	9
Old Camp Ground, The	Mar. 15,'35	9
Song Plugger	Jan. 18,'35	9
Time on Their Hands	Sept. 14	11
Way Down Yonder	Dec. 7	11
STAR PERSONALITY COMEDIES		
A Nose for News	Apr. 5,'35	17
Dame Shy	May 31,'35	2 rls.
Hayseed Romance	Mar. 15,'35	20
Mr. Widget	Jan. 25,'35	21
Object Not Matrimony	Mar. 1,'35	18
One-Run Elmer	Feb. 22,'35	19
Only the Brave	Apr. 19,'35	17
Palooka from Paducah	Jan. 11,'35	20
Tars and Stripes	May 3,'35	20
TERRY-TOONS		
Black Sheep, The	Oct. 5	6
Bull Fight, The	Feb. 8,'35	6
Dog Show, The	Dec. 28	6
Fireman Save My Child	Feb. 22,'35	6
First Snow, The	Jan. 11,'35	6
Five Puplets	Apr. 19,'35	6
Flying Oil	Apr. 5,'35	6
Hot Sands	Nov. 2	6
Jack's Shack	Nov. 30	6
Jail Birds	Sept. 21	6
Magic Fish, The	Oct. 19	6
Mice in Council	Aug. 24	6
Modern Red Riding Hood, A	May 17,'35	6
Meth and the Spider, The	Mar. 8,'35	6
Old Dog Tray	Mar. 21,'35	6
Opera Night	May 31,'35	1 rl.
Peg Leg Pete, the Pirate	May 3,'35	6
South Pole or Bust	Dec. 14	6
Tom Tom the Piper's Son	Nov. 16	6
What a Night	Jan. 25,'35	6
Why Mules Leave Home	Sept. 7	6
TREASURE CHEST		
Chums	Mar. 1,'35	9
Harlem Harmony	Dec. 21	10
Hollywood Movie Parade, The	Nov. 2	9
Taming the Wild	Apr. 26,'35	10
Then Came the Yawn	Aug. 10	8
Your Stars for 1935	Oct. 19	11
YOUNG ROMANCE		
Love in a Hurry	May 17,'35	2 rls.
Moon Over Manhattan	Feb. 15,'35	17
Three Cheers for Love	Dec. 14	19

FIRST DIVISION

Title	Rel. Date	Min.
MARCH OF TIME		
No. 1	Feb. 1,'35	
No. 2	Mar. 8,'35	
No. 3	Apr. 19,'35	
MUSICAL MOODS (Technicolor)		
In a Monastery Garden	Oct. 2	7
Mexican Idyll	Oct. 16	
By the Waters of Minnetonka		
Hymn to the Sun		
Les Preludes		9
October Day		8
Italian Caprice		
Voices of Spring		8
Irish Melody		
Countryside Melodies	May 4,'35	8
Mediterranean Songs		7
Barcarolle		8
In a Mountain Pass		
Fingal's Cave (Black & White)	Nov. 13	
Waltz in A Flat Major		
Dance of the Hours	Dec. 15	
Air for the G String	Nov. 3	
Liebestraum		
6 THRILLING JOURNEYS		
Old Faithful Speaks		8
Realm of Ghosts		
Deep Sea Harvest		
Ride Along Dude		
City of Proud Memories		
Craters of the Moon		

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Casting for Luck		10
Man's Mania for Speed		10
Marching with Science		9
On Foreign Service		9
Tracking the Explorers		10
MAGIC CARPET SERIES		
The Coast of Catalonia		
Crossroads of the World		9
Geneva-by-the-Lake		10
MOVIE TINTYPE SERIES		
The Heart of Valeska	Mar. 9	10

MASTER ART PRODUCTS

Title	Rel. Date (Variable)	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)		
1. Roosevelt Family in America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9
MELODY MAKERS		
Fields and McHugh		8
ORGANLOGUES		
What's in a Name		8
RAIN SONGS		
Irving Kaufman-Lew White		
SPECIAL		
Take a Letter Please Eddie Stanley-Evelyn San		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR COMEDIES		
Caretaker's Daughter	Mar. 10	10
Movie Daze		19
Mrs. Barnacle Bill	Apr. 21	20
CRIME DOESN'T PAY		
No. 1—Buried Loot		19
CHARLEY CHASE		
Chases of Pimple Street	Dec. 22	20
Fate's Fathead	Nov. 17	18
It Happened One Day	July 7	19
Okay Toots		18
Poker at Eight		21
Something Simple	Sept. 8	18
You Said a Hatful	Oct. 13	19
IRVIN S. COBB		
Ballad of Paducah Jail	Oct. 20	19
Nosed Out	Sept. 15	18
Speaking of Relations		19
You Brings the Ducks	Nov. 24	16
FITZPATRICK TRAVEL TALKS		
Africa, Land of Contrast		9
Citadels of the Mediterranean		1 rl.
Colorful Guatemala		9
Colorful Ports of Call	Jan. 18	9
Cruising in the South Seas		1 rl.
Glimpses of Erin		1 rl.
Ireland, The Emerald Isle	Dec. 8	8
Los Angeles, Wonder City of the West		9
Rainbow Canyon	Feb. 2,'35	8
Zeeland, The Hidden Paradise	Jan. 5,'35	7
Zion, Canyon of Color	Nov. 10	8
GOOFY MOVIES		
No. 4	May 5	9
No. 5		8
No. 6		1 rl.
No. 7	Sept. 8	10
No. 8	Oct. 6	9
No. 9	Nov. 3	10
No. 10		10
HAPPY HARMONIES (Harman-Ising)		
2—Old Pioneer	Sept. 29	8
3—A Tale of the Vienna Woods	Oct. 27	9
4—Beseo's Parlor Pranks	Nov. 24	9
5—Toyland Broadcast	Dec. 22	8
6—Hey, Hey, Fever	Jan. 9,'35	9
7—When the Cat's Away	Feb. 16,'35	9
8—The Lost Chick		9
9—Calico Dragon		8
LAUREL & HARDY		
Fixer-Uppers		21
Going Bye-Bye		21
Live Ghosts		21
Them Thar Hills		2 rls.
Tit for Tat	Jan. 5,'35	20
MUSICAL COMEDIES		
Music in Your Hair	June 2	17
Roamin' Vandals	Apr. 28	18
MUSICAL REVUES		
Gentlemen of Polish		2 rls.
Grandfather's Clock	Oct. 27	17
Gypsy Night		18
Star Night at the Cocoanut Grove	Dec. 1	21
What Price Jazz?		18
ODDITIES		
Dartmouth Days	Nov. 17	11
Donkey Baseball		8
Little People		11
Motorcycle Cossacks	Jan. 12,'35	9
Pichianni Troupe	Sept. 22	9
Pro Football		9
Rugby	Dec. 15	10
Sporting Nuts		9
Strikes and Spares	Oct. 20	9
Taking Care of Baby	Aug. 25	9
Trick Golf	Mar. 24	8
Windy		11
OUR GANG		
Anniversary Trouble		18
Beginner's Luck		20
Mama's Little Pirate	Nov. 3	18
Teacher's Beau		19
Shrimps for a Day		21
Wash-ee Iron-ee	Sept. 29	17
TODD-KELLY		
Bum Voyage	Dec. 15	20
Done in Oil	Nov. 10	18
Maid in Hollywood	May 19	20
Misses Stooge, The		19
One Horse Farmers	Sept. 1	18
Opened by Mistake	Oct. 6	19
Sing, Sister, Sing!		21
Three Chumps Ahead		2 rls.
Tin Man, The		16
Treasure Blues		19
WILLIE WHOPPER		
Cave Man		7
Good Scout		7
Jungle Jitters		7
Raslin' Round		
Reducing Creme	May 19	8
Robin Hood, Jr. (Color)	Mar. 10	8
Viva Willie		7

MONOGRAM

Title	Rel. Date	Min.
PORT O' CALL SERIES		
10. Dravidian Glamour	Sept. 1	10
11. Adventure Isle	Oct. 1	10
12. Queen of the Indies	Nov. 1	10
13. A Mediterranean Mecca	Dec. 1	10

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Baby Be Good	Jan. 8,'35	7
Betty Boop's Life Pal	Sept. 21	7
Betty Boop's Prize Show	Oct. 19	7
Keep in Style	Nov. 16	7
No! No! A Thousand Times No!	May 24,'35	
Stop That Noise	Mar. 15,'35	7
Swat the Fly	Apr. 19,'35	
Taking the Blame	Feb. 15,'35	7
There's Something About a Soldier	Aug. 17	7
When My Ship Comes In	Dec. 21	7
COLOR CLASSICS		
An Elephant Never Forgets	Dec. 28	7
Kids in the Shoe, The	May 10,'35	
Little Dutch Mill	Oct. 26	7
Song of the Birds	Mar. 1,'35	7
HEADLINERS		
Feminine Rhythm Ina Ray Hutton and Her Melodears	Feb. 8,'35	10
Hark Ye, Hark Ben Bernie-Grace Barry	Mar. 22,'35	10
Hollywood Rhythm Gordon and Revel - Lyda Roberti - Jack Oakie-Norman Taurog-LeRoy Prinz-Edith and Bill Wilshire	Nov. 16	10
Is My Face Black Molasses 'n' January-Three X Sisters	May 3,'35	
Ladies That Play Phil Spitalny and His Musical Ladies	Dec. 7	10
Melody Magic Johnny Green and His Orchestra	Apr. 12,'35	
Million Dollar Notes Red Nichols and his World Famous Pennies	Feb. 8,'35	11
Radio Announcer's Review	Sept. 14	10
Rhythm on the Roof Anson Weeks & Orchestra	Oct. 26	11
Song Writers of the Gay Nineties Pat Rooney	Mar. 1,'35	10
Yacht Club Boys Garden Party	Dec. 28	10
PARAMOUNT PICTORIAL (NEW SERIES)		
No. 6—Twilight Melody — Pets from the Wild—Howard Chandler Christy	Jan. 4,'35	10
No. 7—Queen of the Waters —Billy Blue Gum—Merlcano	Feb. 1,'35	10
No. 8—Aubrey Rainier—Old Madeira—Rube Goldberg, World Famous Humorist.		1 rl.
No. 9—Marseilles — Bird City — Eddie Dowling (Thumbs Up)		
No. 10—Metropolis Afloat—Lilies (color) — Lew Pollack		
No. 11—	May 24,'35	
PARAMOUNT VARIETIES		
No. 7—	Feb. 1,'35	10
No. 8—	Mar. 1,'35	
No. 9—	Mar. 29,'35	
Coo-Coo News	Jan. 25,'35	10
Famous People at Play	May 17,'35	
Jungle Antics	Feb. 22,'35	10
Madhouse Movies No. 1	Aug. 24	9
Manhattan Rhythm	May 3,'35	10
Monkey Shines	Nov. 16	10
Movie Sideshow	Jan. 11,'35	11
Nerve of Seme Women, The	Nov. 2	10
Old Kentucky Hounds	Sept. 7	10
Screen Souvenirs No. 1	Sept. 21	10
Screen Souvenirs No. 2	Nov. 30	10
Screen Souvenirs No. 3	Feb. 8,'35	10
Screen Souvenirs No. 4	Apr. 19,'35	
Sherty on the Farm	Apr. 5,'35	
Strings and Strains	Mar. 22,'35	
Superstition of the Black Cat	Aug. 10	10
Superstition of the Rabbit's Foot	Mar. 8,'35	8
Superstition of Three on a Match	Oct. 19	11
Superstition of Walking Under a Ladder	Dec. 28	11
POPEYE THE SAILOR		
A Dream Walking	Sept. 28	7
Be Kind to "Aminals"	Feb. 22,'35	7
Beware of Barnacle Bill	Jan. 25,'35	7
Choose Your "Weppins"	May 31,'35	
Dance Contest	Nov. 23	7

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Hyp-Nut-Tist, The	Apr. 26,'35	
Pleased to Meet Cha!	Mar. 22,'35	7
Shiver Me Timbers	July 27	7
Sheein' Hosses	June 1	7
Strong to the Finich	June 29	7
Two Alarm Fire	Oct. 26	7
We Aim to Please	Dec. 28	7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 4—Keeping Time	Oct. 26	11
No. 5—Saddle Champs	Nov. 30	11
No. 6—A Sportlight Cocktail	Dec. 28	10
No. 7—King of the Everglades	Jan. 25,'35	10
No. 8—Feline Athletes	Feb. 22,'35	10
No. 9—Sporting Sounds	Mar. 22,'35	
No. 10—Nerve Control	Apr. 19,'35	
No. 11—Animal Intelligence	May 17,'35	
TWO REEL COMEDIES		
Making the Rounds	July 6	21
Pallette-Catlett		
New Dealers, The	Apr. 6	20
Pallette-Catlett		
News Hounds	June 1	20
Pallette-Catlett		
No More Bridges	Mar. 16	21
Leon Errol		
Oil's Well	May 4	22
Chic Sale		
Old Bugler, The	Jan. 5	20
Chic Sale		
Petting Preferred	Apr. 27	10
Pleased to Meet Chal	Mar. 22,'35	
Sporting Sounds	Mar. 22,'35	
Up and Down	Mar. 2,'35	21
Franklyn Pangborn		

PRINCIPAL

Title	Rel. Date	Min.
Death Day	Apr. 10	17
Glory of the Kill	May 23	28
Newslaugh—No. 2	Dec. 20,'33	9
Wenders of the Tropics	Dec. 13,'33	32
CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant Lion, The	Feb. 14	7
Farmer's Friend	Oct. 11	7
From Cacoon to Butterfly	Jan. 10	7
Her Majesty the Queen Bee	Dec. 1,'33	6
Insect Clowns	Mar. 4	7
Queen of the Underworld	Dec. 6,'33	7

RKO RADIO PICTURES

Title	Rel. Date	Min.
BLONDE and RED HEAD SERIES		
Dancing Millionaire	Dec. 14	19
Hunger Pains	Feb. 22,'35	17½
Ocean Swells	Oct. 12	21
Pickled Peppers	June 7,'35	19½
Rough Necking	Apr. 27	20
Wig Wag	Apr. 12,'35	19½
CHICK CHANDLER COMEDIES		
Big Mouthpiece	Nov. 9	20
Horse Hair	Feb. 1,'35	19½
Raised and Called	Mar. 22,'35	20
Unlucky Strike	Aug. 31	20½
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	June 14,'35	21½
Bedlam of Beards	Apr. 13	18
Everything's Ducky	Oct. 19	21
Flying Down to Zero	Apr. 19,'35	19
In a Pig's Eye	Dec. 28	20½
In the Devil Dog House	Feb. 2	21
Odor in the Court	Aug. 2	21½
DUMBBELL LETTERS		
No. 8	Jan. 4,'35	5½
No. 9	Jan. 18,'35	5
No. 10	Feb. 1,'35	5
No. 11	Feb. 15,'35	5
No. 12	Mar. 1,'35	5
No. 13		
No. 14	Mar. 29,'35	5
No. 15	Apr. 12,'35	5
No. 16	Apr. 26,'35	4
No. 17	May 10,'35	4½
No. 18	May 24,'35	4½
EASY ACES		
Little New New York	June 14,'35	10
Pharaohland	Feb. 22,'35	9
Topnotchers	Apr. 19,'35	11
FOUR STAR COMEDIES		
Fixing the Stew	Nov. 2	20
Hit and Run	Apr. 26,'35	19
How to Break 90 at Croquet	Jan. 4,'35	15
HEADLINER SERIES (1934-35)		
No. 1—Songs of the Colleges	Oct. 5	15
No. 2—Ferry Go Round	Nov. 23	20
No. 3—This Band Age	Jan. 25,'35	21½
No. 4—Simp Phoney Concert	Mar. 15,'35	21
EDGAR KENNEDY COMEDIES		
Bric-a-Brac	Jan. 18,'35	19
Love on a Ladder	Sept. 7	20½
Poisoned Ivory	Nov. 16	21
Sock Me to Sleep	May 17,'35	
South Seasickness	Mar. 29,'35	20½
Wrong Direction	Nov. 16	21
MUSICALS		
Everybody Likes Music	Mar. 9	19½
Henry the Ape	Jan. 26	2 rls.
Bert Lahr		
If This Isn't Love	Sept. 28	21½
Spirit of 1976	Feb. 15,'35	21½
MUSICOMEDIES SERIES (Ruth Etting)		
An Old Spanish Onion	Mar. 1,'35	20
Bandits and Ballads	Dec. 7	18½
Southern Style	Sept. 14	20
Ticket Or Leave It	May 26,'35	21
PATHE NEWS Released twice a week		
PATHE REVIEWS (1933-1934) Released once a month		
PATHE TOPICS Released seven times a year		
RAINBOW PARADE CARTOONS		
Japanese Lantern	Mar. 8,'35	8
Merry Kittens, The	May 31,'35	7
Parrotville Old Folks	Jan. 25,'35	7
Picnic Panic	May 3,'35	9
Spinning Mice	Apr. 5,'35	8
Sunshine Makers, The	Jan. 11,'35	8
SPECIALS		
Century of Progress	June 15	22
A Day with the Dionne Quintuplets	Dec. 28	11½
Grand National Irish Sweepstakes Race, 1934	Apr. 2	10
La Cucaracha	Aug. 31	20½
Steffi Duna-Don Alvarado (Technicolor)		
A Trip Thru Fijiland		14½
TODDLE TALE CARTOONS		
A Little Bird Told Me	Sept. 7	5
VAGABOND ADVENTURE SERIES		
Eyes on Russia	Aug. 9	11
Fakeers of the East	Dec. 7	18½
Isle of Spice	Jan. 11,'35	10½
Jamaica	May 17,'35	9½
Red Republic	Sept. 21	10
Roumania	June 28,'35	11
Saar, The	Mar. 22,'35	11

STATE RIGHTS

Title	Min.
CARTOON EXHIBITOR	
Of All Things	4
CENTRAL	
Child of Mother India	30
Hindu Holiday	9
METROPOLITAN LIFE	
Once Upon a Time	10
METROPOLIS-TAPERNOUX	
Bolero	14
Sorcerer's Apprentice, The	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
9. The Dognappers	Nov. 10	
10. Two-Gun Mickey	Dec. 25	8
11. Mickey's Man Friday	Jan. 17,'35	7
12. Band Concert (Color)	Feb. 23,'35	
13. Mickey's Service Station	Mar. 15,'35	9
14. Mickey's Kangaroo	Apr. 20,'35	8½
15. Mickey's Garden (Color)		
SILLY SYMPHONIES		
8. Peculiar Penguins	Sept. 6	8
9. Goddess of Spring	Nov. 1	
10. The Golden Touch	Mar. 21,'35	8
11. Robber Kitten	Apr. 18,'35	9

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 2—Toyland Premiere	Dec. 10	9
No. 3—Candyland	Apr. 22,'35	1 rl.
No. 4—Springtime Serenade		1 rl.
GOING PLACES with LOWELL THOMAS		
No. 6	Jan. 14,'35	9
No. 7	Feb. 18,'35	9
No. 8	Mar. 25,'35	11
No. 9	May 20,'35	1 rl.
No. 10	June 10,'35	1 rl.
No. 11	June 25,'35	1 rl.
No. 12	July 22,'35	1 rl.
No. 13	Aug. 19,'35	1 rl.
OSWALD CARTOONS		
Do a Good Deed	Mar. 25,'35	7
Elmer The Great Dane	Apr. 29,'35	1 rl.
Gold Dust Oswald		1 rl.
Hill Billy	Feb. 1,'35	9
Robinson Crusoe Isle	Jan. 7,'35	9
Towne Hall Follies	June 3,'35	1 rl.
Two Little Lambs	Mar. 11,'35	8½
STRANGER THAN FICTION SERIES		
No. 5—Novelty	Dec. 17	9
No. 6—Novelty	Jan. 28,'35	8
No. 7—Novelty	Mar. 4,'35	8
No. 8—Novelty	Apr. 1,'35	10
No. 9—Novelty	Apr. 22,'35	10
No. 10—Novelty	May 27,'35	1 rl.
No. 11—Novelty	June 17,'35	1 rl.
No. 12—Novelty	July 15,'35	1 rl.
No. 13—Novelty	Aug. 12,'35	1 rl.
UNIVERSAL COMEDIES		
At the Mike (Mentone No. 3-A)	Oct. 10	20
Demi Tasse (Doane Musical No. 1)	Oct. 3	2 rls.
Desert Harmonies (Mentone No. 12-A)	Apr. 10,'35	10
Doin' the Town (Mentone No. 9-A)	Jan. 30,'35	18
Father Knows Best. Sterling Holloway	Feb. 20,'35	2 rls.
Henry's Social Splash. Henry Armetta	Dec. 19	21
Here's the Gang (Mentone No. 13-A)	May 8,'35	2 rls.
Hollywood Trouble	Jan. 9,'35	20
Just We Two	Aug. 8	19
Knickerbocker Knights (Mentone	Dec. 12	20
Meet the Professer (Mentone No. 10-A)	Feb. 13,'35	19
Oh! What a Business (Mentone No. 5-A)	Nov. 26	2 rls.
Old Age Pension. Henry Armetta	Mar. 27,'35	20
Revue a la Carte. Tom Patricola (Mentone No. 8)	Jan. 16,'35	17
Sterling's Rival Romeo. Sterling Holloway	Nov. 14	2 rls.
Telephone Blues (Mentone No. 11-A)	Mar. 13,'35	19
Tid Bits (Doane Musical No. 2)	Oct. 24	2 rls.
Well, By George. (Mentone No. 4-A) George Price	Oct. 31	20
Whole Show, The. (Mentone No. 7-A) James Barton	Dec. 26	20
World's Fair and Warmer	Oct. 17	22
Would You Be Willing? (Van Ronkel No. 4)	May 22,'35	2 rls.

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES 1934-35		
All Sealed Up. Ben Blue	Sept. 15	19
Get Rich Quick. Allen Jenkins	Apr. 20,'35	2 rls.
His First Flame. Shemp Howard Daphne Pollard	Mar. 9,'35	19
Oh Sailor Behave. El Brendel	Sept. 29	17
Old Grey Mayor, The. Bob Hope	Apr. 6,'35	19
Smoked Hams. Shemp Howard Daphne Pollard	Oct. 20	18
So You Won't T-T-T-Talk. Roscoe Ates	Nov. 3	20
Out of Order. Ben Blue	Nov. 17	19
Vacation Daze. Jenkins & Donnelly		2 rls.
Dizzy and Daffy. Dizzy and Daffy Dean	Dec. 15	19
Once Over Lightly. Roscoe Ates	Jan. 12,'35	20
Radio Scout. El Brendel	Jan. 26,'35	19
Why Pay Rent? Roscoe Ates-Shemp Howard	May 4,'35	2 rls.
BROADWAY BREVITIES 1934-35		
Syncopated City. Hal LeRoy-Dorothy Dare	Sept. 1	20
Paree, Paree. Dorothy Stone-Bob Hope	Sept. 8	21
Good Morning Eve. Leon Errol (Technicolor)	Sept. 22	19
No Contest. Ruth Etting	Oct. 6	21
Off the Beat. Morton Downey	Oct. 18	20
The Flame Song. Bernice Claire-J. Harold Murray	Oct. 27	19
Gem of the Ocean. Jeanne Aubert	Nov. 19	20
Gypsy Sweetheart. Winifred Shaw-Phil Regan	Mar. 30,'35	20
Hear Ye! Hear Ye! Vera Van and the Yacht Club Boys	Dec. 22	2 rls.
See, See, Senorita. Tito Guizar Armida	Jan. 12,'35	2 rls.
What, No Men? El Brendel-Phil Regan (Technicolor)	Jan. 5,'35	21
Soft Drinks & Sweet Music. George Price-Sylvia Froos	Dec. 8	20
Show Kids. Maglin Kiddies Tad Alexander	Jan. 5,'35	20
Radio Silly. Cross & Dunn	Jan. 9,'35	2 rls.
Cherchez La Femme. Jeanne Aubert	Feb. 2,'35	2 rls.
In the Spotlight. Hal LeRoy & Dorothy Lee	Feb. 22,'35	20
Mr. & Mrs. Melody. Homay Bailey—Lee Sims	Mar. 16,'35	20
Shoestring Follies. Eddie Peabody	Feb. 16,'35	21
Singing Silhouette, The. Olga Baclanova	Apr. 6,'35	20
Castle of Dreams, The. Morton Downey	Apr. 6,'35	20
Cure It With Music. Fifi D'Orsay	Apr. 13,'35	2 rls.
In This Corner. Roscoe Ails	Apr. 27,'35	2 rls.
Main Street Follies. Hal Le Roy	May 11,'35	2 rls.
LOONEY TUNES (1934-1935)		
No. 1—Buddy's Adventures		1 rl.
No. 2—Buddy the Dentist		1 rl.
No. 3—Buddy of the Legion		7
No. 4—Buddy's Theatre		7
No. 5—Buddy's Pony Express		1 rl.
No. 6—Buddy in Africa		7
No. 7—Buddy's Lost World		1 rl.
No. 8—Buddy's Bug Hunt		1 rl.
MELODY MASTERS 1934-1935		
Mirrors. Freddy Rich & Orchestra	Sept. 8	11
Phil Spitalny and His Musical Queens	Oct. 6	10
Richard Himber and His Orchestra	Nov. 3	10
Don Redman and His Band	Dec. 29	10
Will Osborne and His Orchestra	Dec. 1	10
A & P Gypsies. Harry Herlick	Jan. 26,'35	10
Charlie Davis and Band	Feb. 16,'35	10
Rimac's Rhumba Orchestra	Apr. 13,'35	1 rl.
Barney Rapp and His New Englanders	Mar. 16,'35	10
Freddy Martin and His Orchestra	May 11,'35	1 rl.
MERRIE MELODIES 1934-35 (In Color)		
No. 4—Country Boy		7
No. 5—I Haven't Got a Hat		1 rl.
No. 6—Along Flirtation Walk		7
No. 7—My Green Fedora		1 rl.
No. 8—Into Your Dance		1 rl.
SEE AMERICA FIRST E. M. NEWMAN		
No. 1—Pilgrim Days	Oct. 27	11
No. 2—Boston Tea Party	Nov. 17	11
No. 3—Hail Columbia	Dec. 8	10
No. 4—Remember the Alamo	Dec. 20	10
No. 5—Trail of the 49ers	Jan. 19,'35	10
No. 6—Dixieland	Feb. 9,'35	10
No. 7—Blue and the Gray	Mar. 2,'35	10
No. 8—The Mormon Trail	Mar. 23,'35	10
No. 9—Westward Bound	Apr. 13,'35	1 rl.
No. 10—Remember the Maine	May 4,'35	1 rl.
PEPPER POT 1934-35		
Radio Reel No. 1	Sept. 15	9
Mr. and Mrs. Jesse Crawford	Sept. 29	9
Vaudeville Reel No. 1	Oct. 13	11
Movie Memories	Oct. 27	8
Songs That Live. Gus Edwards	Nov. 10	9
Two Boobs in a Balloon. Edgar Bergen	May 5,'35	1 rl.
Good Badminton	Nov. 24	1 rl.
Stuffy's Errand of Mercy	Dec. 15	9
Listening In	Dec. 8	10
Radio Reel No. 2		
Vaudeville Reel No. 2	Dec. 29	10
Harry Von Tilzer	Jan. 5,'35	10
Chas. Ahearn	Jan. 19,'35	10
A Trip Thru a Hollywood Studio	Feb. 2,'35	9
We Do Our Part. Radio Reel No. 3	Feb. 9,'35	1 rl.
Vaudeville Reel No. 3	Feb. 16,'35	1 rl.
Guess Stars. Radio Ramblers	Mar. 22,'35	10
Billy Hill	Mar. 16,'35	
Eggs Marks the Spot. Radio Reel No. 4	Mar. 30,'35	11
Some Bridge Work. Easy Aces	Apr. 13,'35	10
Vaudeville Reel No. 4	Apr. 27,'35	1 rl.
Movieland Revue	May 11,'35	1 rl.

SERIALS

12 Episodes Each Unless Otherwise Specified

Title	Rel. Date	Min.
FIRST DIVISION		
Young Eagles. Boy Scouts	July 1	2 rls.
MASCOT		
Lost Jungle, The. Clyde Beatty	June 13	2 rls. (each)
Law of the Wild. Rex, Rin Tin Tin, Jr. Ben Turpin, Bob Custer	Sept. 5	2 rls. (each)
Miracle Rider. Tom Mix	May 18,'35	1st episode, 5 rls. (followed by 14 two-reel episodes)
Mystery Mountain. Ken Maynard-Verna Hillie	Dec. 3	2 rls. (each)
Phantom Empire. Gene Autry-Frankie Darro	Feb. 23,'35	2 rls. (each)
PRINCIPAL		
Chandu on the Magic Island. Bela Lugosi-Maria Alba		
Return of Chandu, The. Bela Lugosi-Maria Alba	Oct. 1	(Seven-reel feature followed by eight two-reel episodes)
UNIVERSAL		
Call of the Savage. Noah Beery, Jr.	Apr. 15,'35	20 (each)
Roaring West. Buck Jones (15 episodes)		20 (each)
Rustler's of Red Dog. John Mack Brown	Jan. 21,'35	20 (each)
Tailspin Tommy. Maurice Murphy-Noah Beery, Jr.	Oct. 29	20 (each)
Vanishing Shadow, The. Onslow Stevens-Ada Ince	Apr. 23	20

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MOTION PICTURE HERALD

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STUDIOS BUY 100 STORIES AND PLAYS IN ONE MONTH

Record Activity in Preparation for New Season Gives Exhibitor Line on What to Expect in 1935-36 Product

NEWSREEL FILMS EXECUTION ON SEE-IT-OR-DON'T BASIS

Universal Puts It Up to Audience to Decide for Themselves If They Care to View Shooting of Cuban Rebel

NRA CODE FAILS TO SETTLE STUDIO TALENT PROBLEM

Academy Emerging from Fights of Seceding Factions as Agency for Patching Up Disputes Among Members

REPUBLIC RELEASING 46 FEATURES IN NEW SEASON

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YOU
HAVEN'T
A SHOW
WITHOUT
FOX

MOTION PICTURE HERALD

Vol. 119, No. 7 May 18, 1935

PUBLICITY

"CURRENT news value" and fewer adjectives represent the epitome of the demand upon motion picture publicity of the reviewers of the daily press of the nation, according to *Film Daily's* reports on its annual questionaire addressed to the movie editors.

On this point the "critics" have been asked one question which they are especially qualified to answer.

"Current news value" means, one must assume, material pertaining to subjects that the newspaper's readers want to read about at the moment, which in reference to the motion picture means something related to the local playdate. The method of taking care of that is reasonably obvious. The excess of adjectives may be dealt with in the same manner that the copy-reader in other departments takes care of them.

"Greatest need of the publicity departments is for trained newspapermen," says *Film Daily's* report on the critics' report. The percentage of "trained" newspapermen in the publicity departments of the motion picture companies is higher than in the critical departments of the newspapers themselves. The few real newspaper men engaged in the conduct of motion picture columns across the land are so conspicuously capable in their performance that the hyper-fans and nieces of the publisher who gravitate to the job in casually managed newspaper organizations are thrown into a contrast made vivid by the grey majority.

On the other side is the fact that, in general, motion picture publicity activity is today entirely addressed at the job of selling individual pictures, and not at all toward the furtherance of the cause of the motion picture as an institution. This results naturally in copy and efforts which do not always precisely square with the viewpoint of the local motion picture editor. The publicity which achieves the greatest success is that which does the newspaper columnist's work for him. The idea is good but not nationally practical, release dates and zoning being what they are.

Another factor, which the newspaper critics, properly enough, do not weigh, is that publicity copy has, in the main, to originate in Hollywood, and that in Hollywood a paragraph in the local press, to be seen by the boss and the star's associate and intimates, is vastly more important in their eyes than columns across the nation. Hollywood's press agents fill their jobs by their national performance, but they hold them by their local showings.

For the reader there is no substitute for the reporter who is working for him, exclusively. That is why Hollywood, where reporters were unknown in 1916, now has an army of several hundred correspondents—all out there to get what the motion picture would not send them.

THE YES BOYS

THE "Yes Man" has long been one of the widely public jokes and inferred indictments of the motion picture industry.

Today the "Yes-demanding" minorities of vociferous militants among the members of the box office public are becoming a much larger and important curse.

Remember, to be sure, that they are minorities.

Within the fortnight in several metropolitan centers various Young Reds and local Communists have waged campaigns against various motion pictures, demanding cancellation of announced showings on the ground that the pictures were patriotic, or that they supported the cause of capital, or that they stood in some manner for the status quo. In addition sundry student bodies in colleges from New Hampshire to New Jersey have been bold enough to object to the exhibition of various pictures and newsreels because they contended that the productions in question contained "propaganda," which somehow did not square with the young idea.

The motion picture industry of these United States is, in the eyes of at least one experienced observer, engaged, to an amazing degree of concentration, in the exclusive job of presenting entertainment, and doing exceedingly well at it.

The pressures of these noisy, callow minorities are not to be mistaken by the experienced exhibitor as representing box office voices. Motion pictures of opinion, meanwhile, will be welcomed by audiences with buying power.

Any presentation of any aspect of any contemporary subject can, by biased partisans, be charged with being propaganda. The shouting zealots who want to see on the screen, and elsewhere, only that with which they agree, are not the American public.

All in all, however, there is progress. Because now, with the assortment of militants in the field, it is, more than ever, impossible for every motion picture to please all of the people all of the time. And the motion picture becomes an important medium in direct ratio to the effort to serve selected audiences. For a long time to come the major concern will be to find the big audience, even if that big audience can no longer mean everybody.

△ △ △

MAJOR EDWIN H. ARMSTRONG, famous wireless expert, has evolved a new ultra short wave method of avoiding static and sundry electrical interferences with radio. It promises a radio revolution. If the able Major would now devote himself to a filter to eliminate the continuous chiming of the dumbbells on the air he would be doing something.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK---

EMERGENCY AID

High praise was given by the Kansas City *Star* to the "capable and self-sacrificing" service of Arthur Cole, head of the Paramount Kansas City exchange, in his effort to assist the Paramount production group who were injured in the recent crash of the air liner "Sky Chief," at Macon, Mo., Louis D. Lighton, associate producer who flew to Macon after the crash, joined in the commendation. . . .

NEWSREEL IMPASSE

Failing of agreement with Louis Krouse, IATSE vice-president, and Jack Connolly of Pathe-News, on credit hours for newsreel cameramen, Deputy Administrator William P. Farnsworth is proposing an hour schedule of his own for consideration. He indicated he would issue an order in the event his proposal is not accepted. What constitutes working hours is the point at issue. . . .

ASCAP SUIT

The Government's monopoly suit against the American Society of Composers, Authors and Publishers will go to trial June 10, Federal Judge John C. Knox having granted the motion of the attorney general for preference on the court calendar. The Society wanted a delay until the fall term. The Government suit seeks to invalidate the price fixing methods employed by the music licensing group. . . .

MEXICAN FILMS

Mexico's first cooperative producing society, Producciones Mexicanas Argos, is making two folk-lore sound films, featuring local costumes, singing and dancing, designed to stimulate tourist interest. Several of the best Mexican scenics are being sent to Near Eastern countries by the government. Players, technicians and others are included in the society. . . .

LICENSE DENIED

New York License Commissioner Paul Moss last week denied an application to Henry Mandel, builder, to construct a film theatre on the corner of 79th street and Madison avenue, after numerous residents of the district, some socially prominent, banded to voice sharp protest to the proposed theatre. . . .

VARIETY CLUBS

This weekend at Pittsburgh will be held the national convention of Variety Clubs, with 25 delegates from 20 cities expected. John H. Harris, a founder of the Clubs, in his capacity as national president, will act as host to the visitors. . . .

LEGION PRAISED

Robert F. Sisk, assistant to J. R. McDonough, president of RKO Radio Pictures, visiting his native Baltimore last week, praised the Legion of Decency for "putting an end to a movement that was getting beyond itself," and declared that certain tendencies were getting out of hand when the Legion's drive began, going a long way to putting the Hollywood house in order. . . .

AMPA AMATEUR PROGRAM

Planned by the Associated Motion Picture Advertisers in New York is a semi-monthly, half-hour radio broadcast for amateurs. Industry workers are eligible, according to Bruce Gallup, new president. Hal Horne will be master of ceremonies. A tieup with the National Broadcasting Company is planned, and a commercial sponsor will be sought later. . . .

SUMMER THEATRES

On June 28, Walter Reade, metropolitan area circuit operator, will open four summer resort theatres. The four: Strand, Long Branch; St. James, Lyric and Rialto, Asbury Park, N. J. Lee Newberry will reopen the Ocean, Asbury Park, on the same date. . . .

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FOREIGN PRODUCT

Foreign countries annually produce 690 features, according to Paul Graetz, head of the Paris Export Film Company, handling First Division and Toeplitz films in Europe. Germany leads, with France and England following, each having 150. Then: Italy, 50; Austria, 30; Sweden, 30; Holland, 15; Poland, 20; Spain, 15; Hungary, 20. . . .

COLUMBIA EARNINGS

Columbia's earnings for the third quarter of the fiscal year ended March 31, are estimated by the *Wall Street Journal* at $600,000, equal to about $3.40 per share. This, according to the *Journal*, will bring nine-months' earnings to $8.50 per share. . . .

STAR SYSTEM

Under consideration again by home office advertising executives is a plan to completely eliminate the use of the star system, as practiced by the New York *Daily News*, in all film advertising and on theatre marquees. Unsuccessful attempts have been made before. This time June 1 is the effective date—if agreements are signed. . . .

VALUE TO SCHOOLS

H. N. McClennan, of the Berkeley, Cal., schools, speaking at the annual meeting of the local motion picture council, said that films are proving of decided value in schools, and noted improvement in pictures in recent months. Elected were: Mrs. Stanley Rapp, president; Miss Winifred Bangs, vice-president; Mrs. F. D. Norton, recording secretary. . . .

JOHNSON FILM

In Chanute, Kan., visiting relatives, Mr. and Mrs. Martin Johnson, African explorers, revealed plans for another African picture, probably for Fox release. They are about to purchase new camera equipment for the planned expedition. . . .

10 SHOWS DAILY

With record crowds attending the New York Paramount for the premiere of Mae West's "Goin' to Town," the theatre, for the first time in its history, has established a schedule of 10 shows daily and 11 on Saturday, open from 9:30 A.M. to 3 A.M. daily and to 5 A.M. Saturday. . . .

UNION DROPPED

Film examiners at New York exchanges have dropped plans for a union, as a result of lack of support from numerous employees. Planned was affiliation with the American Federation of Labor. . . .

STUDIOS BUY 100 STORIES AND PLAYS IN A MONTH

Producers Set Five-Year Record in Purchases, Giving Exhibitor Clue to Product Coming in New Season

Establishing a five-year record for such activity, 13 motion picture producers in four weeks have purchased 100 story properties with which to lay the foundation for the feature programs which they will deliver to exhibitors in 1935-36. Purchases consisted of 44 books, 43 originals and 13 plays.

In this first comprehensive analysis of what theatre owners may expect from the studios can be found many indications of strong box office possibilities.

Not since last September, when producers purchased 75 books and plays to round out 1934-35 programs, has there been story buying activity even approaching that of April, indicating not only the actual arrival of an early selling season, as was expected, but also early deliveries. Besides the contrast with the average of 53 purchases for each of the seven months preceding, there was also an investment of $500,000, on an arbitrary basis of $5,000 for each purchase. Some cost many times that amount.

Story and play purchases, recapitulated since last September 1st, follow:

Month	Originals	Books	Plays	Totals
September	28	40	7	75
October	25	20	6	51
November	39	17	8	64
December	19	19	6	44
January	26	14	7	47
February	21	17	3	41
March	28	15	5	48
April	43	44	13	100
Totals for 8 Months	229	186	55	470

The trend of the new purchases is toward the best selling novel and away from the original story. The seven-month average, from September 1st to May 1st, showed original stories as 49 per cent of all purchases; books, 39 per cent, and plays, 12 per cent, whereas April's purchases of originals dropped 6 per cent to 43 and book purchases increased 5 per cent to 44 per cent. The stage continued to be a limited source.

Outstanding among April activities was Metro's purchase of "The Bishop Misbehaves," Frederick Jackson's successful Broadway stage comedy. The same company bought Edward Hope's story, "Calm Yourself," and Abbie Carter Goodloe's O'Henry Memorial Award winner, "Claustrophobia."

There were dozens of popular magazine serials acquired, among them "The Clock Strikes," *American* Magazine, which went to Popular Pictures; "Dancing Feet," syndicated in 55 newspapers and magazines, to Republic; "Husk," *Saturday Evening Post*, to Radio; "Leander Clicks," *Red Book*, to Radio; "The Old Timer," *Saturday Evening Post*, to Paramount; "Snowed Under" and "The Trial of Dr. Beamish," both *Liberty* Magazine stories, to Warner; "The Whipsaw," *Liberty*, to Metro, and others. Many purchases were made with specific stars in mind.

Producers, directors and writers were assigned to many of the new books and plays, and in some cases production started immediately.

Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., was signed Wednesday to a new five-year contract by the board of directors, made up of executives of member companies. The new contract goes into effect when the old one runs out in the spring of 1936.

Christine Jope-Slade's "Forbidden Heaven" went to Republic; "Franz Liszt" was acquired by London Films (United Artists); James Fenimore Cooper's "Deer Slayer" was another Republic purchase, while Metro got "The Great Ziegfeld."

Peter B. Kyne contributed a half-dozen original manuscripts, four of which were taken by Columbia for its new westerns.

W. Ray Johnston's Republic Pictures lost no time in expanding its product plans in keeping with its evolution from a states right distributor into a national distributing structure, purchasing 19 properties in April to head the list from the standpoint of numerical acquisitions. Paramount, Radio and MGM followed closely in order, acquiring rights to 17, 16 and 15 manuscripts. Numerically, April's acquisitions stood:

Company	Originals	Books	Plays	Totals for April
Cameo	..	5	..	5
Columbia	5	1	..	6
Fox	1	..	..	1
Goldwyn (U.A.)	1	1	..	2
Liberty	..	1	..	1
London (U.A.)	1	5	1	7
MGM	6	6	3	15
Paramount ...	11	5	1	17
Popular	..	1	..	1
Radio	5	4	7	16
Republic (Monogram)	9	10	..	19
Universal	..	4	..	4
Warner	4	1	1	6
Totals for April	43	44	13	100

April's purchases, their sources and available production credits follow:

AMERICANS CAN SING, original, anonymous, purchased by MGM for Jeanette MacDonald and Nelson Eddy; to be produced by Hunt Stromberg.

ANNAPOLIS FAREWELL, original, by Jack Wagner, purchased by Paramount for Sir Guy Standing; direction by Richard Wallace, adaptation by Frank Craven and Dale Van Every.

BADGE OF COURAGE, original, Stuart N. Lake, bought by Radio.

BIG SHOW, original, Dorothy Reid, purchased by Republic.

BISHOP MISBEHAVES, Frederick Jackson play, purchased by MGM, for direction by E. A. DuPont, to be supervised by Lawrence Weingarten and adapted by Monckton Hoffe and Leon Gordon.

BY ANY OTHER NAME, original, by Baroness Von Hagen and Rowland Brown, purchased by Paramount, for Marlene Dietrich.

Trend Toward Best Selling Novels and Away from Originals, While Stage Continues as Relatively Limited Source

CALM YOURSELF, original, by Edward Hope, purchased by MGM, for production by Lucien Hubbard, direction by George Seitz, adaptation by Arthur Kober and to feature Robert Young, Betty Furness and Nat Pendleton.

CAPPY RICKS RETURNS, original, by Peter B. Kyne, bought by Republic, for Robert McWade.

O'Henry Memorial Winner

CLAUSTROPHOBIA, book, O'Henry Memorial award winner, by Abbie Carter Goodloe, purchased by MGM, for Joan Crawford.

CLOCK STRIKES, book, anonymous, Popular Pictures.

CORONADO, original, by David Boehm, purchased by Paramount as a possible vehicle for Carole Lombard.

DANCING FEET, book, by Robert Eden, Republic.

DANCING FOR LOVE, original, by William Anthony Maguire, purchased by MGM as a possible vehicle for Clifton Webb.

DEER SLAYER, book, James Fenimore Cooper. By Republic.

DEUCES WILD, original, Hannah Holtzman, by Fox for Shirley Temple.

DREAM'S END, book, Joseph McCord, Cameo Pictures.

DUCHESS, original, William R. Lippman and William H. Wright, by Paramount.

DUSTER, original, James Edward Grant, by Paramount as a possible vehicle for George Raft

EASY LIVING, book by Vera Caspary, Paramount for Sylvia Sidney.

ELEPHANT BOY, book, London Films (United Artists).

ELIZABETH OF ENGLAND, book, London Films (United Artists).

FLIGHTY, book, by Alma Sioux Scarberry, Cameo Pictures.

FORBIDDEN HEAVEN, book, by Christina Jope-Slade. Republic assigned Sada Cowan to write the scenario.

FRANZ LISZT, book, London Films (United Artists).

FRAT HOUSE, play, Fred Ballard and Mignon Eberhardt. By MGM.

FRISCO WATERFRONT, original, Norman Houston. By Republic.

GENTLEMAN FROM LOUISIANA, original, Tristram Tupper. Republic.

GIRL WHO DARES (Egy Lany Aki Mer), play, Alexander Farago and Alader Laszlo. Radio.

GIRL WITH RED HAIR, book, Rob Eden. Cameo."

Ziegfeld Original

GREAT ZIEGFELD, original, William Anthony McGuire. By MGM, for production by Hunt Stromberg.

HANDS OF ORLAC, book, by Maurice Renard, translated into English by Florence Crewe-Jones. Purchased by MGM.

HANGOVER MURDERS, book, Adam Hobhouse. Universal, for production by Carl Laemmle, Jr.

HARVESTER, book, Gene Stratton-Porter. Republic.

HI GAUCHO, original, Tommy Atkins. Radio.

HOP-A-LONG-CASSIDY, original, Harry Sherman. Paramount assigned Doris Schroeder to write the scenario.

HOUSE OF SEVEN GABLES, book, Nathanial Hawthorne. Republic.

(Continued on following page)

NOVELS LEAD IN STORY PURCHASES

(Continued from preceding page)

HUSK, book, Thomas Walsh. Radio assigned Bartlett Cormack to adapt.

IMPERFECT HUSBAND, original, Keene Thompson. By Paramount for Mary Boland and Charles Ruggles, direction by Norman McLeod, and adaptation by Charles Brackett and Thompson.

KLONDIKE, original, by Mae West. Bought by Paramount for Miss West.

LAWRENCE OF ARABIA, book. London Films (United Artists).

LEANDER CLICKS, book, William Slavens McNutt. By Radio, for production by William Sistrom, with James Gleason to be featured, to co-direct and collaborate on script.

LEGION OF THE LOST, book, by "Ex-Legionnaire 1384." Republic.

LET'S GET MARRIED, book, by Howard Buck, Purchased by Paramount from Radio, for Sylvia Sidney and Fred MacMurray, and adaptation by Ray Harris.

LET'S PRETEND, original, Harry Sauber. Warner assigned Mr. Sauber and Ben Markson to collaborate on the screen play.

Kipling Book

LIGHT THAT FAILED, book, Rudyard Kipling. By Paramount, for Gary Cooper, with Arthur Hornblow producing and Sidney Howard adapting.

LORNA DOONE, book, R. D. Blackmore. By Goldwyn Productions (United Artists) for Merle Oberon, Fredric March and Herbert Marshall, and direction by Sidney Franklin.

LOVELY DAY IN ARANJUEZ, book by Wassermann and Franke, adapted from the German by Hans Szekely. Purchased by Paramount, for Marlene Dietrich.

LULU WAS A LADY, original, Frank Mitchell Dazey. By Paramount for Mae West.

MAD LOVE, original. MGM, for Peter Lorre, with John Considine producing, and Carl Freund directing.

MAKE-UP, book, Alma Sioux Scarberry. Cameo Pictures.

MANHATTAN MADNESS, original, David Silverstein and Leonard Fields. By MGM for Franchot Tone, Maureen O'Sullivan and Lewis Stone; production by Phil Goldstone, direction by Richard Boleslavski.

MANHUNTERS, original, Norman S. McLeod. Republic.

MAN OF YESTERDAY, play, Dion Titherage. Warner.

MAN WHO COULD WORK MIRACLES, book, H. G. Wells. By London Film (United Artists) for production by Roland Young and Ralph Richardson, and direction by Lothar Mendes.

MARRY THE GIRL, book, Edward Hope. Warner assigned Tom Reed to write the scenario, and tentatively assigned Bette Davis to the lead.

MARY OF SCOTLAND, play, Maxwell Anderson. By Radio for Katharine Hepburn; direction by John Ford, production by Pandro S. Berman, and adaptation by Dudley Nichols.

METROPOLITAN NOCTURNE, play, Lew Alter. By Radio for production by Lee Marcus.

MICHAEL O'HALLORAN, book, Gene Stratton-Porter. Republic.

MURDER ON FORTY-SECOND STREET, book, Harry Clark and Doris Malloy. Universal, for Edmund Lowe and Jean Dixon.

Stephen Foster Original

MY OLD KENTUCKY HOME, original, with music by Stephen Foster, purchased by Republic, for production by I. E. Chadwick.

NATIONAL VELVET, book, Enid Bagnold. Paramount tentatively assigned Claudette Colbert to star and Leo McCarey to direct.

NAVY BORN, original, by Mildred Cram. Goldwyn Productions (United Artists) for Miriam Hopkins.

OLD MAN RHYTHM, original, Zion Myers, Edward Ludwig and John Mercer. By Radio, for production by Mr. Myers, and Mr. Ludwig directing.

OLD TIMER, book, Elmer Davis. Paramount, for Charles Boyer and Fred Stone.

PLOW AND THE STARS, play, Sean O'Casey. Radio.

PURSUIT, book, based on Lawrence Blochman's "Wild Goose, Golden Goose," purchased by MGM, for production by Lucien Hubbard, and direction by Edwin L. Marin.

Belasco Play

RETURN OF PETER GRIMM, play, David Belasco. By Radio, for production by Kenneth MacGowan, direction by George Nicholls, Jr., and adaptation by Francis Faragoh.

ROAMING LADY, book, Diana Bourbon. Columbia.

ROBIN HOOD OF EL DORADO, book, Walter Noble Burns. MGM will release as "I Am Joaquin," with Joseph Calleia.

ROMANCE IN A GLASS HOUSE, original, Jerry Wald and Julius Epstein. By Warner as a possible vehicle for Claudette Colbert.

SALLY OF SHOW ALLEY, book, Homer King Gordon. Liberty.

SCANDAL IN BUDAPEST (or, "Scandal in Bohemia"), play, purchased by Radio, which will film the piece as "Top Hat," to co-star Fred Astaire and Ginger Rogers, supported by Edward Everett Horton, Helen Broderick, Erik Rhodes and Eric Blore, with Pandro S. Berman producing, Mark Sandrich directing, and Dwight Taylor writing the screen play.

SECOND CHOICE, book, Rob Eden. Cameo Pictures.

SHOOTING STAR, play, Joseph A. Fields and Stewart Adamson. By Radio, for Barbara Stanwyck.

SMALL TOWN GIRL, book, Ben Ames Williams. MGM.

SNOWED UNDER, original, Laurence Saunders. Warner.

SPANISH CAPE MYSTERY (formerly "The Colossal Error of Captain Kidd"), book, Ellery Queens. Republic.

SYLVIA SCARLETT, book, Compton McKenzie. Radio.

THIRTEEN HOURS BY AIR, original, Howard Green. By Paramount, as a possible vehicle for Gary Cooper and Carole Lombard.

TIME OUT OF MIND, book, Rachael Fields. By Universal for Margaret Sullavan, Frank Lawton and Jane Wyatt.

TRIAL OF DR. BEAMISH, original, Walton Green. Warner.

TROUBLE IN B FLAT, book, James Edward Grant. By Universal, for Hugh O'Connell.

TWO BLACK SHEEP, book, Warwick Deeping. Republic assigned William Jefferson Parker to adapt.

TWO O'CLOCK COURAGE, original, Gelett Burgess. Radio.

Four Kyne Westerns

UNTITLED western stories, four originals by Peter B. Kyne. Purchased by Columbia.

UNTITLED aviation story, original. London Films (United Artists).

UNTITLED "Cappy Ricks" stories, two originals by Peter B. Kyne, purchased by Republic, for Robert McWade.

UNTITLED original, Lionel Houser. Columbia.

VENUS IN VELVET, original, Sig Herzig and Gene Thackrey. By Paramount, for Claudette Colbert.

UNTITLED original, based on the life of Dr. Samuel Johnson, by Francis Faragoh, purchased by Radio, for production by Kenneth MacGowan.

WESTWARD HO, original. By Republic, for John Wayne.

WHAT WOULD YOU DO? play, A. Carter Goodloe. MGM.

WHIPSAW, book, James E. Grant. MGM.

WOMAN IN A FRAME, play, Samuel Ornitz and H. S. Kraft. Paramount.

WOMEN WITH A PAST, original, Frederick and Fanny Hatton. Republic.

YOUNG MR. DISRAELI, play, purchased by London Films (United Artists).

Heads of Three Companies Deny Merger Intent

M. H. Hoffman, president of Liberty Pictures; George Batcheller, head of Chesterfield Pictures, and Maury Cohen, of Invincible Pictures, declared independently this week that their respective producing and states rights distributing companies will not become a part of W. Ray Johnston's new national Republic Pictures.

"Liberty will not produce eight features for Republic," said Mr. Hoffman. "Liberty will not abandon its own identity as an individual producer, nor will it become a part of Mr. Johnston's new Republic. Liberty continues as heretofore as a producer owned and controlled by M. H. Hoffman.

"However, if satisfactory distributing terms are negotiated, Liberty may distribute its program through Republic exchanges."

George Batcheller, in behalf of Chesterfield, and Mr. Cohen, for Invincible, declared that they had no idea why their companies are being mentioned in connection with the new Republic expansion, inasmuch as their companies are not financed by Consolidated Film Industries, which has been participating in the financing of Republic, but rather by Pathe Exchange, Inc. They contemplate no merger, both added.

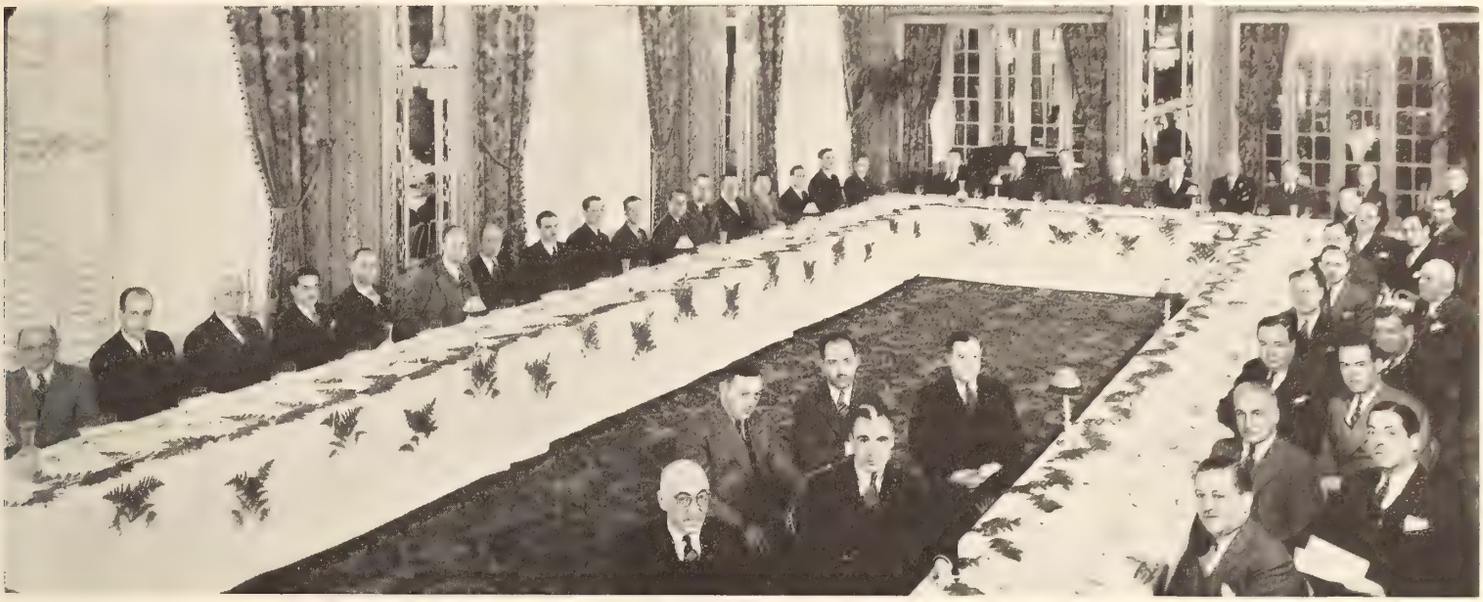
Herbert J. Yates, president of Consolidated, was quoted on May 7, upon his return to New York from California, as saying that Liberty next season would drop its own identity as an individual producer and would make a series of eight features for distribution through Republic.

He added, however, that Invincible or Chesterfield probably will not become part of the Republic plan.

New York Paramount May Close for Summer

The New York Paramount Theatre may close for part of the summer, it was indicated this week, shortage of suitable product being given as the chief reason. Two weeks' notice has been given to the theatre musicians and Reginald Foort, organist. It is reported that, as an additional summer economy move, the theatre will cut to $3,500 its regular weekly advertising budget of from $7,500 to $10,000.

THE CAMERA REPORTS



PAY TRIBUTE TO LEADER IN SHORT SUBJECTS FIELD. Educational and Fox executives at dinner at the Hotel Astor, New York, to E. W. Hammons, president of Educational, in celebration of the twentieth anniversary of the founding of the latter company. J. H. Skirball, Educational sales manager associated with Mr. Hammons since 1916, was toastmaster. Mr. Hammons was presented with a home projection outfit. Shown at speakers' table are Norman Nicholson, Educational; Bruno Weyers, Educational; Felix Jenkins, Fox; Mr. Hammons, Mr. Skirball; Charles McCarthy, Fox; T. R. Williams, Educational; H. B. Day, Paul Terry-Toons.





FEATURED. Olivia de Havilland, who has been given a long-term contract by Warners and assigned to the feminine lead of "Alibi Ike."

RUSH TRIP. (Left) Katharine Hepburn, RKO Radio star, arriving at Newark airport, brought East by personal business. Her new picture, "Break of Hearts," is scheduled for Radio City Music Hall.

VACATIONING. Florence Rice and Michael Bartlett, Columbia stars, as they arrived in New York the other day. Her latest is "Awakening of Jim Burke"; his, Grace Moore's "Love Me Forever." Both are vacationing.





NIGHT LIFE. For Christy Cabanne and some of his company filming Gene Stratton-Porter's "The Keeper of the Bees" for Republic, at Laguna Beach. That's Neil Hamilton borrowing a bit of makeup from Betty Furness.



FIVE CELEBRITIES. On the "Diamond Jim" set at Universal—Edward Arnold, who here is also "Diamond Jim" Brady; Binnie Barnes, shown in her role as Lillian Russell; and Carl Laemmle, head of Universal.



FIRST AID. From a Warner studio handy-man for one of Busby Berkeley's ladies of the ensemble when a hook loses its mooring as the call comes for shooting a scene of First National's "In Caliente."



EUROPE BOUND. Myrna Loy, MGM star, alighting at Newark airport, en route to New York, and from there to Europe for a vacation.



SIGHTSEEING. And apparently finding this lofty-crowned guardsman worth a once-over as she—Fay Wray—visits the notorious Tower of London. She recently completed work in "The Clairvoyant" for Gainsborough.

BRITISH PRESS MORE INTERESTED THAN PLEASED ABOUT CODE VISIT

"Leader" Writers Urge History as Warrant for Screen's Portrayal of "Bad Goil" and the Low Gowns of Victoria's Day

MOTION PICTURE HERALD'S LONDON BUREAU

With Martin Quigley and Carl E. Milliken in London by invitation to discuss the American industry's Production Code and its administration, the British press is found giving voice to something less than unanimous enthusiasm.

The British "leader" writers appear to view with considerable skepticism any suggestion that America may tell Britain anything on issues pertaining to taste, morals or social values, most especially concerning the screen.

And Mistress Nell Gwyn, gathered to her reward November 13, 1687, famed for her kindness to the king, is made the text of a British defense that historicity warrants screen presentation without strictures from any Production Code Administration. A like defensive argument is made on the contention that the low-cut evening gowns of Victorian days partake of the virtue and conservatism of Queen Victoria herself. Thus far no one has brought Queen Mary's hats into the discussion. By the same reasoning the Italians could do wonders with a license of historic accuracy based on such a figure as the Empress Theodora.

Producers Fully Represented

The British producers are fully represented in the conferences, and the occasion is viewed here as the most important trade happening since the British picture makers have begun seriously to address themselves to the American market. There is a tendency to see in this contact possibilities of an Anglo-American understanding covering more than the matters immediately under discussion.

The official announcements from the Hays office in London have been featured in all London and provincial dailies and evenings, from *The Times* downwards, while a great number of papers print comments which, frankly critical of some details of American Production Code practice, are generally of a tenor welcoming the visit as a definitely helpful gesture to the British production industry.

Norton's Experience Quoted

The *Daily Mail,* under the feature headings "Film Code Talks Welcomed: British Concern at Threatened U. S. Ban," publishes, from its film correspondent, Seton Margrave, a contribution in which he quotes Captain Richard Norton, of British and Dominion Films, as saying:

"My experience in New York in getting certificates for 'Nell Gwyn' and 'Brewster's Millions' taught me that there is a real difference in outlook as between British and American censorship. Therefore I welcome any such discussion.

"It is impossible for British producers to make expensive films without having access to the American market, so that a discussion of the problem of American censorship may be said to be essential to the future of the British film industry."

Jympson Harman, in the London Evening News, says:

"Two wise men from the West will arrive in London to tell us exactly what is wrong with the morals of our films. They will explain why the good folk of Oshkosh may not be allowed to know the truth about Nell Gwyn and what was wrong with the frocks the ladies wore when the Prince Regent made merry.

"Michael Balcon, the Gaumont British production chief, who has just returned from a triumphant visit to Hollywood, tells me that these gentlemen have done a great thing for the cinema. Films were getting so near the knuckle that there seemed to be no limit to what they might do. Moral opinion against Hollywood became so strong that the whole business was in danger of being wrecked.

"This situation has been met and counteracted by the producers' own efforts, forced out of them at great financial cost by their self-appointed censors. Our coming visitors are two of the chief moral advisers.

"Mr. Balcon says that their visit is a friendly gesture, implying the admission that our films are welcome in the United States. If they were not, Messrs. Quigley and Milliken would not trouble to come over. . . . I know these gentlemen and believe that they are very honest and enthusiastic evangelists.

"Their chief trouble is that they take films too seriously. They want to uplift them too much.

"I dislike cheap smut as much as Messrs. Quigley and Milliken. But I have an idea that this uplift business can be overdone.

"The cinema is a very modern and very real form of entertainment. It deals, or should do, with things as they are, as long as these things can be put on in good taste. Never mind what good taste is. Your conscience will tell you that.

"These dignifiers of the films have been responsible for the filming of a score of old stories lately that Hollywood would not have touched with a barge pole in the bad old days."

On Historical Veracity

The Evening News also devotes a leading article to the subject, under the heading "Clothes and the Man," in which it says:

"There is, it appears, a possibility that some British historical films will be banned in the United States because they do not comply with the cardinal principles of decorum adopted by the Motion Picture Producers and Distributors of America at the behest of the League of Purity.

"This will come as a surprise to Britons, the more so since the matters complained of appear to be concerned with historic veracity rather than with contemporary taste.

"We in this country are apt to assume that the Victorian decolletage, though out of date, can at least be exhibited with propriety in a film depicting Victorians. We are equally inclined to assume that a picture which depicts the dying King Charles asking his friends to 'take care of poor Nell' must be all right, since the request was actually made, and we do not condemn it on the ground that it violates what America calls the 'moral end values.'

"In the matter of morals we have taken it for granted that, both in regard to things seen and things said, British and American films are much of a muchness. Possibly some of the American films produced here are bowdlerized for American consumption. As to that we are quite willing that the League of Purity should wave its big stick at the Hollywood producers.

"We merely utter a mild protest when it tells us that our Victorian grandmothers, whom we always regarded as the pink of inexorable propriety, wore their evening dresses too low in front for the consumption of Chicago and Kalamazoo. . . .

"We do not suggest that British films do not occasionally err on the side of vulgarity and bad taste. On the other hand, we have a decent respect for historical accuracy, and we shall never blush at our grandmothers' evening gowns or feel it necessary to suppress the fact that the lamentable Nell Gwyns did not come to a bad end."

Official Announcements from Hays Office in London Featured in All Daily Newspapers of Capital and Provinces

Unqualified Criticism

The People, a Sunday newspaper, strikes an unqualified note of criticism. It says:

"One would almost think that the Americans, our breezy trans-Atlantic cousins, have no sense of humor when one reads of their film purity campaign. But this is not so. They have merely learned how to keep expressionless poker faces when they are putting up their most audacious bluffs.

"Two ambassadors from Hollywood are coming over here to tell us how to keep our films clean. Think of some of the American talkies you have seen and heard and then try to laugh that off!

"'Nell Gwyn' was such a good British picture that the Americans had to interfere with it. Charles II said, 'Let not poor Nellie starve.' But the Yanks said, 'To blazes with history! She's a bad goil and she's *gotta* starve!'"

Appeal to British Ambassador

The Daily Express, by its film correspondent Paul Holt, under the heading "Purity Men from U. S. to Talk Over Our Film Morals," says:

"Two American film purity codists are coming to London to talk it over. Governor Carl Milliken (secretary to 'Czar' Will Hays) and Martin Quigley will meet the film producers' group of the Federation of British Industries the first week in May and explain to them the operation of America's socalled 'purity code.'

"The visit is an outcome of the recent protests through the British ambassador in Washington against the banning of British pictures throughout America on moral grounds.

"Objections by the Hays office to 'Nell Gwyn' and 'Brewster's Millions' has only just been removed after long delay.

"The visit is intended to clear up the vexed question of what is—and what is not—moral on the screen."

The Glasgow Daily Record, a leading Scottish paper headlining it "Help from Hollywood on the Way," says:

"With the blessing of Mr. Will Hays, the big shot in American movies, two gentlemen from

(Continued on following page)

PRESS COMMENT VARIES

(Continued from preceding page)

Hollywood are coming to these shores to instruct our producers in the intricacies of censorship as it is practiced in the U. S. A. Which is very nice of them, although their motive is not entirely altruistic. Film censorship in America varies from state to state, and apparently many British pictures are being sent across the pond which do not conform to all the rules of the game; they are acceptable in some states, but not in others—a handicap and annoyance to American renters who are trying to dispose of them to American exhibitors. It is to remove this handicap that a course of instruction has been arranged. . . .

"Film censorship in America undoubtedly presents many anomalies—and incidentally a good many hypocrisies: the necessary moral twist given to immoral situations not infrequently leaves a nastier taste than an honest treatment of the same situation would do. However, that is primarily America's affair. British producers will undoubtedly benefit from the forthcoming visit of Mr. Hays' representatives, and as a *quid pro quo* they might tell their visitors what's wrong with many of the films that come here from Hollywood. But perhaps that would take too long."

Visit Called "Good News"

A prominent English provincial newspaper, the Liverpool Post, has this comment:

"Ever since British films became exportable there have been undefined but real difficulties in the way of their full exploitation in the United States. The fault has not rested wholly on the other side of the Atlantic. Lack of full knowledge at this end of American box office appeal, and of the rules and regulations govcruing the cinema industry have also played their part. It is therefore good news that two leading American authorities chosen by the Motion Picture Producers and Distributors Association of America, at the invitation of British industrialists, are arriving here for discussion with our own producers. Americans like the idea of seeing more British films. That they are going out of their way to help us to turn that goodwill to advantage is a pleasant courtesy—and, incidentally, a tribute to the quality of our pictures."

Satirical Reaction

The Era is satirical:

". . . the Code has done useful patriotic work in hampering the sale of one or two British films in America. Governor Milliken, of Maine, and Martin Quigley, of Quigley Publications, are coming here to pacify us about that.

"Government of Hollywood, by Hollywood, for Hollywood, and the rest may perish from the earth."

John Bull, once edited by the late Horatio Bottomley, and still specializing in "exposure" stories, writes:

"Is it merely a coincidence that Mr. Will H. Hays has acquired doubts regarding the good taste of British films just when American filmgoers have discovered their entertainment value?

"Mr. Hays is paid a large stipend by the American film industry to look after the moral value of U. S. talkie fans, and he has lately found cause to take exception to a number of British films.

"Those who have seen American pictures featuring 'it' girls and opulent ladies who invite the world to 'come up and see me some time' may be surprised to learn that the British-made 'Scarlet Pimpernel' film has been impugned on grounds of taste. 'Brewster's Millions' has also been condemned for offending against the lofty standards inculcated by a long series of (American) gangster films."

The Northern Whig, an important Belfast (Ireland) newspaper, after announcing the arrival of the delegates, says:

"Their consultations promise to yield useful results for the film industries of both countries."

Under the headline "To Standardize Purity," the Northern Echo, another important English provincial newspaper, says:

"There has been more than a suspicion of vindictiveness about some of the decisions against British pictures in the past year, when one takes into consideration the type of film which is still arriving here from America. In short, Elstree thinks that America's New Deal smacks of a raw one from their point of view."

Problem of Pronunciation

Says the Film Weekly:

"Messrs. Carl E. Milliken and Martin Quigley, two ambassadors from Will Hays, the American movie czar, are . . . on a diplomatic mission. They are going to 'explain' to British producers the peculiar standards of screen morality demanded by the United States Film Code. Messrs. Milliken and Quigley would do a great deal more to justify their trip to London if, while unravelling the morality code, they also made it their business t odebate problems of pronunciation."

Good-Humored Comment

The trade press made front-page stories of the trip and the Kinematograph Weekly also makes good-humored comment in "Screencomber's" gossip column. Under the head "Keeping it Clean," he writes:

"I understand that the people who promote the welcome lunches to visiting celebrities are in a quandary over the visit of Carl Milliken and Martin Quigley, both here to explain the Decency Code to British producers.

"A number of suggested menus have already been rejected as violating the Code. Leg of lamb has been totally rejected unless served in a stocking and not exposed above the knee. Cow heel violates the code if it includes the ankle, but breast of chicken has been banned entirely as a breach of the cleavage clause. Dressed crab will be permitted provided it is decently dressed. Whipped cream, artichokes, beaten eggs and other evidence of violence are all forbidden. Tipsy cake is also out. Eggs will be served on the understanding that they are not too hard boiled, and providing the hen can produce her marriage certificate.

"One thing we can be certain of—there will be lots and lots of tripe . . . probably in the speeches."

Recording Mr. Quigley's arrival from Paris on May 2, the *Daily Mail,* heading its story, "Cleavage King Arrives," ran a two-column picture of Mr. and Mrs. Quigley at the London railroad terminus.

At the second conference, held Thursday, between representatives of the Federation of British Industries and Mr. Quigley and Mr. Milliken, the British presented ideas they had developed since the first conversations. The Federation was host at a dinner Thursday night at Dorchester House.

Martin Quigley Sails

Martin Quigley, editor-in-chief and publisher of Quigley Publications, and Mrs. Quigley sailed from Southampton Wednesday for New York.

Debate Copyright, Alien Actor Bills

Hollywood producers last week in Washington were the target of attack for what was termed their dependence upon briefs instead of personal appearance on legislation before Congress.

In opening hearings on his bill to make alien actors subject to the contract requirements of the Immigration Law, Representative Samuel Dickstein, chairman of the House immigration committee, threatened to reject briefs sent to Washington by several producers. Finally, he accepted the brief of the Motion Picture Producers and Distributors of America after portions had been read by Representative Charles D. Millard of New York.

The only objection offered on the first day's hearings came from Lodwick Vroom of the Dramatists' Guild, who said that passage would handicap revival of the legitimate theatre. Paul Dullzell of Actors' Equity Association declared enactment "would bring about better days for the American actor."

Mr. Dickstein then said that "an investigation of Mr. Hollywood and Mr. Metro Mayer ought to be held," asserting that "this whole situation has been very badly neglected" and that film producers had imported foreign actors in wholesale lots.

The hearing was recessed by Mr. Dickstein until May 15 in the hope some of the producers would appear. Equity was invited to file a complete reply to the MPPDA's brief.

Copyright Bill Protested

While Mr. Dickstein was conducting his hearing on the alien actor situation, vigorous protests against the State Department-sponsored Copyright Bill were voiced before Senator William G. McAdoo of California, chairman of the Senate patents committee, by representatives of the MPPDA, the American Society of Composers, Authors and Publishers, and others.

Criticism was directed chiefly at the provision striking out the minimum penalty for infringement and the rigidity of the protection given an author against changes in his work.

Louis Silcox of the Authors' League told Senator McAdoo the proposed bill is "worse than no law at all." John G. Paine, head of the Music Publishers Protective Association, said the bill does not give any protection to publishers.

Legislatures on Last Lap

In Alabama, theatre operators won their fight to have the 10 per cent amusement tax stricken from the general revenue bill.

The joint steering committee of the California Legislature sent out an income tax proposal with a rate 20 per cent of the federal tax. Passage would necessitate an ad valorem tax of about 30 cents on $100 valuation. A bill calling for a one per cent studio payroll levy toward a state unemployment insurance fund in 1936 was reported out by the Assembly unemployment committee, recommending passage.

In Massachusetts a petition of Alexander Sullivan seeking a law penalizing unauthorized showing of prohibited pictures was killed. Sales tax bills have been put over.

Missouri's Senate is being asked to reconsider its vote reducing the two per cent sales tax rate, as passed by the House, to one-half of one per cent on retail sales.

The Nebraska House passed the chain store tax bill which also included theatre circuits. The levy ranges from $3 on a single unit to $175 annually for a circuit of more than 20 theatres.

The 10 per cent Pennsylvania amusement tax was dropped. The law and order committee of the House reported out a compromise Sunday film bill, providing for local option.

EXECUTION IN NEWSREEL DELIVERED WITH "SEE-IT-OR-DON'T" WARNING

"Close Your Eyes," Patrons Told If They Don't Like To Witness Death of Cuban Rebel in Its Universal Reel

A new chapter in the history of the motion picture newsreel was written this week when the death at dawn of a Cuban rebel before the bullets of a firing squad was delivered pictorially by Universal Newsreel to the American theatre audience on a "see-it-or-don't" basis.

Persons who are ordinarily disturbed by the grusomeness of a killing in cold blood, and who are resentful and condemnatory of its arbitrary presentation on the theatre screen as taken from "real life," are, for the first time in motion picture annals, given advance warning of what to expect. Running ahead of the scenes of the Cuban killing as shown in Issue No. 353 of Universal Newsreel, released Wednesday, is a subcaption of 24 feet, long enough to enable the slowest of eyes to read the following message of caution:

FIRING SQUAD ENDS
LIFE OF CUBAN REBEL

You are about to witness a stark chapter in the Cuban Government's fight against insurrection. If you do not care to look death in the face, PLEASE CLOSE YOUR EYES!

Whether the psychological effect on those who are fearful of gruesomeness, yet morbidly curious, defeats the purpose of the warning, is another matter. The warning is there. The patron may heed it or not.

Jose Costiello y Puentes is shown falling, in a pool of blood, his head and chest torn by the rifle bullets poured into his body by a firing squad of four following his conviction by a court-martial of shooting Lieutenant Juan Alvarez, a leader of an important military contingent of the regular Cuban Army.

Speedy court-martial and execution before firing squads were the order of the day in Cuba last week. But Universal Newsreel and International News Photo Service (William Randolph Hearst) were the only mediums to obtain a pictorial record. Negatives were flown by both from Santa Clara, Cuba, to New York.

The manner in which Universal "scooped" its competitors was grimly humorous. Universal's cameraman, Alberto Domingo, native Cuban, merely walked into the execution yard and photographed the killing. No one said anything to Domingo. He said nothing to anybody. The priest standing nearby as Puentes was led, handcuffed, from the cell to keep a rendezvous with death, the army privates who escorted him, the firing squad and their officers, all were indifferent.

The Hearst International News cameraman, handicapped by the time-taking awkwardness of his still camera, obtained but a few shots, and when the news service management in New York learned that Universal had secured a complete record negotiated an arrangement to use some of the newsreel pictures, with credit to Universal, in the 539 daily newspapers served pictorially by International. Times Wide World Photo, too, used pictures "blown up" from the 35 mm. Universal negative, sending them to its 56 regular syndicate subscribers and to hundreds of newspapers which use Wide World material on occasion, principally in rotos.



Scenes taken by Universal Newsreel cameraman of the execution in Cuba of Jose Puentas, rebel, who killed an army lieutenant. They appear in Universal's latest release.

Projection Scale Hearing June 4

A new schedule of booth costs for theatres in metropolitan New York, embodying features of each of the three plans considered at the public hearing held last January and submitted respectively by Harry Brandt, Charles O'Reilly, exhibitor heads, and Local 306, will be discussed at a hearing to be held by Deputy Administrator William P. Farnsworth June 4.

Under the new proposal the booth costs of many of the larger houses will be materially increased, but many of the smaller houses will be reduced. On the whole, it is said, the total expenditure for New York booths will be somewhat less than at present.

The new formula is based on the point system, with run, capacity and admissions the major factors. Two classes of runs are provided, houses having first, second, third and fourth runs comprising Class A and those with fifth or subsequent runs Class B. The seating capacity scale runs from 600 to 4,000 in jumps of 200, with houses of less than 600 seats classified in a group, while the admission scale runs from 15 to 50 cents in five-cent jumps.

Class A houses compute their booth costs at the rate of 12 cents per point per hour while Class B theatres compute at the rate of 10 cents per point per hour. Houses having stage shows are required to add seven points to their basic point as determined under the run-capacity-admission schedule.

Based on this schedule, a house of less than 600 seats, with fifth or subsequent run and an admission of 15 cents would have a booth cost of $1 per hour, while the same size and admission house with first to fourth run would have a cost of $1.20.

A 4,000-seat house, with an admission of 50 cents or more and offering a stage show, would have a booth cost of $8.04 per hour.

The proposed schedule, which if adopted would become part of the film code, provides that a theatre shall be classified as to run by the run of the majority of pictures it shows, and as to admission by the highest price regularly charged for the orchestra section. No employe working as an operator would be permitted to work more than 30 hours per week.

Portland Golfers Hold Annual Tourney

The majority of those engaged in any phase of the motion picture business in the Portland, Ore., district turned out in force last week for the annual golf tournament at the Portland Country Club. Stars and business men had donated numerous trophies. Winners of various special prizes were: R. O. Wilson, Universal, drive; Jack Kloepper, United Artists, low gross; Cleo Morelock, low net; Jack Rosenberg, putting; Mel Kellar, Warner, accuracy.

BOX OFFICE CHAMPIONS for APRIL



ROBERTA — RKO Radio



MISSISSIPPI — Paramount



GOLD DIGGERS OF 1935 — First National

Three ties for second place, and two for fourth, mark the rankings of the Box Office Champions for April, chosen on the basis of grosses reported from the nation's key theatres during that month. Of the seven productions named, four are to be definitely classified as musicals despite strong narrative elements. Of the others, one is a comedy-drama, one tends to straight drama, and one is a "shock" type melodrama.

(1) Roberta: Producer, Pandro S. Berman. Directed by William A. Seiter. Screen play by Jane Murfin, Sam Mintz and Allan Scott. Additional dialogue by Glenn Tryon. Music by Jerome Kern. Books and lyrics by Otto Harbach. Additional lyrics by Dorothy Fields and Jimmy McHugh. Musical director, Max Steiner. Production associate, Zion Myers. From play "Roberta." Cast: Irene Dunne, Fred Astaire, Ginger Rogers, Randolph Scott, Helen Westley, Claire Dodd, Victor Varconi, Luis Alberni, Ferdinand Munier, Bodil Rosing. Released March 8, 1935.

(2) Life Begins at 40: Produced by Sol M. Wurtzel. Directed by George Marshall. Screen play by Lamar Trotti. Contributing dialogue, Robert Quillen. Suggested by the book by Walter B. Pitkin. Photographed by Harry Jackson. Sound, Bernard Freericks. Art director, Duncan Cramer and Albert Hogsett. Gowns by Lillian. Musical director, Samuel Kaylin. Cast: Will Rogers, Richard Cromwell, George Barbier, Rochelle Hudson, Jane Darwell, Slim Summerville, Sterling Holloway, Thomas Beck, Roger Imhof, Charles Sellon, John Bradford, Ruth Gillette. Released March 22, 1935.

(2) Naughty Marietta: Produced by Hunt Stromberg. Directed by W. S. Van Dyke. Book and lyrics by Rita Johnson Young. Screen play by John Lee Mahin, Frances Goodrich and Albert Hackett. Music by Victor Herbert. Added lyrics by Gus Kahn. Photographed by William Daniels. Cast: Jeannette MacDonald, Nelson Eddy, Frank Morgan, Elsa Lancaster, Douglas Dumbrille, Joseph Cawthorne, Cecelia Parker, Walter Kingsford, Greta Meyer, Akim Tamiroff, Harold Huber, Edward Brophy. Released March 29, 1935.



LIFE BEGINS AT 40 Fox



NAUGHTY MARIETTA M G M



RECKLESS M G M



BRIDE OF FRANKENSTEIN Universal

(2) Mississippi: Produced by Arthur Hornblow, Jr. Directed by Edward A. Sutherland. Original by Booth Tarkington. Adaptation, Herbert Fields and Claude Binyon. Screen play by Francis Martin and Jack Cunningham. Music by Richard Rodgers. Lyrics by Lorenz Hart. Sound, Eugene Merritt. Film editor, Chandler House. Art directors, Hans Dreier and Bernard Herzbrun. Photographed by Charles Lang. Cast: Bing Crosby, W. C. Fields, Joan Bennett, Queenie Smith, Gail Patrick, Claude Gillingwater, John Miljan, Ed Pawley, Fred Kohler, Sr., John Larkin, Libby Taylor, Harry Meyers, Paul Hurst, Theresa Maxwell Conover, Molasses and January. Released March 8, 1935.

(3) Gold Diggers of 1935: Directed by Busby Berkeley. Story by Robert Lord and Peter Milne. Screen play by Manuel Seff and Peter Milne. Music and lyrics by Harry Warren and Al Dubin. Dances created and staged by Busby Berkeley. Photography by George Barnes. Film editor, George Amy. Art director, Anton Grot. Cast: Dick Powell, Adolphe Menjou, Gloria Stuart, Alice Brady, Glenda Farrell, Frank McHugh, Hugh Herbert, Joseph Cawthorne, Grant Mitchell. Released March 16, 1935.

(4) Reckless: Produced by David O. Selznick. Directed by Victor Fleming. Screen play by P. J. Wolfson. From a story by Oliver Jeffries. Photographed by George Folsey. Dances staged by Carl Randall and Chester Hale. Art director, Cedric Gibbons. Associates, Merril Pye, Edwin B. Willis. Recording director, Douglas Shearer. Film editor, Margaret Booth. Assistant director, Charles Dorian. Cast: Jean Harlow, William Powell, Franchot Tone, May Robson, Ted Healy, Nat Pendleton, Robert Light, Rosalind Russell. Released April 19, 1935.

(4) The Bride of Frankenstein: Produced by Carl Laemmle, Jr. Directed by James Whale. An original screen play by John L. Balderston and William Hurlbut. Photographed by John Mescall. Music by Franz Waxman. Assistant directors, Harry Menke and Joseph McDonough. Art director, Charles D. Hall. Film editor, Ted Kent. Editorial supervision, Maurice Pivar. Sound supervision, Gilbert Kurland. Cast: Boris Karloff, Colin Clive, Valerie Hobson, Elsa Lanchester, Ernest Thesiger, O. P. Heggie, Dwight Frye, E. E. Clive, Una O'Connor, Anne Darling, Douglas Walton, Gavin Gordon, Neil Fitzgerald. Released May 6, 1935.

SECOND BRITISH DRIVE OPENS ON U.S. MARKET

Anglo-American Renters Plans Exchange of Product, Talent; Dent Due to Bolster BIP

The second British invasion of the American motion picture distribution market got underway this week when the following developments occurred:

1. Establishment of production and distribution agreements between American organizations and Anglo-American Renters, Ltd., for exchange of product and interchange of players being negotiated in New York by Capt. A. C. N. Dixey, acting chairman of Anglo-American.

2. Departure of Arthur Dent, managing director of British International, for New York to bolster distribution of his company's product in this country.

3. Resignation of C. M. Woolf as joint managing director of Gaumont British to join a new production venture which may have its basis in the United States.

The mission to the United States of Captain Dixey, member of Parliament and acting chairman of the newly organized international producing and distributing company, Anglo-American Renters, Ltd., is to negotiate for an exchange of product with American companies and an interchange of players and is generally conceded to be a prelude to concerted action by all major British companies to obtain a firm hold in the American market.

Plans 12 for United States

Anglo-American already has established its own producing and distributing organizations in England and on the Continent, Captain Dixey said upon his arrival in New York. From its French, German, Austrian and Italian affiliates it will take the most successful productions to be remade in England for distribution there and in this country. In addition, the company will have the complete output of Reunion Films, Ltd., a British producing organization headed by Victor Creer, who becomes managing director of Anglo-American. The company, Captain Dixey said, intends to release 12 on the American market in the new season, the pictures to be selected from its own producing sources and from some Continental producers. The first on the schedule is a French production which will be remade in England in about two weeks by an American director. Captain Dixey said that productions will be budgeted at between $150,000 and $250,000 each.

One of the principal aims of Anglo-American will be to select pictures for distribution here and abroad which have the greatest value in increasing goodwill, especially between America and Great Britain. Despite his connection with Parliament, Captain Dixey said there is no government financing of Anglo-American which, he said, has ample capital chiefly derived from business and banking sources outside the film industry.

Founded London Film

Captain Dixey was one of the four joint founders, with Alexander Korda, of London Films. The company, he said, does not intend to embark upon a program of theatre acquisitions, but will probably have one "show window," located in London's West End.

Captain Dixey denied that C. M. Woolf, who resigned from Gaumont British last week, would be associated with Anglo-American, although, he said, their relations were "of the friendliest."

Accompanying Captain Dixey are Peter Witt, foreign manager, and Gulio Nicholas, financial associate and acting chairman of Independent Producing Studios, Ltd., an associated company which finances independent producers in England.

Arthur Dent, managing director of British International, arrived in New York this week to commence a drive on behalf of his company on Broadway and the rest of the American market. John Maxwell, head of BIP, will follow Mr. Dent in about a fortnight.

Bringing with him some of BIP's most recent "big" productions, including "Mimi," co-starring Gertrude Lawrence and Douglas Fairbanks, Jr.; "Abdul, the Damned," starring Fritz Kortner; "Queen Elizabeth" and a screen history of the British Royal Family, "Royal Cavalcade," it is understood Mr. Dent intends taking a Broadway theatre at which he will preview them for the trade and the press. After that he plans to go to Hollywood to negotiate some deals for American talent.

Reports from London this week were that Mr. Dent's American trip is creating some speculation along Wardour Street on account of the viewpoint, existing in several quarters, that several of the pictures he has with him are not qualified for American distribution.

Woolf to Produce 20

Reports that C. M. Woolf, joint managing director of Gaumont British had resigned that post to join a new production venture, possibly in the United States, were confirmed in New York by Arthur Lee, vice-president of GB.

Mr. Woolf's name has been mentioned frequently recently in London in connection with Anglo-American. It is regarded as certain that Mr. Woolf will produce and distribute as many as 20 features annually, according to reports from the British capital, and that six from Max Schach's company, Capitol Productions, will be included.

Mr. Woolf's name also has been linked with Union Cinemas. It is understood he is planning to sail for the United States some time before the end of this month.

In London, Gaumont British's internal organization was undergoing a thorough overhauling subsequent to Mr. Woolf's resignation. Mark Ostrer is now the sole head of the company and Jeffrey Bernerd will be general manager of home distribution. Mr. Bernerd is reorganizing the sales staff.

It was reported this week that Mr. Woolf received £120,000, or about $600,000, in settlement of his contract, and that his son, John Woolf, received £30,000.

▽

Paul Soskin, who made "Ten Minute Alibi" in England, has started "While Parents Sleep," from the Anthony Kimmins' West-End theatre success. This second production of Transatlantic Film Corporation will be directed by Fred Zelnik at the B. and D. studios, Elstree, in conjunction with that company, and will have United Artists release.

▽

Arthur Clavering, who was managing director of Film Booking Offices, in London, until 1925, has been appointed joint managing director with Julius Hagen of Twickenham Film Distributors, Ltd., which will rent films made at Twickenham studio, and those of other independent producers, aiming at a feature program of 24 a year.

Rules Texas Law Does Not Apply To Film Contracts

The civil court of appeals at Dallas last week, in an important decision, affirmed a denial of the state district court of the granting of a temporary injunction to R. Z. Glass of the Knox and Fair theatres in Dallas. The decision was a victory for Karl Hoblitzelle, Robert J. O'Donnell and Interstate Circuit. The court held Texas anti-trust laws do not apply to film contracts.

The complainant brought suit in connection with contracts Interstate had signed with various distributors providing that pictures playing first run at 40 cents or more cannot play in subsequent houses at less than 25 cents. The appeals court agreed on all five points noted by the lower court, except the damage angle, on which it passed no judgment.

The district court had concluded that the distributor contracts are made in interstate commerce and the anti-trust laws of Texas therefor had no application; that the contracts showed they were made for licensing of copyrighted films, and the Texas laws have no application; that the evidence indicates there was no conspiracy as alleged by the plaintiff; that the plaintiff failed to show such probable damage as would warrant injunctive relief, and that the NRA code for the film industry furnishes a remedy to the plaintiff.

Federal Judge Clark in Newark last week set May 20 for the plaintiffs to show cause why complaints in suits by the Ledkirk Amusement Company and Strand Theatre Operating Company, East Orange, for $1,060,000 against Fox, Paramount, Warner, RKO and others should not be dismissed. Defendants contended they cannot be sued in New Jersey without their consent because they are not incorporated there. Conspiracy to withhold product is charged.

Authoritative sources have reported that federal authorities from the Department of Justice are in Sandusky, Ohio, investigating the film industry and seeking information regarding monopoly charges.

Consolidated Film's Net $212,536 in Three Months

Consolidated Film Industries, Inc., and subsidiaries reported a net profit of $212,536.73 for the quarter ended March 31, 1935, compared with $317,780.94 for the same period last year. Current earnings, after all charges and federal charges, are at a rate of 50 cents a share on the 400,000 shares of preferred and two cents on the 524,973 of common outstanding. Net for the same period last year was at 50 cents on preferred and 22 cents on common. Shares outstanding in each group were of the same total.

Conditioning Firm Starts

The Barrett Manufacturing Company has been organized in Kansas City to manufacture cooling and air conditioning systems for theatres. S. W. Barrett heads the firm. Installations already have been made in several local houses.

THIS IS

WORSHIP

FOUR ★ ★ ★ ★ STARS

New York Daily News ★ ★ ***Liberty Magazine*** ★ ★ ***Chicago Daily Times***

★ ★ ★ ★

"The most powerful picture released in New York this year, and one of the most heartrending screen plays ever made."
—Kate Cameron, *N. Y. Daily News*

"A film of major greatness . . . honest, compelling, magnificently produced."
—Howard Barnes, *N. Y. Herald-Tribune*

"One of the finest dramas of the year."
—Andre Sennewald, *N. Y. Times*

"A powerful and daring melodrama . . . superior entertainment."
—Bland Johaneson, *N. Y. Daily Mirror*

"One of the few films which must be seen."
—Regina Crewe, *N. Y. American*

"A powerful and heart-breaking tragedy." —Eileen Creelman, *N. Y. Sun*

"One of Hollywood's finer screen achievements." —Rose Pelswick, *N. Y. Evening Journal*

"A truly magnificent film." —William Boehnel, *N. Y. World-Telegram*

"A vital, powerful picture." —Irene Thirer, *N. Y. Post*

"A courageous, stimulating, provocative, exhilarating, exciting, tragic, mystical, haunting, pulsating flight into the sublime." —E. de S. Melcher, *Washington Evening Star*

"Nothing can keep it from my ten best list." —Andrew R. Kelley, *Washington Times*

"An honest celluloid sensation . . . You must not miss it." —Mabel Jennings, *Washington Herald*

"I certainly shall see it many times." —Nelson B. Bell, *Washington Post*

"Sweeps you along as before a raging torrent." —Dick Tenelly, *Washington Daily News*

(★ ★ ★ ★ FOUR STARS) . . . "One of the few genuine epics to come from Hollywood . . . a genuinely distinguished picture." —Doris Arden, *Chicago Daily Times*

"An excellent film . . . beautifully and artistically done . . . tense drama seldom found in a picture." —Carol Frink, *Chicago Herald and Examiner*

"It will plumb the depths of your heart." —Rob Reel, *Chicago American*

"Powerful . . . McLaglen will astonish you . . . acting splendid." —Mae Tinee, *Chicago Tribune*

"A great picture—greatly achieved and greatly executed . . . It towers above the average movie like Gibraltar above the sea." —Ralph Holmes, *Detroit Evening Times*

"'The Informer' carries a punch . . . thrilling story." —Len G. Shaw, *Detroit Free Press*

"It is one of the great films of this or any other season." —Helen Eager, *Boston Traveler*

"Here is the probable choice for the No. 1 picture of the year." —George Holland, *Boston Evening American*

"A history-making film . . . one is left spent and worn by the sheer beauty and perfection." —*Boston Globe*

"If there is any justice at all, 'The Informer' will be the best picture, not only of this but of many seasons."
—E. L. H., *Boston Herald*

"The best dramatic offering of the season . . . bound to be near the top of 1935's best films." —*Boston Post*

"When the motion picture roll of honor for 1935 is written out, 'The Informer' will rank high on the list."
—Gordon Hillman, *Boston Daily Record*

"I would place it among the five best pictures produced since the coming of sound."
—Donald Kirkley, *Baltimore Sun*

"Awarded the blue ribbon with palms . . . should be among the strong contenders for the Motion Picture Academy's award this year."
Gilbert Kanour, *Baltimore Evening Sun*



The Informer

RKO-RADIO PICTURE

JOHN FORD PRODUCTION

From the story by Liam O'Flaherty
Cliff Reid, Associate Producer

with

VICTOR McLAGLEN ★ HEATHER ANGEL
PRESTON FOSTER ★ MARGOT GRAHAME
WALLACE FORD ★ ★ ★ ★ UNA O'CONNOR


OPENS THIS WEEK
RADIO CITY
MUSIC HALL



SHE'S GLORIOUSLY IN LOVE! . . . HE IS, TOO!

. . . What a start for a box-office sensation! . . . The vibrant, exciting, thrillingly emotional Hepburn . . . a 1935 heroine . . . gorgeously gowned in stunning creations by "Roberta's" world-famed stylist . . . in love—MADLY IN LOVE—with Charles Boyer, the screen's new idol . . . who is romantic dynamite in every woman's heart!

PROGRAM IS SET FOR SMPE COAST MEETING

Engineers' Convention to Hear 75 Technical Papers in Five Days; Studios to Play Host

Final plans for the annual spring convention of the Society of Motion Picture Engineers were announced this week. The convention, which will be held in Hollywood May 20-24, will hear a total of 75 technical papers presented during the five days.

In all, 11 paper sessions are to be held, including three general sessions, two sessions devoted to studio problems, one laboratory session, one on projection and studio lighting, three sound sessions and one equipment session.

The convention will be opened with an informal get-together luncheon and the semi-annual banquet will be held in the supper room of the Hotel Roosevelt on Monday night. On Tuesday evening the Society will meet with the Technicians' Branch of the Academy of Motion Picture Arts and Sciences.

An unusually large exhibit will be held in the Roosevelt, featuring apparatus and equipment developed in the studios in addition to the usual commercial equipments. A number of Hollywood studios will have elaborate exhibits.

Interesting trips have been arranged for the approximately 150 members of the Society from the East and Midwest attending the convention. These include a visit to the Walt Disney studios on Monday afternoon; a trip to the Warner lot on Tuesday afternoon, and a visit on Wednesday afternoon to the Fox studios. On Thursday a special trip will be made to the California Institute of Technology at Pasadena.

Monday, May 20

9:00 a.m. Registration.

10:00 a.m. General Session.

Address of Welcome.
Presidential Response, H. G. Tasker.
Society Business.
Report of Membership Committee, E. R. Geib.
Report of Progress Committee, J. G. Frayne.
Report of Non-Theatrical Equipment Committee, R. F. Mitchell, chairman.
"Non-Theatrical Projection"; R. F. Mitchell, Bell & Howell Company, Chicago, Ill.
"Television and Motion Pictures"; A. N. Goldsmith, New York, N. Y.
"The Talking Book"; J. O. Kleber, American Foundation for the Blind, New York, N. Y.
"Use of Films and Motion Picture Equipment in Schools"; Miss M. Evans, San Diego.

2:00 p.m. General Session.

Report of the Historical Committee, W. E. Theisen, chairman.
"A Description of the Historical Motion Picture Exhibit in the Los Angeles Museum"; W. E. Theisen, honorary curator, Motion Picture and Theatrical Arts Section, Los Angeles Museum, Los Angeles.
"The Kodachrome Process of Amateur Cinematography in Natural Color"; L. Mannes and L. Godowsky, Eastman Kodak Company, Rochester, N. Y.
"Introduction to the Photographic Possibilities of Polarized Light"; F. W. Tuttle and J. W. McFarlane, Eastman Kodak Company.
"Production Problems of the Writer Related to the Technician"; C. Wilson, Metro-Goldwyn-Mayer Studios, Culver City, Cal.
"Production Problems of the Actor Related to the Technician"; D. C. Jennings, Hollywood.
"The Inter-Relation of the Dramatic and Technical Aspects of Motion Pictures"; Prof. B. V. Morkovin, University of Southern California, Los Angeles.
"The Problems of a Motion Picture Research Library"; Miss H. G. Percey, Paramount Productions, Inc., Hollywood.

Tuesday, May 21

9:30 a.m. Studio Session.

Report of the Committee on Standards and Nomenclature, E. K. Carver, chairman.
"Process Cinematography"; J. A. Norling, Loucks & Norling, New York, N. Y.
"Calibrated Multi-Frequency Test Film"; F. C. Gilbert, Electrical Research Products, Inc.
"Some Background Considerations of Sound System Service"; J. S. Ward, Electrical Research Products, Inc.
"Modern Methods of Servicing Sound Motion Picture Equipment"; C. C. Aiken, RCA.
"Technic of Present-Day Motion Picture Photography"; V. E. Miller, Paramount Studios.
"Engineering Technic in Pre-Editing Motion Pictures"; M. J. Abbott, RKO Studios.
"The Analysis of Harmonic Distortion in a Photographic Sound by Means of An Electrical Frequency Analyzer"; O. Sandvik, V. C. Hall, and W. K. Grimwood, Eastman.
"Make-Up for Motion Pictures"; M. Firestine, Max Factor, Inc., Hollywood.

1:30 p.m. Luncheon and Studio Visit.

8:00 p.m. Meeting of the Technician Branch of the Academy of Motion Picture Arts and Sciences.

Mr. K. MacGowan presiding. Members and guests of the S. M. P. E. invited.
"The Technicolor Process"; J. A. Ball, Technicolor Motion Picture Corporation, Hollywood.
"Psychology of Color"; Natalie Kalmus, Technicolor Motion Picture Corporation, Hollywood.
"Some Problems in Directing Color Motion Pictures"; R. Mamoulian, Hollywood.
Feature Picture in Color: "Becky Sharp."

Wednesday, May 22

9:30 a.m. Laboratory Session.

"The Argentometer—an Apparatus for Testing for Silver in a Fixing Bath"; W. Weyerts and K. C. D. Hickman, Eastman Kodak Co.
"Motion Picture Film Processing Laboratories in Great Britain"; I. D. Wratten, Kodak Limited, London, England.
"A Continuous Printer for Optically Reducing a Sound Record from 35-mm. to 16-mm. Film"; O. Sandvik, Eastman Kodak Company.
"Optical Printing"; L. Dunn, RKO Studios.
"Non-Uniformity in Photographic Development"; J. Crabtree, Bell Telephone Laboratories, Inc., New York, N. Y.
"A Dynamic Check on the Processing of Film for Sound Records"; F. G. Albin, United Artists Studios, Hollywood.
"New Agfa Motion Picture Film Types"; W. Leahy, Agfa Ansco Corporation, Hollywood.
"Some Sensitometric Studies of Hollywood Laboratory Conditions"; H. Meyer, Agfa.

7:30 p.m. Semi-Annual S. M. P. E. Banquet.

The semi-annual banquet and dance of the Society will be held in the New Supper Room of the hotel. Addresses by eminent members of the motion picture industry. Tables reserved at the registration desk, for 8, 10 and 12 persons.

Thursday, May 23

9:30 a.m. Projection and Studio Lighting Session.

Report of the Projection Practice Committee, J. O. Baker, chairman.
Report of the Projection Screen Brightness Committee, C. Tuttle, chairman.
"The Relation between Projector Illumination and Screen Size"; D. Lyman, Eastman Kodak.
"The Optical Efficiency of Mirror Guards"; W. B. Rayton, Bausch & Lomb Optical Company.
"The Photoelectric Cell and Its Use in Sound Motion Pictures"; M. F. Jameson, Bell Telephone Laboratories, Inc., New York, N. Y.
Report of the Studio Lighting Committee, R. E. Farnham, chairman.
"The Radiant Energy Delivered on Motion Picture Sets from Carbon Arc Studio Light Sources"; F. T. Bowditch and A. C. Downes, National Carbon Company, Cleveland, Ohio.
"The Photographic Effectiveness of Carbon Arc Studio Light Sources"; F. T. Bowditch and A. C. Downes, National Carbon Company.
"Lighting for Technicolor Motion Pictures"; C. W. Handley, National Carbon Company.
"A New Wide-Range Spot Lamp"; E. C. Richardson, Mole-Richardson, Inc., Hollywood.
"Sources of Direct Current for Non-Rotating High-tensity Reflecting Arc Lamps"; C. C. Dash, Hertner Electric Company, Cleveland.

2:00 p.m. Sound and Standardization Session.

Interim reports of Academy committees on the Release Print and Screen Brightness; G. S. Mitchell, manager, Research Council, Academy of Motion Picture Arts and Sciences.
"The Technical Aspects of Recording Music for Motion Pictures"; R. H. Townsend, Fox Film Corporation, Hollywood.
"A Device for Automatically Controlling the Balance between Recorded Sounds"; W. A. Mueller, Warner Bros. First National.
"Improvements in Play-Back Disk Recording"; G. M. Best, Warner Bros. First National.
"The Projection Background Process"; F. Jackman, Warner Bros. First National, Burbank.

2:30 p.m. California Institute of Technology.

8:00 p.m. Studio Session.

Report of the Sound Committee, P. H. Evans, chairman.
"Newsreel Standardization"; J. A. Battle, Electrical Research Products, Inc.
"Non-Directional Moving-Coil Microphone"; F. F. Romanow and R. N. Marshall, Bell Telephone Laboratories, Inc., New York.
"Wide-Range Reproduction in Theatres"; J. P. Maxfield and C. Flannagan, Electrical Research Products, Inc.
"Optical Printing of 35-mm. Sound Records"; G. L. Dimmick, RCA Manufacturing Company, Camden, N. J.

Friday, May 24

9:30 a.m. Sound and Acoustics Session.

"Sixteen-mm. Negative-Positive and Grain"; D. Norwood, Lt., U. S. Army Air Corps, Chanute Field, Rantoul, Ill.
"Modern Instruments for Acoustical Studies"; E. C. Wente, Bell Telephone Laboratories, Inc.
"Principles of Measurements of Room Acoustics"; E. C. Wente, Bell Telephone Laboratories, Inc.
"Recent Developments in Architectural Acoustics"; V. O. Knudsen, University of California, Los Angeles.
"Studio Acoustics"; M. Rettinger, Pacific Insulation Company, Los Angeles.
"Technical Considerations of the High-Fidelity Reproducer"; E. D. Cook, RCA Manufacturing Company.
"Development and Design of the High-Fidelity Reproducer"; F. J. Loomis and E. W. Reynolds, RCA Manufacturing Company.

2:00 p.m. General Session.

"Technical Aspects of the Motion Picture"; A. N. Goldsmith, New York, N. Y.
"The Contribution of Dr. Lee deForest to the Electronic and Motion Picture Arts"; G. A. Chambers, Eastman Kodak Company, Hollywood.
"The History of the Talking Picture"; W. E. Theisen, Hollywood.

Apparatus Symposium.

"Three New Kodascopes"; N. Green, Eastman Kodak Company.
"A Continuous Film Camera for High-Speed

(Continued on page 26, column 3)

NRA CODE FAILS TO SOLVE TALENT PROBLEM; ACADEMY BACK IN FAVOR

Standard Players' Contract Restoring Order After Fights Between Factions While Hollywood Remains Uncodified

SPECIAL FROM HOLLYWOOD BUREAU OF MOTION PICTURE HERALD

With failure of the motion picture code to settle disputes among Hollywood talent factions, the Academy of Motion Picture Arts and Sciences in Hollywood is definitely being re-established as the medium of adjustment of differences among its frontline membership.

Hollywood alone remains virtually uncodified under the Blue Eagle, on this the last month of existence of the National Industrial Recovery Act in the form in which it was written some two years ago by the Roosevelt Administration. Furthermore, from all appearances Hollywood will remain uncodified even if the life of the Eagle is extended beyond June 16, as indicated by the Senate action Tuesday in voting that NRA be continued until April 1, 1936.

The National Recovery Administration in Washington, its compliance director and chief film code figure, Sol A. Rosenblatt, together with the motion picture Code Authority, set up by both, and various NRA dignitaries and Authority appointees have been unable to apply the tenets of the code for establishing fair practices between producer and talent.

Code provisions for skilled labor worked smoothly in production from the beginning. Their scales and schedules of hours always had been advantageous—due, principally, to union strength—to the studio carpenter and electrician, painters, plasterers and plumbers; gaffers and grips, projectionists, property men and scenic worker. The American Federation of Labor, at code-drafting time, complimented the producers for the high working standards applying to these crafts.

Trade practices governing relations under the code among producers themselves are very few and comparatively unimportant.

Code Clauses Not Working

But, the code prescribes machinery for setting up standards of fair practice governing the relations between studio and talent: writers, directors, players, agents and the like, and no one has ever been able to make it work.

Much was expected in Hollywood when Presidential approval was affixed to the code on Nov. 27, 1933. What followed is now history: the bitter fights between talent factions; the demands of talent and their subsequent refusal by producers; the many trips westward made by both Mr. Rosenblatt and John C. Flinn, Code Authority secretary. And the results have been virtually nil.

Many years before anyone ever heard of an NRA, the production arm of the industry had established its own mutual relation organization—the Academy of Motion Picture Arts and Sciences. The story of the NRA code efforts is the story, too, of the near-wrecking of the Academy. In the early days of the Blue Eagle the Academy, as a recognized constituted body, sent representatives to the Washington code-drafting meetings. The Academy pronounced itself able to accommodate practically any problem that might come within the scope of any code applying to producers and talent.

Meanwhile certain factions of its own Actors' Branch, constituting themselves as torch-bearers of the minority group who for many years had maintained that the Academy was "producer controlled and a "company union," improperly handling their interests, planted the seeds of dissension. The Screen Actors' Guild was born, piloted by Eddie Montgomery, Robert Montgomery, Ann Harding, Frank Morgan, Chester Morris, James Cagney, Otto Kruger and others.

Bit players, character actors and even extras, adapting the "we-don't-wish-to-be-browbeaten" psychology of their more illustrious "top-notch" confreres, acted independently and organized additional groups. It soon became difficult to determine who was speaking for whom.

Then the Screen Writers

Immediately following the secession of a large number of member actors from the Academy, a rebellion that also saw the withdrawal of one of two producer members, members of the Screen Writers' Branch, feeling that their interests were different and that they were being "double crossed," got together. Among their leaders were Ralph Block, Howard Emerson, James Gleason, Dudley Nichols, Waldemar Young, Ernest Pascal, Nunnally Johnson, Adele Buffington, William Conselman, James Creelman, Delmar Daves, Albert Hackett, William Slavens McNutt, Seton Miller, Wells Root, Samuel Spewack, Dwight Taylor and Harlan Thompson. Thus came the Screen Writers' Guild. As in the case of the minor players, writer members resigned from the Academy. Other writers, such as the free-lancers, those working for independent producers and others not on contract, emulated the tactics of the minor players.

The high hope of an equitable code was riddled by turmoil, the prestige of the Academy well nigh vanished. Deputy Administrator (at the time) Rosenblatt previously had requested both the actors and writers, as well as the groups not in harmony with them, to submit their versions of code trade practices. Little progress being made, Mr. Rosenblatt last year announced he would visit Hollywood and call a series of hearings.

Upon his arrival, the situation was thrown into worse confusion than ever, when the agents representing talent organized and demanded a voice in the proceedings. Following the sessions Mr. Rosenblatt returned to Washington. Shortly after his arrival he abruptly denied the agents group any part in formulating the trade practices.

Meanwhile, certain conservative forces within the Academy, representative of both the producers and some creative talent, were realizing that all the benefits through and by the Academy were in danger of being washed away in the controversy. They banded together and formulated the Standard Players' Contract, effective in March of this year.

As its provisions included virtually all the demands and concessions that the Screen Actors' Guild had been insisting upon in the code, except for a board of arbitration not made up of Academy members, there was little else for them to debate and the Actors' Guild now is gradually fading from the picture as its membership returns to the Academy. However, to solidify their position the die-hard Screen Guild members joined the American Federation of Labor in the "Five A" performers' group. But as far as the code is involved in the Hollywood acting profession, practically nothing is being done, while under the benefits of the comparatively new Standard Contract, all apparently is serene. At least no outward expressions of condemnation are being heard on Hollywood Boulevard.

Actors' Guild Fading from Picture, but Writers Still Wonder; New List of Extras Being Prepared After Protests

Writers' Case Not Settled

The case of the writers has not progressed thus far. The producers have not made any Standard Contract for them similar to that of the actors. Today they have a code in Washington, but are still waiting to see in what manner they will be recognized in a code either imposed upon them or in that which they voluntarily submitted to the proper NRA sources.

Besides establishing wage scales and working hour schedules, the production section of the code set up working conditions and salaries for extra players, atmosphere folk and crowds not classified. Also, it provided machinery for a standing committee to reclassify "extras" as such, and to hear their grievances against employers.

Of the 1,085 complaints filed with the committee for the year ended April 10, there were 981 disposed of, 70 decisions were rendered and were awaiting compliance, four were awaiting interpretations from the Code Authority and 26 were awaiting final action. The committee awarded $4,696 to the extras, although $480 had not been collected from producers.

There continues, however, to be difficulty in establishing of reclassified extras, registered, as provided for in the code.

Protest Over Extras

The situation began to look quite hopeless when, about April 1, a six-page letter of protest was mailed from Hollywood to Mr. Rosenblatt in Hollywood, by the Picture Players' Alliance, The Troupers, Inc., and Hollywood Picture players' Association, Inc., which declared unfair tactics had been used in selecting only 1,000 extras for the list then awaiting his approval. The letter, drafted by Frank Woods, former Academy secretary, charged that 2,000 equally qualified extras were excluded from the list.

They also demanded that the NRA interpret the code's Article 3, Section 4, pertaining to players on location.

Attorney Eugene H. Marcus, Hollywood, representing the organizations of extras, finally went to Washington two weeks ago, and upon his return said the list of 1,000 had been dropped, predicting the compilation of another record, which he intimated would not be limited numerically. [See "Hollywood Scene," page 43.—Ed.]

The Screen Actors' Guild was attempting to continue its fight against the Academy, aiming its fire at the arbitration machinery set up in the Standard Contract under Academy sponsorship, and demanding that arbitration under the Guild be substituted. The Guild was conducting its campaign by pen and word-of-mouth among players and agents, suggesting they refuse to accept the studio contract clause when a player demands his own conciliation board.

Academy writers were drafting proposals for a contract and code of their own, to be submitted to producers. The Screen Writers' Guild was up in arms over such procedure.

ALLIED LEADERS SET FINAL PLANS FOR ATLANTA CONVENTION MAY 20

Sessions of Four-Day Gathering Divided into Discussions of Business and Public Relations and Organization

"What are the independent exhibitors of the United States to do about the motion picture code? Compulsory block booking? The music tax? Film distributor aggression?" . . .

Allied States Association of Motion Picture Exhibitors—800 strong, and led by Abram Myers, chairman and Sidney E. Samuelson, president—will converge on Atlanta Monday morning to attempt to decide these questions, at the national annual Allied convention, May 20 to 23, at the Piedmont hotel.

Declaring that "independent exhibitors who spend their time and money to go to Atlanta will not be satisfied with a list of meaningless whereases," a bulletin from the office of the president in New York said that it is the present purpose to divide the convention into three main projects, as follows:

First—Business Relations

To supervise discussion of all business relationships within the industry affecting independent exhibitors: sales policies, double features, premiums, giveaways, price wars, and such parts of the code as relate to operation of theatres. Leaders who are expected to head the discussions include: Aaron Saperstein, Ben Golder, Moe Horwitz, Frank Hornig, Charles Olive, Edward Ansin, William Davis, Andrew Gutenberg, Morris Wax, Bill Smalley, A. E. Lichtman, J. B. Clinton, Charles Metzger and Guy Troyer.

Second—Public Relations

All discussions relating to legislation, "clean picture" campaign, NRA Code, and general relationship of the independent exhibitor to all groups outside the industry. Leaders will discuss block booking, the music tax, state legislation, under the leadership of Col. H. A. Cole, Nathan Yamins, Abe Stone, Fred Herrington and Dave Barrist.

Third—Organization

A discussion of the mechanics of regional and territorial Allied organization: How to finance an independent exhibitor unit; how to service independent exhibitors; how to make organization effective in business relations and public relations. The discussion will be led by Walter Littlefield, H. M. Richey, Martin Smith, N. H. Waters, W. A. Steffes, Herman Blum, Henry Lazarus, Ray Branch, Arthur Price, Arthur Howard, John Piller, P. J. Wood, George Erdmann, Oscar Neufeld, Ray Tesch and Ike Katz.

The final program will be arranged in detail at the directors' meeting at the Piedmont at 4 p. m. Monday. All state leaders were urged by Mr. Samuelson to participate in formulating the program as it eventually will be carried out on the convention floor.

All independent exhibitors, regardless of national or state organization affiliations, were invited to attend.

Advance registration indicated that some 800 will attend; in this event the overflow will be housed at the Fulton hotel and elsewhere.

Bobby Jones, former golf champion, will start the Allied convention tournament at the East Lake Country Club Tuesday morning.

Newsreel photographers will grind as the Governor of Georgia, Eugene Talmadge, now in the national political eye, makes his address on Wednesday afternoon, May 22, inasmuch as a special stunt has been arranged for this occasion with Mr. Samuelson as the other leading figure. In addition, talking pictures will be snapped by National Screen Service.

The Atlanta Convention Bureau, Mayor James L. Key, the governor and virtually every leading picture luminary in the Southeast have banded together to make the convention a success. Additional headquarters have been opened on the Piedmont mezzanine, where there will be quartered 20 concessionaires who will display their equipment. These include: RCA, National Screen, National Theatre Supply, Conger Printing Company, Southern Fan, Claude Neon Sign, Triangle Poster, Amity Film Exchange, Theatre Service, N. Emile Savini, Visugraphic Film, Wil-Kin Theatre Supply, American Seating Company, Selig Company, National Film Carriers and others.

Sam H. Borisky of Chattanooga is general chairman of the convention, with Mrs. Fay Ellis of Atlanta as chairman of entertainment. N. H. Waters of Birmingham is chairman of finance and program, assisted by A. Jules Benedic of Atlanta.

Other Exhibitor Units Active

Akron theatre owners formed the Independent Theatre Owners Association, succeeding a dormant unit, and elected Robert Menches of the Liberty as president; Willard Hart, vice-president; J. G. Deetjen, secretary, and A. P. Botzum, treasurer.

In Atlanta, Ike Katz, president of the Georgia-Florida-Tennessee-Alabama Independent Theatres' Association, an affiliate of Allied, called the spring convention for May 20 and 21, at the Robert Fulton hotel, Atlanta.

Leaders in Indianapolis of the Associated Theatre Owners of Indiana, at a special board meeting, elected Roy R. Bair president, to succeed Earl Cunningham, who left exhibition to become manager of the Judell Film Exchange at Milwaukee. Frank Sanders was elected to the board.

Morris Wax in Philadelphia succeeded B. M. Golder as president of the Independent Exhibitors Protective Association.

In Richmond, Va., a resolution opposing the use in schools and colleges of film equipment and motion pictures, except non-theatrical films, was approved at a meeting of the board of governors of the Motion Picture Theatre Owners of Virginia. The state convention will be at Roanoke, June 16 and 17, at the Patrick Henry hotel. Hunter Perry was chosen convention chairman.

SMPE Ready for Coast Convention

(*Continued from page 24*)

Photography"; C. T. Burke, General Radio Company, Cambridge, Mass.

"A Professional 16-mm. Projector with Intermittent Sprocket"; H. A. DeVry, Herman A. DeVry, Inc., Chicago, Ill.

"Arc Supply Generator for Use with Suprex Carbons"; O. S. Imes, Century Electric Company, St. Louis, Mo.

"The Akers, 35-mm. Hand Camera"; W. Blunel, Akers Camera Company, Hollywood.

"A Sound Reduction Printer"; O. B. Depue, Chicago, Ill.

"A 35-mm. Automatic Daylight Sound Motion Picture Projector"; A. B. Scott, SCK Corporation, Hollywood.

"Vitachrome Diffusionlite System and Lamps, Their Uses and Applications"; A. C. Jenkins, Vitachrome, Inc., Los Angeles.

"The Use of Cinematography in Aircraft Flight Testing"; F. H. Colbohm, Douglas Aircraft Company, Inc., Santa Monica, Calif.

"The Use of Motion Pictures for Human Power Measurements"; J. M. Albert, Chas. E. Bedaux Company, San Francisco.

"The Motion Picture in Japan"; Y. Osawa, J. Osawa and Company, Ltd., Kyoto, Japan.

"The Motion Picture Industry in India"; G. D. Lal, Delhi, India.

8:00 p.m. Sound Session.

"Recording Music for Motion Pictures"; M. C. Batsel, RCA Manufacturing Company.

"Analysis of the Distortion Resulting from Sprocket-Hole Modulation"; E. W. Kellogg, RCA Manufacturing Company.

"A Comparison of Variable-Density and Variable-Width Sound Records"; E. W. Kellogg RCA Manufacturing Company.

"A Consideration of Some Special Methods of Re-Recording"; E. D. Cook, RCA Manufacturing Company.

"Characteristics of the Photophone Light-Modulating System"; L. T. Sachtleben, RCA Manufacturing Company.

"Mechanographic Recording of Motion Picture Sound Track"; J. A. Miller, Miller Film, Inc., New York, N. Y.

"Application of Vertical-Cut Recording to Sound Pictures"; K. F. Morgan, Electrical Research Products, Inc., Hollywood.

Ruth Waterbury in New Photoplay Post

Ruth Waterbury last week took over the editorship of *Photoplay,* a Macfadden publication, and Kathryn Dougherty resumed her old post of publisher. Miss Dougherty had been editing the magazine since the resignation some weeks ago of Ray Long. Mr. Long currently is on the Coast in an editorial capacity for *Liberty Magazine,* also a Macfadden publication.

Shadoplay has been merged with *Movie Mirror,* of which Miss Waterbury has been the editor, and will be published under the *Movie Mirror* banner. Miss Waterbury will edit both *Movie Mirror* and *Photoplay.*

They Stood Up and Cheered!



CLOSING title of the new Hecht and MacArthur picture—"THE SCOUNDREL"—flashed on the screen to a tumult of spontaneous applause. For the first time in the history of Radio City Music Hall the customers rose to their feet and yelled "Bravo!"

"THE SCOUNDREL" is that kind of picture!...Here's Why:

Playing its world premiere at the Radio City Music Hall, "THE SCOUNDREL" brought forth an avalanche of critical huzzahs seldom accorded any but the greatest of films . . . truly an event in cosmopolitan New York, where only the startling, the unusual, and the bizarre create excited word-of-mouth!

Radio City Music Hall box-offices reflecte

New York Film Critics Give Reams of Space in Praise of "THE SCOUNDREL"

N. Y. AMERICAN — *Regina Crewe*
"There were cheers . . . Tale is told with vital forcefulness and vivid imagery. The lines are brilliant. There is lots to laugh about. There is romance to appeal to young love, and the play is drenched with drama . . . Superbly interpreted."

N. Y. TIMES — *Andre Sennwald*
"Enormously entertaining, witty and bizarre. Contains the most dazzling writing ever heard on the screen . . . A distinctly exhilarating event in the cinema . . Mr. Coward is perfectly attuned to the part. The other players are thoughtfully repressed in the mood of the film. Filmgoers who fail to see 'The Scoundrel' are likely to be frozen out of the after-dinner conversation for the next two weeks."

N. Y. TRIBUNE — *Howard Barnes*
"Illumined by shrewd touches of violence and decorated by as bitter and incisive dialogue as has accompanied a motion picture in a long time . . . The work is fashioned compellingly and unforgettably . . . Mr. Coward's portrayal is one of the finest acting achievements of the season. 'The Scoundrel' is generous with splendid characterizations. Mr. Garmes has outdone himself in his sensitive and beautiful photography."

DAILY NEWS — *Kate Cameron*
"A film play that is astonishing the patrons of the Music Hall . . . penetratingly and diabolically satirical."

N. Y. DAILY MIRROR — *Bland Johaneson*
"A stunning psychological drama. Noel Coward gives an exquisitely polished performance. A sheer break for the mature, thoughtful and literate audience . . . Brilliantly written."

BROOKLYN DAILY EAGLE — *Martin Dickstein*
"Undoubtedly one of the season's superior films . . . A climax which is built with the unerring sureness of expert playwriting . . a photoplay far off the beaten path, proving that the motion picture is capable of an occasionally great achievement."

N. Y. SUN — *Eileen Creelman*
"Builds to an end as emotional, as mystic and as forceful as any motion pictures have yet offered us. Its dialogue probably the best that has reached the screen . . . This is a picture that gets under the skin . . . offering an experience rare in motion pictures. A picture no grown-up person can afford to miss."

WORLD TELEGRAM — *William Boehnel*
"Enjoyed every moment of it. A brilliant blending of tart humor at its cruellest and wittiest, and fantasy at its most imaginative and sensitive peak. Beautifully written and characterized . . . taut with theatrical suspense and piled high with pity and understanding. Noel Coward is superfine. All the others help to make this a film of distinction."

NEW YORK POST — *Irene Thirer*
"A rare and dextrous drama. Film fans who appreciate the original and unusual will certainly realize the worth of this production. In the highest degree we recommend it."

THE NEW YORKER — *J. C. M.*
"A tale of our most modern moderns, and for wit and perfect handling it is unique among the pictures of the year . . . Noel Coward is suave, sure, of an elegance, before the lens."

this irresistible wave of fervent praise by a record gross for the week!

"THE SCOUNDREL" is great show property! Give it the campaign it deserves... and you'll find it a TERRIFIC DRAW!



Sell NOEL COWARD — Top Rank Actor Producer... Playwright... Composer!

Most widely publicized figure in literature, music, stage, **NOEL COWARD** is 36 years old. Has written and produced nineteen successful stage plays, authored a number of best sellers, composed many hit songs. Movie fans have paid millions of dollars to see the motion pictures adapted from his stage successes—among them "Bitter Sweet"... "Private Lives"... "Cavalcade."

Sell **NOEL COWARD** to schools, colleges, women's clubs, dramatic and literary societies, all cultural groups. They've been hearing about him for years. **"THE SCOUNDREL"** is his first motion picture appearance. Film critics and public will acclaim him as they already have in New York City.



Sell THE WOMAN'S ANGLE

"THE SCOUNDREL" is of particular appeal to women. **NOEL COWARD** is superb as the depraved publisher to whom women are so many passing diversions. The unusual climax will send them out to give you more word-of-mouth build-up than you have received on any other picture this year.



Sell THE CHURCHES

Seldom has there been a greater sermon preached from any pulpit than has been written in **"THE SCOUNDREL."** Arrange for special screenings to ministers and clerics of all denominations. Bring the picture to the attention of all groups affiliated with better movie and church activities. They will all endorse and sponsor **"THE SCOUNDREL"** when it plays in your theatre.

"THE SCOUNDREL", Starring NOEL COWARD ...Written, directed, produced by BEN HECHT and CHARLES MacARTHUR • A Paramount Release

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

HERBERT M. WOOLF, well known Kansas City sportsman, merchant and former partner of the Midland theatre circuit, has been impersonated a number of times by a variety of people, but confesses that a recent Hollywood experience beats all.

Friends on the California coast have advised Mr. Woolf that a quiet party at the home of attractive Jean Harlow was interrupted one night recently by a ring of the doorbell by a man carrying a suitcase who impressed the butler with the urgency of his seeing Miss Harlow. The unbidden guest announced himself as "Herbert M. Woolf from Kansas City."

Puzzled by the unexpected visit, but knowing Mr. Woolf for some years, Miss Harlow asked that he be shown in. The man greeted her with "Hello, Jean, dear, well everything is all set. Let's get married." Recognizing the man as an imposter, Miss Harlow protested, but the stranger insisted he was none other than Mr. Woolf, the big financier from Kansas City, and his insistence grew as he demanded that Miss Harlow accompany him forthwith to be married. By that time, Miss Harlow was beside herself with fright, and, excusing herself, went into another room and called the police. The gent was apprehended and is now in the Los Angeles county booby hatch.

▽

It's an ill wind, etc.: Burton Davis, who writes under the nom de plume of Laurence Saunders, got exceedingly well blizzard bound far in the Connecticut hills at his country place, Copper Head in Weston, in the big storm of 1934. Not being able to do anything else about it he built a big log fire and wrote a serial, "Snowed Under," which is now to appear in *Liberty*, in a Warner picture version, and on the stage of a summer theatre in Westport. And Mr. Davis comes from way deep in Texas where they do not like snowstorms.

▽

When the natives of Hamilton, Ohio, arrived downtown the other morning following a period of heavy and continuous rain, they were startled to find what was apparently a telegraphic news bulletin posted conspicuously, headed in large letters: MISSISSIPPI IS OVERFLOWING. Closer inspection, however, revealed the rest of the story, in small letters, which said, in part: "with romance, music and comedy."

It was Bill Yeakle's idea of advertising Paramount's "Mississippi."

▽

Black eyes may come and black eyes may go but there'll probably never be an explanation for another shiner just like this one, passed on by Read Kendall, from Los Angeles.

While strolling along the beach at Malibu enjoying the sunshine on a day's rest from the studio, Margot Grahame suddenly became aware that she was being followed by one of the opposite sex. The man kept making little cutting remarks at her as they walked along.

She didn't turn around, thinking that by completely ignoring him, she would discourage his attentions. But he kept right at her heels and continued his flirtatious chatter.

Tempered to the boiling point Margot stopped of a sudden and let go with her right. Her fist landed flush on the annoyer's left eye.

And that is the explanation for Francis Lister's discolored orb. Furthermore, Francis Lister is none other than Margot Grahame's husband, and he was merely out for a lark to tease her.

That's their story—and they're sticking to it.

"DEAR JIM," pens good ol' Sophie Tucker, "I am organizing the 'Life Begins at 40' Club to keep alive the spirit of achievement, tolerance and understanding, and the joy of living that every 40-year-old possesses, and to let the youngsters know that they have much to look forward to when they reach 40. This is the day of the 40's, rather than the 20's, and why should it not be glorified?

"Membership in the 'Life Begins at 40' Club will be international. Qualifications: Men and women are eligible if they are 40 and over, and if they have achieved some part of their heart's desire when they reached 40.

"Chapters are being formed in all the cities throughout the world in which I have appeared or where I am known.

"It would please me so much if I could add your name to our Advisory Council, but I'm afraid that the age limit may prevent you from joining. We shall be delighted to have you become a member, however, when the 40's do come rolling around. With best wishes."

Well, best wishes to you, Soph, and a hey-nonny-nonny and a hot-cha-cha. But, we're afraid that if we tried to doctor our birth certificate we'd be discovered and we would lose our standing as an Eagle in the Boy Scouts of America.

▽

A merchandise order awarded on a "Grab Bag Night," and appearing on a letterhead of Fox West Coast Theatres, issued in Kansas City, declares the holder entitled to an order of pork chops at the "Shop and Save Market," and adds: "We also carry a full line of the best fruits and vegetables." Immediately following is the Fox theatre manager's signature.

▽

Claire Dodd, Hollywood actress, cannot travel abroad because she doesn't know the name of the town in this country in which she was born, we are told, and so can't produce a birth certificate for her passport record.

▽

Monroe Greenthal, in his position of exploiteer-in-chief on the staff of Hal Horne at United Artists' home office, received the following letter from a lady exhibitor:

April 21st, 1935

UNITED ARTISTS CORPORATION
New York City, New York
GENTLEMEN:

Although not married recently, I thought it would be so nice to have a gift from each New York film corporation with whom we do business.

Please send me hand painted china, crystal or cut glass. (No vases or cake plates.)

It would mean so much to me, and, after all, we are going to play your service, if it is satisfactory.

You don't know how much the little gift would mean to me from New York.

Hoping you'll grant this request.

(Signed) MRS. —— ——
————, NEVADA

▽

Even if Joan Crawford's next picture is good it will start out with two strikes against it. Picture some of our exhibitors in the hinterlands struggling to wiggle "C-l-a-u-s-t-r-o-p-h-o-b-i-a" into their marquee lights. It does, however, lend itself beautifully to exploitation tieups with pharmaceutics.

▽

And now that the studios have been moved to Florida, New Jersey, Virginia, North Carolina, Delaware, New York, Nevada and points north and south and east and west. . . .

SEVEN THOUSAND GUNS in cabinets and on pegs fastened to the walls of his little office; but in all the years he has been accumulating them he has never fired a shot.

Their histories, dating back to the 15th Century with some, and the gay, gallant days of the French court with many others, are lost or forgotten.

Some are inlaid with gold, silver and ivory; others are carved with infinite skill by some long dead craftsmen. But they're just so many commodities to J. S. Stembridge, who has charge of the arms collection at Paramount's studios in Hollywood.

Arms are his business, Mr. Stembridge says. A gun is a gun and that's that. Their romance, the glamor that comes of age and the fact that they were once used to defend kings and queens and courtiers does not appeal to him. He views them with the eye of a motion picture studio property man.

Mr. Stembridge has agents in every part of the world on the watch for additions to the collection. Unusual guns, antique ones, handed down from father to son over and over. Frequently they have a colorful history, but finally circumstances prevail and the weapon that grandfather fought a duel with or the old rifle that was used in the Civil War passes into the hands of the collector, and its history passes into oblivion.

Mr. Stembridge recently bought a magnificent pair of antique guns from a London collector in whose family they had been for 250 years.

Originally made in Germany in the early Sixteenth Century, they are ranked among the finest examples of the early armorer's craft in existence. One is a wheel-lock and the other a matchlock. Weighing nearly 20 pounds apiece, they are magnificently inlaid with ivory and are engraved with hunting and pastoral scenes.

A whole wall-sized cabinet is devoted to nothing but parts of dueling pistols, each with all the accessories that the old gunmaker used to furnish to the bewigged gallants of the day.

Another side of the gun-room is devoted to modern firearms, ranging from a tiny .22 caliber "garter" pistol, designed for milady to carry in a dainty holster attached to her garter, to the heavy-calibered six-shooters used by the Tom Mixes in quick-shootin' westerns.

There is a collection of machine guns of sufficient number to equip a whole army battalion. These are stored in a steel vault, under federal supervision, the weapons ranging from deadly "Tommy" guns to heavy Browning and Lewis guns for international warfare.

A special federal permit is necessary to harbor the machine guns, and they are very closely guarded.

And with all this variety of pistols, rifles and shotguns, Mr. Stembridge has never fired a shot from any of them. He dislikes hunting. He can take very one of the 7,000 guns apart in the dark, repair them and put them together, but he refuses to permit a cartridge in the building.

▽

Robert Taylor, promising young actor who plays in MGM's "Society Doctor," with Chester Morris, underwent a tonsil operation in Hollywood the other day. Mr. Taylor, having once studied medicine in college, requested that mirrors be arranged in the operating room so he could watch his tonsils being removed. In Metro's "Society Doctor," Taylor operates on Chester Morris, who, in the picture, has mirrors arranged so he can watch Taylor perform.

OTTERSON, KENT TESTIFY IN MONOPOLY ACTION

Defense Testimony Continued Pending Court Decision on Motion for Dismissing Suit

John E. Otterson, president of Electrical Research Products, Inc., and Sidney R. Kent, president of Fox Film, were the principal witnesses this week for the defendants, Erpi, Western Electric Company and American Telephone and Telegraph Company in the anti-trust action brought by General Talking Pictures Corporation and Duovac Radio Corporation in United States district court at Wilmington, Del.

Mr. Otterson, who took the stand on Monday, denied knowing of any instance where the defendants ever protested distribution by Erpi recording licensees of productions to theatres with non-Erpi equipment or of any instance where the defendants prevented or attempted to prevent distribution to theatres not equipped with Erpi sound. He said the defendants did not object to licensees who produced on non-Erpi equipment.

Questioned by chief counsel for the defense George F. Hurd, in regard to previous statements made by Max A. Schlesinger, president of General Talking Pictures, Mr. Otterson denied that in his talk with Schlesinger he told him (Schlesinger) he would have to take the equipment of the defendants exclusively if he desired to obtain pictures of any of Erpi's recording licensees.

In regard to other testimony by Mr. Schlesinger, Mr. Otterson denied he told Mr. Schlesinger to "bide his time," in a deal with Adolph Zukor and Carl Laemmle and said he never once asked Mr. Schlesinger to cease making deals for DeForest equipment. He said he talked with William Fox and Cortlandt Smith and that Mr. Fox asked him (Otterson) if he was interested in DeForest patents or the business under the patents, but he said he was not interested because Erpi had all the patents required. He denied advising Mr. Fox in regard to the DeForest deal in which Mr. Fox dropped negotiations with a DeForest option after depositing $100,000 for the purchase of DeForest stock.

Denies DeForest Plot

Mr. Otterson denied he told Mr. Schlesinger to stay out of the business he proposed to transact in connection with GTP, the business of successor to DeForest Phonofilm Company and denied he was behind a plot to force DeForest out of the business. He said he never had conversation with Keyes Winter, then district attorney or attorney general, who, Mr. Schlesinger had previously testified, told him of a conversation between Mr. Otterson and Mr. Winter in regard to the DeForest incident.

Mr. Otterson said that he had refused to install Erpi equipment in Mr. Schlesinger's theatres in South Africa because the order was not big enough for Erpi to send men that distance. He denied he told Mr. Schlesinger that he would have to take the engineers to South Africa to install Erpi sound, at his expense and that Erpi would later organize there, forming a company and instituting service charges, or charge $15,000 or $20,000 to install equipment.

Mr. Otterson told of his discussions with Joseph Schenck, president of United Artists; David Bernstein, treasurer of Loew's; Robert Cochrane, vice-president of Universal, and Adolph Zukor, president of Paramount, his objective being to interest producers in talking films, in addition to which he wanted to strengthen the Warner facilities financially. His idea was to form a corporation owned jointly by all the producers to buy out Vitaphone. He said some of them did not want to enter partnership with competitors and withdrew.

Mr. Otterson said A. T. & T. had a cross-licensing agreement with RCA, General Electric and Westinghouse Electric and Manufacturing, the defendants' greatest competitors, for certain patents so that both would be in a position to furnish broader licenses under the combined patents. He also went into the early cost of reproducing equipment and service charges of the defendants and declared that the servicing charges at the time were "very large."

In discussing the early history of sound, Mr. Otterson told of the resistance of producers and exhibitors to talking films. He said producers resisted because of the revolutionary change.

Mr. Kent testified that he carried on an agreement for Mr. Fox with Mr. Zukor, Harry Warner and Waddell Catchings of Goldman Sachs for a combined deal to buy out Vitaphone, but the deal fell through because they couldn't agree on price.

A producers' committee was formed shortly afterwards, he said, to secure an equipment company to manufacture equipment and one with big enough resources to take care of any patent litigation. He said the capacity of an equipment company to manufacture on a large scale was vital and the committee spent considerable time trying to get from Erpi a stipulated number of equipments in a certain time. His committee, he said, investigated DeForest, RCA and General Electric and was besieged by various manufacturers of equipment.

The deal for an equipment company finally fell through, he said, because the producers wanted direct license and not sub-license and wanted to do their own recording after the equipment was installed. Erpi was to handle all recording for the producers, Mr. Kent said.

Mr. Kent also pointed out that at the time the producers' committee was looking for an equipment company, Paramount had $18,000,000 tied up in silent pictures and had spent $4,000,000 to put in sound.

Engineers Testify

Four Erpi electrical engineers opened the case for the defense after a motion for dismissal of the action was presented by Mr. Hurd. They were George E. Mather, of Richfield, N. J.; Halsey E. Frederick, of Mountain Lakes, N. J.; David G. Blatner, of Mountain Lakes, and Allan McLean, of Maplewood, N. J. They told of the operation of the sound equipment and the problems relative to the equipment of the defendants. The court reserved decision on the motion for dismissal.

William Fraker Dies

William Fraker, head of the Columbia Coast still department, died last week at the Good Samaritan Hospital of double pneumonia. He is survived by his mother, father, two brothers and a sister.

Technicolor Plants For London, Paris

Technicolor will establish two European plants, in London and Paris, this summer, Dr. Herbert T. Kalmus said in New York this week on his arrival from Hollywood.

Dr. Kalmus, who was accompanied by his wife, Natalie Kalmus, would not reveal the identity of French interests which are obtaining rights to the Technicolor patents, but he indicated that Sir Adrian Baillie, Bombay producer who represents British capital, has connections with major British producers which will assure wide use of Technicolor facilities in England. Dr. Kalmus had conferred in Hollywood with Sir Adrian, who arrived in London this week from New York.

Technicolor, Dr. Kalmus said, will retain control of the foreign resources, "to the extent of assuring world wide consistency of all factors considered fundamental, such as patents, quality and prices." Although he plans to leave New York for London, May 29, his departure may be delayed, he said.

"English film companies have been desirous of making use of natural color and are now ready for the Technicolor process after experimenting with other methods which were found not up to the standard set by perfected Technicolor," Dr. Kalmus said.

Dr. Kalmus said that while some progress in color film has been made in England, France and Germany, none of the processes developed abroad measures up to the proven process as exemplified in a number of films produced in America with Technicolor in the past year.

The forthcoming season, he said, will see tints extensively supplanting black-and-white, following the appearance of Pioneer's "Becky Sharp," which is being released by RKO.

"All studios are waiting to see that picture," he said. 'It is the first feature-length film to be made with the three-compound color process.

"Everyone in Hollywood is seeking new production values and color is an answer to their problem. Color is fundamental in description, and plain black-and-white, like a meaningless description, does not fill the bill."

KAO Officers Are Reelected

All officers of Keith-Albee-Orpheum Corporation were reelected in New York this week at a regular meeting of the board of directors. The officers are Leslie F. Thompson, president; I. E. Lambert, vice-president and general counsel; Leon Goldberg, vice-president and treasurer; A. E. Reoch, vice-president in charge of real estate; Nate Blumberg, vice-president in charge of theatre operations, and O. R. MacMahon, comptroller.

Breen Leaves on Vacation

Joseph I. Breen, Production Code Administrator, left Hollywood Thursday for New York en route to Europe. Geoffrey Shurlock, one of the eight members of Mr. Breen's staff, will be acting director during his absence.

RKO Radio Board Meets

The board of directors of RKO Radio Pictures held its regular quarterly meeting last week, with only routine business considered. J. R. McDonough, president, came from the Coast to attend.



You'll wish you could *double* your theatre's capacity!

SHIRLEY TEMPLE

in her greatest picture

'Our Little Girl'

with

ROSEMARY AMES • JOEL McCREA

Lyle Talbot • Erin O'Brien-Moore • J. Farrell MacDonald

Produced by Edward Butcher

Directed by John Robertson. From the story "Heaven's Gate" by Florence Leighton Pfalzgraf
Screen play by Stephen Avery and Allen Rivkin. Adaptation by Stephen Avery.

A FOX SPRING FESTIVAL HIT

FOX


He rides like the wind—
A
FOX
SPRING
FESTIVAL
HIT

loves like the whirlwind!

in a role more romantic than his "Cisco Kid"!

Warner Baxter . . . impetuous Don Juan of the Pampas. Ketti Gallian . . . the only girl who can resist him. Veloz & Yolanda . . . swaying to the sinuous Cobra Tango. Haunting melodies...fearless men...matchless beauties . . . in Argentina, where love rules the night!

WARNER BAXTER

and

KETTI GALLIAN

in

UNDER the PAMPAS MOON

a B. G. DeSylva Production

with

VELOZ & YOLANDA

Today's dancing sensations

Directed by James Tinling. Screen play by Ernest Pascal and Bradley King. From an original story by Gordon Morris.





FOX

More hits that make the FOX *Spring* FESTIVAL a box office celebration!

WILL ROGERS in **"DOUBTING THOMAS"** a B. G. DeSylva Production with Billie Burke, Alison Skipworth, Sterling Holloway, Gail Patrick, Frances Grant. Directed by David Butler.

"THE DARING YOUNG MAN" with James Dunn, Mae Clarke, Neil Hamilton. Produced by Robert T. Kane. Directed by William A. Seiter.

"CHARLIE CHAN IN EGYPT" starring WARNER OLAND, with "Pat" Paterson, Rita Cansino, Thomas Beck and Stepin Fetchit. Produced by Edward T. Lowe. Directed by Louis King.

GEORGE O'BRIEN in **"THE COWBOY MILLIONAIRE"** with Evalyn Bostock, Edgar Kennedy, Alden Chase. Presented by Sol Lesser and John Zanft. Directed by Edward F. Cline.

"BLACK SHEEP" with Edmund Lowe, Claire Trevor, Tom Brown, Eugene Pallette, Adrienne Ames, Herbert Mundin, Ford Sterling. Produced by Sol M. Wurtzel. Directed by Allan Dwan.

"THE LORD'S REFEREE" (tentative title) with Lew Ayres, Mae Clarke, Paul Kelly and all-star cast. Produced by Joseph Engel. Directed by H. Bruce Humberstone.

"ORCHIDS TO YOU" with John Boles, Jean Muir, Charles Butterworth, Harvey Stephens. Produced by Robert T. Kane. Directed by William A. Seiter.

"GINGER" with Jane Withers, Jackie Searl, O. P. Heggie, Walter King, Katherine Alexander. Produced by Sol M. Wurtzel. Directed by Lewis Seiler.

GEORGE O'BRIEN in **"HARD ROCK HARRIGAN".** Presented by Sol Lesser and John Zanft.

SHIRLEY TEMPLE in **"CURLY TOP".** A Winfield Sheehan Production with John Boles, Rochelle Hudson, Slim Summerville, Jane Darwell, El Brendel. Directed by Irving Cummings.

You haven't a show without FOX

REPUBLIC TO HANDLE 46 FEATURES; SIX COMPANIES SET CONVENTIONS

Republic Announces Titles, in Seven Groups, with Production Starting Next Week; Four Serials Are Added

Conclusion of the first sales convention of the new season, held by MGM in Detroit and Kansas City; announcement of 46 features, with titles, by Republic Pictures, and the determination of convention plans by Fox, GB pictures, Paramount, Republic, RKO and Universal, were the principal developments this week in the formulation by Hollywood studios and their distribution affiliates of output and sales procedure.

Fox will meet at the Congress, May 30 to June 1; GB Pictures decided upon one meeting, instead of regionals, in New York, beginning May 27; Paramount changed its district meeting schedule to include Boston, Atlanta, New Orleans and Dallas or Los Angeles, following the New York convention at the Waldorf Astoria, June 13; Republic was to set dates this weekend, and decided on three regionals; RKO will meet at the Drake in Chicago, June 17 to 19; Universal has set June 5 to 8 in Chicago, probably at the Hotel Sherman.

Completion of the Republic Pictures program was announced from Hollywood by W. Ray Johnston, president, at the conclusion of product conferences with Trem Carr, vice-president. The new company will distribute its 46 scheduled features in seven groups, as follows:

Five "Gold Bond Specials"

The Harvester, by Gene Stratton-Porter.
Forbidden Heaven, with Charles Farrell and Charlotte Henry.
Legion of the Lost, by "Ex-Legionnaire 1384."
Sitting On the Moon, musical.
House of a Thousand Candles, by Meredith Nicholson.

Five "Blue Ribbon Winners"

Michael O'Halloran, by Gene Stratton-Porter.
Two Black Sheep, by Warwick Deeping.
Cappy Ricks Returns, by Peter B. Kyne.
My Old Kentucky Home, from the old song.
New York Merry-Go-Round, radio musical.

Eight "Showmanship Features"

Sailors Forget, by Roland Pertwee.
The Gentleman From Louisiana, by Tristram Tupper.
Frisco Waterfront, by Norman Houston.
The Big Show, by George McCall.
The Deerslayer, by James Fenimore Cooper.
Manhunters, by Norman Hall.
Laughing Irish Eyes, with Guy Robertson.
Fairgrounds, by Harry Hoyt.

Eight "Entertainment Features"

Forced Landing, by William Boehnel.
Dancing Feet, by Robert Eden.
Leavenworth Case, by Anna Catherine Green.
Harbor Lights, by Dorothy Reid.
An Old-Fashioned Girl, by Louisa M. Alcott.
House of the Seven Gables, by Nathaniel Hawthorne.
Spanish Cape Mystery, by Ellery Queen.
Return of Jimmy Valentine, by Paul Armstrong, Jr.

Eight "John Wayne Westerns"

Westward Ho.
Riders of the Border.
New Frontier.
West of God's Country.
Trail's End.
Winds of the Wastelands.
Vanishing Rider.
Lonely Trail.

Eight "Fast Action Features"

Partners of the Sunset.
Where the Trail Divides.
Red River Valley.
Somewhere In the West.
Riding Luck.
Where the West Begins.
Pals of the Range.
Lost Valley.

Serials

Robinson Crusoe, two reels each, 12 episodes.
Untitled, three additional series, 12 episodes and two reels each.
Each of the four series, starting January 1, will also have feature versions.

Production starts next week when "Forbidden Heaven," with Charles Farrell and Charlotte Henry, will be launched, and when Paul Malvern takes a unit to Utah to make "Westward Ho." "Two Black Sheep" and "My Old Kentucky Home" also will get underway in May.

Mr. Johnston, returning to New York Tuesday, announced that regional sales meetings had been set for the last week of May, in Salt Lake, Cincinnati and New York, with Edward A. Golden, general sales manager, presiding. Some 135 salesmen and managers will take to the field following the meetings.

At Kansas City, en route, Mr. Johnson let it be known that the company's original plans for the handling of Republic exclusively by the affiliated exchanges had been slightly changed to permit of the sale of other companies' short subjects.

With the closing by Mr. Johnston of a contract with Midwest Film Distributors, for the territories of Kansas City, Omaha and Des Moines, distribution plans for the entire country were completed.

MGM Gained 20%; To Raise Budget

Felix Feist, MGM general sales manager, concluded a week of sales conventioning last Saturday at Kansas City, where, after a three-day meeting at Detroit, he explained to delegates that the company's revenue had increased 20 per cent in 1935-36, crediting much of it to Government spending.

"The moment the Government starts spending money in a community attendance jumps," he explained. "The grocery clerk begins taking his girl to the movies again and the landlord's children start trooping to the shows on 'family night.'"

Mr. Feist observed that theatre attendance in the United States has increased 20 per cent as a whole, and while the radio deprives motion pictures of about 5 per cent of its business, this percentage is steadily diminishing, because "there is a place for both types of entertainment."

One factor, said Mr. Feist, is the recent willingness of educational forces to cooperate with theatres.

"There are 8,000,000 or 9,000,000 people going to the movies daily in this country," he continued. "The motion picture industry, by the costly method of trial and error, has found out what 60,000,000 people wanted to see every week.

"There were from 8,000,000 to 10,000,000 who never went to the movies. We weren't making what they wanted, but when we occasionally did make what they wanted, they still didn't go. We were willing to risk a few original investments, but when you consider MGM gambles as much as $1,000,000 on a film, you will understand that no company could go on sinking such sums forever in the hope of luring these coy theatregoers to the box office.

"Previously educational groups had clamored for better pictures and had ignored them. The recent agitation for more wholesome pictures made these groups militant. We had to take the plunge and gamble on an overwhelmingly expensive picture. That picture was 'David Copperfield,' but when we had made it, they broke their tradition and cooperated.

"'David Copperfield' was a success, financially, because the educational groups got the absent 10,000,000 into the theatres. After they got there, they liked it. I believe the first evidence of such cooperation was with 'Little Women' (RKO). If it continues we certainly will continue to make such pictures."

Mr. Feist said considerable confusion has resulted from the tendency to insist that "the public wants" a certain type of picture. Ten millions want "David Copperfield" and nothing else, he explained. Perhaps 30,000,000 more want "David Copperfield" only occasionally. Thirty millions more want something entirely different.

Mr. Feist sees no decline in the star system.

"The unit of the amusement business is a week," he said, "and in that time word-of-mouth is not sufficient to build up a show's reputation."

More Flexible Sales Policy

Mr. Feist said he regarded giveaways, double featuring and low admissions as depression measures which exhibitors will discard once theatre attendance returns to a satisfying point. "Dime theatres" will not be sold.

Asserting that Metro's sales policy will be more flexible, he told the convention that the policy, especially as to preferred playing time, will provide that each situation be sold individually according to local conditions.

The budget on 1935-36 specials will be considerably increased.

Commenting on Loew's invasion of the Chicago theatre field, Mr. Feist said the booking combine which brought about the Loew building program there was best described as an organized conspiracy of exhibitors against Metro.

Howard Dietz, advertising-publicity director, declared $1,500,000 will be spent on outdoor and magazine advertising. Fifty magazines will be used. Mr. Dietz left after the convention for the coast.

Si Seadler, advertising manager, lauded Mr. Feist at the convention banquet for his ten years with Metro as sales director.

Announcement was made that "star" productions would be increased from 22 to 27.

William R. Ferguson explained exploitation plans and some of the outdoor and billboard campaigns to be used.

The feature lineup will be increased further

(Continued on following page)

Feist Says Theatre Attendance Has Increased 20 Per Cent; Declares Militant Educational Groups Have Helped

STAR SYSTEM STANDS, SAYS FEIST

(Continued from preceding page)

to 51, it was heard around convention headquarters, with a radio musical embracing the new talent program idea being used both at theatres and radio stations, and probably tied in with Loew's Station WHN, New York, and elsewhere, directly with Metro theatre accounts.

It was denied that Hal Roach would assume charge of all of Metro's short subject production. Fred Quimby, short subject sales manager, told the delegates 47 one-reelers would be produced for 1935-36, and not 37. There will be eight more one-reels next season than this.

Mr. Roach declared that, anticipating a strong demand for good shorts despite double billing MGM is going to increase its short subject production budget by 35 per cent.

In addition, the Roach company will make at least one feature, besides the previously announced Laurel and Hardy feaures.

"Lucky Beginners" was determined upon as the title for a two-reeler to be made in association with the New York *Daily Mirror*. It will tie-in with talent programs broadcast by radio stations and with theatres.

The convention received a wire asking for a less stringent sales policy, and signed by some 50 members of the Independent Theatre Owners Association, New York.

Arthur Loew, vice-president, conferred with foreign representatives.

Robert Benchley was added to the Metro program, Hal Roach re-signed Charley Chase for eight more comedies, and "Camille" was announced as the second Greta Garbo production.

Other Companies' Activities

Besides the product and sales activities of Republic and MGM, were those of 13 other producers, as follows:

Celebrity

Harry A. Post, vice-president, returned to New York from Hollywood, having completed plans for 13 cartoons in 1935-36.

Chesterfield

Completing two-thirds of this season's feature production in Hollywood, George Batcheller, of Chesterfield, and Maury Cohen, of Invincible, declared their 1935-36 programs will go forward and that they will not participate with Republic in its expansion.

Both companies, they explained, are financed, not by Consolidated Film Industries, as reported, but by Pathe Exchange. Consolidated has participated in the enlargement of Republic.

▽

Columbia

Claudette Colbert will make "She Married Her Boss" for Columbia next season, under Gregory La Cava's direction, production starting in June.

▽

Fox

Fifty-four features will be announced by Fox at its convention in Chicago, May 30 to June 1, when 260 division, branch, foreign and home office executives will assemble at the Congress hotel.

Educational has not yet completed its short subject lineup.

▽

GB Pictures

George Weeks, GB general sales manager, announced the first annual convention of that company will be held in New York, beginning May 27th. The company had been considering two regional meetings.

▽

Ince-Ross

Thomas H. Ince, Jr., and Nat Ross formed a new company to produce six features from stories in the estate of Mr. Ince's late father. Release will not be negotiated until the series is completed, one star appearing in the group. Privately financed, Mr. Ince will handle actual production and Mr. Ross will supervise.

▽

Mascot

Nat Levine, Mascot president, was in Honolulu with Wallace MacDonald, his story editor, working out next year's program.

▽

Modern

American distribution rights to "El Diablo Del Mar," starring Jose Ramon Pareda, a Spanish talker, were acquired by Modern Film.

▽

TRAVELERS

HOWARD DIETZ, advertising and publicity director of Metro-Goldwyn-Mayer, returned to New York from Hollywood by plane.

SAM MARX, MGM Hollywood story chief, returned to Culver City from New York.

MAX GORDON, Broadway producer, sailed for Europe.

MYRNA LOY arrived in New York and sailed almost immediately for her first European holiday.

BORIS SHUMIATSKY, head of the Soviet film industry, will arrive in the United States early in June with a group of players and producers to study American film methods.

DR. JAMES WINGATE, studio contact for the MPPDA in Hollywood, is touring the south for conferences with censor officials.

SPYROS SKOURAS is in Kansas City.

MONCKTON HOFFE, British playwright, plans to leave the United States for England soon.

ROBERT SAVINI is on a business trip down south.

JOSEPH M. SCHENCK left New York for England and conferences.

BEN SHLYEN, publisher of *Box Office*, is in New York.

NINO MARTINI arrived in Hollywood for his first picture role with Fox.

ROBERT SCHLESS, general manager for Warners in continental Europe, arrived in New York for home office conferences.

MARIA GAMBARELLI, noted ballerina, is in Hollywood making a film for Fox.

IRVING MILLS, president of Mills Artists, Inc., is in Hollywood.

BENN W. LEVY, playwright husband of CONSTANCE CUMMINGS, has returned to New York from England.

JAMES DUNN is en route to New York from the Coast.

SOL WURTZEL left for Honolulu where he will shoot exteriors for "Beauty's Daughter."

GRACE MOORE arrived in New York from Hollywood.

OWEN DAVIS, JR., returned to the United States from a European trip.

DAVID O. SELZNICK and JACK CONWAY are in New York.

GILBERT MILLER returned to New York from England. PHIL REISMAN of RKO was on the same boat.

J. R. MCDONOUGH and ROBERT F. SISK left New York for the RKO studios.

GENE RAYMOND is in New York.

HARRY E. NICHOLS, field representative for *Quigley Publications*, is still in the Detroit territory.

Olympic

M. J. Kandel, president of Olympic Pictures, acquired distribution rights to "It Happened in Paris," with Wendy Barrie and Zelma O'Neal. The company has eight British pictures on hand and 12 more for release starting in August.

▽

Paramount

Bing Crosby will remain with Paramount three more years, a new contract having been signed last Saturday. He will make three features per year, starting with "Two for Tonight," with Joan Bennett.

A British-made feature, tentatively titled "18 Minutes," starring Gregory Ratoff, John Loder and Benita Hume, was acquired for distribution in this country only next season.

Marlene Dietrich's next two, for 1935-36, will be "The Pearl Necklace," with Gary Cooper, and with Frank Borzage directing, and "Imitation Happiness," Lewis Milestone directing.

Neil Agnew, sales manager, negotiated a six-year franchise for Paramount product with Consolidated Amusement's 70 theatres in the Hawaiian Islands.

The company has changed its convention plans, deciding on district meetings in Boston, Atlanta, New Orleans and Dallas or Los Angeles, following the New York annual session at the Waldorf Astoria hotel, starting June 13th.

Paramount's executive production staff was augmented this week by Eddie Cline, in the business since 1913, and one of the original "Keystone Cops."

▽

RKO

Jules Levy, sales manager for RKO, announced the sales convention would be held at the Drake hotel, Chicago, June 17th to 19th. Some 250 home office and foreign executives and field representatives will be on hand.

▽

Van Beuren Productions, distributing through RKO, will continue next season the series of "Dumb Bell Letters," "Vagabond Adventures," "Ace High Pictures" and "Rainbow Parade Color Cartoons." There will be others.

Fifty pictures, same as this season, will be announced at the convention.

▽

Universal

Universal's new convention date is June 5 to 8, Chicago, probably at the Hotel Sherman.

Fanchon and Marco were negotiating for production of two musicals. Both were in New York talking with home office officials, then flew westward to work out details at the studio.

Jack Holt was signed to make six action pictures, Mr. Holt having left Columbia after a long engagement. Nat Ross, Invincible Pictures director, was signed as a producer.

▽

Wafilms

Eleven pictures for 1935-36 release on the states right market will be made by Walter Futter, including one series of six action stories, budgeted at $25,000 each, the other a series of five westerns featuring Tom Keene. "Hong Kong Nights" will be followed by "Two Years Before the Mast," "Army Guy," "The Salt King," "Jade" and "Voodoo Murder Mystery."

▽

Warner

Warner's Hollywood production staff was increased with the signing of Bryan Foy as supervisor, starting with George Bricker's "The Real McCoy."



HOLD YOUR HORSES *for*


TOPS 'EM ALL
HOLD



YOUR BOOKINGS *for*


HOLD
YOUR DATES
Our convention opens in two weeks. Our set-up is all set. The swellest in the industry. 16 Star Spangled Specials. 16 Box-office Sweethearts. Hand picked from 52. What a sweet 16.
Titles. Stars. Stories. Casts. All definitely set. No rainbows. No blue skies. No golden promises. Solid, substantial, dependable facts.
Hold your bookings. Our salesmen will call soon. With the definite news. Of our 16 Star Spangled Specials.
GB
TOPS 'EM ALL
PHYSICAL DISTRIBUTION · FOX EXCHANGES
CANADA, REGAL FILMS, LTD.

THE HOLLYWOOD SCENE

by VICTOR M. SHAPIRO

Hollywood Correspondent

MARCUS SEES VICTORY FOR OPEN CASTING LIST
TWO FILMS COMPLETED BUT 19 ARE IN WORK
ACADEMY NAMES COMMITTEE ON TELEVISION
FOX PICKS EXECUTIVES TO DEAL WITH AGENTS

EUGENE H. MARCUS, attorney, representing several organizations of extras, apparently has won his fight to have Central Casting lists thrown open to all. Marcus recently spent several weeks in Washington conferring with Sol A. Rosenblatt, NRA compliance director. Upon his return here, Mr. Marcus declared that while Rosenblatt does not approve the closed lists personally, he did not like to override the standing committee. However, Mr. Rosenblatt is said to have asked the committee to submit a recall list voluntarily.

This list, on which are the names of extras inactive the last ten months, has been submitted, and the names on it have been withdrawn. Though the group comprised only about fifty names, it is believed a start has been made, and that soon Mr. Marcus will have won every point.

The working of closed lists is particularly significant when it comes to choosing ensembles for big musical productions. Until Bobby Connelly picked his girls for "Flirtation Walk," it had been the custom for studios to call Central Casting and have them send over girls to be interviewed. Mr. Connelly was very much surprised when he found that but 50 girls were on hand. Accustomed to working in New York musicals where hundreds of girls respond to a chorus call, he declared he could not pick an ensemble of 35 from a group of 50, and said, "I want to see every girl in Hollywood who wants a job." It was explained that girls sent by Central Casting were paid their carfare for the interview, and that it would be impossible to pay the fares of more than 50. Mr. Connelly contended this was a minor detail, and said that every one interested in working would be glad to come to the studio at her own expense. That he was right, was proved when nearly 500 showed up for his next interview, which was open to every one.

In "Flirtation Walk," many new faces are seen in the ensembles. Many in Hollywood believe this is an innovation, bringing in new folk and spreading the work.

▽

Two Completed, 19 in Work

Only two pictures were completed in the past week, but nine went before the cameras. These, plus the 10 started last week, lift production programs to the general weekly average of nine pictures.

The more important of the completed features is Radio's "She." Adapted from Sir Rider Haggard's fantastic novel, it features Helen Gahagan, stage star, with Randolph Scott, Helen Mack, Nigel Bruce, Noble Johnson, Gustav Von Seyffertitz, Samuel Hinds and Lumsden Hare. Irving Pichel directed.

Chesterfield's "The Girl Who Came Back," also completed, presents Shirley Grey, Sidney Blackmer, Noel Madison, Ida Darling, Matthew Betz, Torben Meyer, Maude Truax, Robert Adair and Frank LaRue. Charles Lamont directed.

Of the nine new pictures two are credited to MGM. First to go, "Mad Love," a shocker, marks the American screen debut of Peter Lorre, remembered for his appearance in "M." Karl Freund is directing.

Also in work is "Calm Yourself," with George B. Seitz directing. Robert Young, Betty Furness, Madge Evans, Nat Pendleton, and Ralph Morgan are in the cast.

Warner started "Broadway Joe," a comedy with music and dancing, starring Joe E. Brown, with Busby Berkeley directing.

Radio started work on "The Return of Peter Grimm," with Lionel Barrymore, Helen Mack, James Bush, Donald Meek, George Breakston, Constance Purdy and Allen Vincent. George Nichols, Jr., is directing.

At Universal "Sing Me a Love Song" has Ricardo Cortez featured. Stuart Walker is directing.

Atherton Pictures started "Hard Rock Harrigan," starring George O'Brien, with Dave Howard directing.

Berke Productions began "Social Error," featuring David Sharp, Harry Frazer directing.

"Ladies Love Excitement," a Mascot, teams Preston Foster and Evalyn Knapp in the leads. Nick Grinde is director.

"Reckless Roads," Majestic, has Judith Allen, Lloyd Hughes, Ben Alexander and Regis Toomey. Bert Lynwood is directing.

▽

News Flashes

Jack Holt has broken away from Columbia after a number of years—money troubles reportedly caused the rift. Holt goes to Universal. . . . Stanley Bergerman is off on a fishing trip, having closed no deals with major studios as yet. . . . Wallace Beery and MGM are pouting, due to Beery's not showing up for work on "O'Shaugnessy's Boy," holding up production two days. It is understood Beery wants a belated vacation. . . . The Academy of Motion Picture Arts and Sciences appointed a committee to investigate the status of television and report to producers. . . . John C. Flinn was due in here to supervise installation of the newly approved Los Angeles clearance and zoning schedule. . . . Warner Brothers' Hollywood theatre and the Hillstreet, playing a day and date policy, have dropped their rates to forty cents exclusive of loges, which remain the same. . . . Fox West Coast is not optimistic about possibilities of getting double featuring into its day and date houses, Loew's State and the Chinese, due to producer and distributor opposition. . . . The Screen Actors Guild selected Robert Montgomery as president; James Cagney, Ann Harding, and Chester Morris, first, second and third vice-presidents in that order; Kenneth Thompson, secretary; Boris Karloff, assistant secretary; Warren William, treasurer, and Noel Madison, assistant treasurer. On the board are Fredric March, Arthur Byron, Warren William, Alan Mowbray, Robert Young, C. Henry Gordon, Lyle Talbot, Edward Arnold, Donald Woods, Robert Armstrong and Paul Harvey. . . J. J. Milstein has resigned from the local Grievance board. . . . Fox has appointed studio executives to handle various departments in deals with agents. . . . Mary Pickford will tour Pacific Coast cities in the play "Coquette."

DOG KEEPS HOME BY ODD DECISION

Under a unique court decision in Los Angeles this week, Kazan, valuable police dog which has appeared in numerous motion pictures, will be permitted to stay with his master, Jack King. Bankruptcy Referee Earl Moss approved an offer by which creditors of Mr. King agree to permit the dog to stay with its owner, the creditors to take 25 per cent of the dog's earnings until 35 per cent of their claims are satisfied. Creditors threatened to take the animal to satisfy claims aggregating $14,000. Mr. King protested vigorously, claiming the dog would not act for anyone else. He had testified previously that the dog might die of grief if separated from him.

Clarence Geldert Dead

Clarence Geldert, veteran actor of the silent and talking motion picture, died this week as a result of a heart attack while on horseback during the filming of a western. He was 67 years old. He was born in St. John, B. C., Canada, and served with the Royal Northwest Mounted Police before coming to the United States.

He entered motion pictures in 1915 with D. W. Griffith after several years on the stage. His pictures included "Joan the Woman," "Woman of Paris," "Dress Parade," "Cuban Love Song," "Daddy Longlegs," "Jungle Bride," "Man Trailer" and others.

Cullman to Ask RFC For Loan for Roxy Theatre

Federal Judge Francis Caffey on Wednesday signed an order, applied for by bond and note holders of the New York Roxy theatre, instructing Howard S. Cullman, as trustee, to apply to the Reconstruction Finance Corporation for a first mortgage loan as the first step in reorganization. Plans must await an RFC decision.

Hearing of testimony in the Chicago Title & Trust Company action against William Fox over alleged defaults in guaranteed redemption of Roxy Theatre stock amounting to $1,000,000 was assigned to Sol M. Stroock, as referee, when the case was called for trial in New York supreme court on Monday.

Guaranteed Gets Film

"Romance of Palestine," produced in Palestine by Talking Picture Bureau, has been acquired by Guaranteed Pictures for world distribution. The late Cantor Josef Rosenblatt appears in the picture, which has all-English dialogue. The editor and narrator is Ludwig Lewisohn.

"KNOW THE LOVELINESS OF THIS SPA



B & D present

Elisabeth

"SHE IS THE STUFF OF WHICH

OPENS THURSDAY
MAY 23rd, RADIO
CITY MUSIC HALL

Released thru U

KLING BIT OF HUMANITY – FEEL THE PLEASURE AND PAIN OF HAVING HER TWIST YOUR HEART-STRINGS!"

—*Bernard Sobel, N. Y. Daily Mirror*

BERGNER

ANGELS ARE FASHIONED!" —*Brooks Atkinson, N. Y. Times*

in

"ESCAPE ME NEVER"

Directed by PAUL CZINNER

•

"I introduced all three of these great artists (Bernhardt, Duse and Bergner) to the English-speaking theatre...but the greatest of the three is Elisabeth Bergner!" Charles B. Cochran, world famous theatrical producer

NITED ARTISTS

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Texas Rambler

(Spectrum Pictures)

Western

This is active western material, with its full quota of hard riding, quick shooting and fighting. The usual romantic angle, though subordinated, is present. Bill Cody is the star, supported by several old timers in western pictures.

Sold as straight western material, making the most of whatever popularity the star enjoys in the particular community, the film should prove acceptable to western fans when offered in the weekend position on the schedule.

Cody, as the Texas Rambler, rescues Catherine Cotter, bound, with her dude attorney, by stage to take over the ranch left by her uncle, supposedly murdered shortly before. The ranch is to go to her and to Tom Manning, who has disappeared. The dude attorney makes a deal with Carson, neighboring rancher, whereby he will seek to persuade Miss Cotter to sell the ranch to Carson in return for a sum of money. Also a fake holdup in which the attorney is the hero is designed to further his suit for the hand of Miss Cotter.

Carson double-crosses the attorney and he, Miss Cotter and the old friend and lawyer of the murdered uncle are held captive by Carson's men. Cody, meanwhile, acting at the behest of a mysterious character whom he hears but does not see in the mountains has joined Carson's gang, and now goes into action again. He rescues the imprisoned group, and assists in their capture when the sheriff is brought by Carson's girl, vengeful when he pays too much attention to Miss Cotter. It is discovered that Carson had been the attacker of her uncle, and suddenly the supposedly murdered man appears. The developments were a scheme of his own, first to test the Rambler, who actually is Manning, the missing heir, and to show up the dude attorney to Miss Cotter, and second to trap Carson into an admission that he had meant to kill the uncle and steal his mine and ranch. Cody and Miss Cotter conclude the film in the expected manner—AARONSON, New York.

Produced and distributed by Spectrum Pictures. Supervised by Ray Kirkwood. Directed by Robert Hill. Story by Oliver Drake. Cameraman, William Hyers. Release date, May 15, 1935. Running time, 59 minutes. General audience classification.

CAST

Bill Cody	Budd Buster
Catherine Cotter	Roger Williams
Earle Hodgins	Ace Cain
Stuart James	Buck Morgan
Mildred Rogers	Allen Greer

Oil for the Lamps of China

(Warner-Cosmopolitan)

Dramatic Romance

This picture should prove both a good exploitation feature and a fine all-audience attraction. On the exploitation side, it is adapted from a novel that made a profound impression. The cast includes a number of outstanding screen names. There should be commercial value in the title. It is photographed against strange, unfamiliar and sometimes awesome backgrounds. The story, dramatically realistic yet human and sympathy-inspiring, strikes a different method of arousing natural emotions.

From the entertainment viewpoint, it is dramatic romance with a heart punch. Basically it is a story of a great loyalty and a great love. Sometimes blending beautifully, sometimes erupting into seething conflict as loyalty to an ideal seems to take precedence over domestic hopes and dreams, it results in entertainment that is grimly real in its love interest, drama, tragedy and emotional appeal.

With the ideal that "the company always takes care of its men," indelibly impressed upon his mind, it is the story of Stephen Chase, his wife, Hester, and the Atlantis Oil Company. The interior of China is its major locale, where, following a strange courtship, Chase takes the woman he had never seen until the day he married her. One by one, incidents that would shatter the faith of the ordinary man, belying the truth of the company's slogan, only serve to strengthen Stephen's loyalty. He sees his Number 1 Boss commit suicide when the company breaks faith, and his best friend left in the breadline when the company forgets. His invention, that made millions for the company, is credited to another man. Preserving the company's property, his baby dies at birth. A barrier arises between husband and wife that only stark loneliness crumbles. Winning new contracts for the company, he is forced to discharge a good friend, Don, whose child Hester had saved from cholera. Saving the company's money at the risk of his life, during a Communist uprising, and promised great rewards, he is relegated to a minor clerkship as political intrigue within the company makes it forget its noble promise.

It is his wife, Hester, who makes the company remember; the woman whose faith and trust in her husband's idealism and loyalty win him the job as the company's president, giving reality to the slogan, "the company always takes care of its men."

This is one big picture which, in every phase, demands the best showmanship. The idea and locale of the story are suggestive of the character of interest-arresting showmanship that should be applied. Selling that informs patrons that this picture has the convincing quality that makes them believe they are actually living with its characters, experiencing all that they experience, should be sufficient to create a lively curiosity in the picture.—MCCARTHY, Hollywood.

A Cosmopolitan production. Produced and distributed by Warner-First National. Directed by Mervyn LeRoy. Assistant director, Lee Katz. Photographed by Tony Gaudio. Art director, Robert M. Haas. Musical director, Leo F. Forbstein. Screen play by Laird Doyle. Supervised by Robert Lord. Based on story by Alice Tisdale Hobart. Film editor, William Clemens. P. C. A. Certificate No. 767. Running time, when seen in Hollywood, 105 minutes. Release date, June 8, 1935.

CAST

Stephen Chase	Pat O'Brien
Hester	Josephine Hutchinson
Alice	Jean Muir
Jim	Lyle Talbot
No. 1 Boss	Arthur Byron
Don	John Eldridge
Hartford	Henry O'Neill
MacCargar	Donald Crisp
Bunsy	Ronnie Cosby
Kin	Willie Fung
Ho	Tetsu Komai
Kendall	George Meeker
Dr. Jorgen	Christian Rub
Dan	Edward McWade
Miss Cunningham	Florence Fair
Swalley	William Davidson
Clements	Joseph Crehan
Young Chinese	Keye Luke
Speaker	Willard Robertson

Les As Du Turf

(Paramount)

Comedy

From the French studios of Paramount has come this comedy of the race track, a pair of inveterate hangers-on and their adventures on and about the track. It is lively and rather entertaining material, but appears to be adaptable only to the audience with a knowledge of the French language, as all dialogue is in French. The film lacks superimposed subtitles or captions which might assist patrons not familiar with the language.

In view of the fact, also, that the greater part of the comedy lies in the dialogue rather than the action, a knowledge of the language is practically a prerequisite to enjoyment of the film. Obviously, then, only those theatres located in large centers—which may count upon a number of French-speaking patrons may expect to attract an audience. For them the film contains considerable amusement.

The two comedians, the Flower and the Butterfly, one short and slim, the other extremely corpulent, win several hundred francs, and, hearing the result of the race in a cafe, treat every one to drinks and cigars. At the same time, they meet and are drawn to two attractive girls. When the bookmaker fails to appear, the cafe owner makes them work to pay for the refreshments. Then the bookmaker arrives, they force him to pay, and arrange to meet the two girls at the track next day. Through an error, one of them buys a ticket for 500 francs. They win a large sum, but through the stupidity of one of them they find themselves in possession of a race horse, bought at auction.

The bookmaker, with the assistance of the cafe owner, successfully steals the horse when the pair are locked in the wine cellar. They break out, trace the horse and find the two are attempting to steal their girls as well. They rout the conspirators and arrive at the track next day to find the bookmaker trying to collect for the victory of their horse. They see the pair off to jail, sell the horse for a large amount and marry the girls.—AARONSON, New York.

Produced by Paramount's French studios. Distributed by Paramount. Directed by Serge De Poligny. Music by Borel-Cleric. Running time, 99 minutes. Release date, May 10, 1935. General audience classification.

CAST

Lafleur	Pauley
Pipillon	Drean
Ginette	Josyane
Lulu	Janett Flo
Le patron	Barancey
Le commissaire priseur	Bever
La directrice	Jeanne Fusier-Gir
Le bookmaker	Henri Jullien
Le veille dame	Madeleine Guitty

Murder in the Fleet

(MGM)

Mystery

Showmen are given a lot with which to work in exploiting this picture. Just a glance at the title tells what the picture is—mystery, thrill, action, danger, adventure, suspense, heroism, villainy—all theatrically dramatic and all happening aboard a battle cruiser. Along with those elements, there are two kinds of romance, real love stuff and the other variety; addition-

ally there is a surprising amount of comedy, much of which, because it is so unexpected, gives the picture a hokum twist that at times alters the complexion completely. Supplementing these straightaway entertainment qualities and a spirited spectacular background, there are several better than ordinary cast names and a story telling technique that gives the production constant attention-holding color.

While the picture is dramatic mystery and thrill, plus comedy, it eschews horror. Though much that is hair-raising is developed, there is no resort to blood chilling melodramatics.

The plot capitalizes the topicalness of the spy menace as it affects the cruiser Carolina, one of the Navy's prize battle wagons. Much has gone wrong with a secret new fire control system that is to be installed. Romance between Lieutenant Randolph and Betty Lansing is introduced to go temporarily on the rocks as it runs into a line of duty versus human desire conflict. It is counterparted by a comedy love affair involving Petty Officer Burke, civilian freighthandler O'Neill, and Toots, every sailor's sweetheart. With the arrival of civilian engineers Carson and Duval, quickly followed by the Oriental consul and his secretary, and reporter Drake, just as the machinery is being loaded, the motivating drama and mystery get under way. Between accidents to the equipment, three or four killings and tamperings, suspicion is attached to almost everybody aboard the ship. Of course the Oriental consul and his secretary seem to be the most logical ones, but the solution is carefully held until the thrill-packed climax. Randolph, trapped in a powder magazine by the villain, who threatens to blow up the ship, battles with him. Orders are given to flood the magazine and it's a case of sacrificing two lives, one a hero, the other a menace, that hundreds may be saved.

As none of the ordinary elements that make for good entertainment has been ignored and as the preview audience's reaction indicated that it is full of the hoke quality that gets under the skin of the masses, adaptation of the values that the picture contains should bring the rank and file of patrons who get a thrill out of having their heroes heroic, action moving and comedy funny.—McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Lucien Hubbard. Directed by Edward Sedgwick. Screen play by Frank Wead and Joe Sherman. From an original story by Edward Sedgwick. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, David Townsend, Edwin B. Willis. Photographed by Milton Krasner. Film editor, Conrad A. Nervig. Assistant director, Al Shenberg. General audience classification. Running time, when seen in Hollywood, 70 minutes. Release date, May 24, 1935.

CAST

Lt. Tom Randolph	Robert Taylor
Betty Lansing	Jean Parker
Toots Simmons	Una Merkel
Mac O'Neill	Ted Healy
Victor Carson	Jean Hersholt
Capt. Winslow	Arthur Byron
Lt. Comdr. David Tucker	Donald Cook
Spud Burke	Nat Pendleton
Pee Wee Adams	William Tannen
Jennie Lane	Mary Doran
Ship's Doctor	Robert Livingston
Officer	Frank Shields
Comdr. Brown	Charles Wilson
Greasy	Tom Dugan
Walter Drake	Anthony Hughes
Al Duval	Raymond Hatton
Heavy Johnson	Ward Bond
Sleepy	Edward Norris
Harry Jeffries	Richard Tucker
Visitor	Leila McIntyre
Visitor	John Hyams
Bill Williams	Wally Maher
Consul's Secty.	Keye Luke
Oriental Consul	Mischa Auer

Black Sheep

(Fox)

Drama and Comedy

An international gambler, temporarily deserted by Lady Luck; a vivacious nervy lady who calls herself an actress regardless of critics' opinions; the wastrel scion of a proud Boston family; a vampish jewel thief and would-be smuggler; two middle aged playboy amateur card sharps from the prairies, a genial perpetual drunk, and a hawkshaw detective constitute the odd collection of personalities with which this picture deals.

Located aboard an ocean liner making the westward Atlantic passage, the story is a novel and attention holding expression of the "Grand Hotel" episode entertainment idea. Told in a manner that gets directly to the point of its many stories, precision and speed characterizing action and dialogue, it combines romance, drama, comedy, adventure, thrill and a vein of "believe it or not" human interest which showmanship can place before the masses.

All the characters are black sheep of one type or another, and the story is simply a portrayal of their experiences during the voyage. Wanting nothing other than to be let alone, gambler Dugan traveling second-class can't prevent actress Janette from wishing herself on him. An excursion into first-class quarters brings the pair into contact with young Curtis and the snooty Mrs. Millicent Bath, who has Curtis under her thumb and intends to make him the tool for sumggling her stolen pearls past the customs inspectors. By a queer quirk, after preventing the youth from hopping overboard, Dugan discovers the boy is his own son, but keeps his knowledge a sacred secret. However, gambler Dugan gives the would-be gamblers Belcher and Schmelling a sleigh ride for their dastardly tricking of Curtis, and together with Janette also hands Mrs. Bath a trimming. But ship's detective Mather catches up with Dugan and has the Captain confine him to his stateroom. Desirous of saving his son and teaching Mrs. Bath a further lesson, he lets himself out by pass key, gets into her room, steals the pearls and sets the stage for the comedy dramatic finale.

At New York, he slips the pearls into Belcher's pocket while the trick cane which Mrs. Bath has given Curtis is productive only of aspirin tablets when inspected. As he dashes away from it all, Belcher, Mrs. Bath and Schmelling are left to do some tall explaining as Janette permanently attaches herself to Dugan via a taxicab clinch.

The entertainment of this picture is its showmanship. In dialogue, action and production effects there are innumerable features that can be readily adapted to interest-creating exploitation. While not at all a big picture, it is one more than likely to benefit by word-of-mouth advertising, after getting in the greatest number possible to witness the first performances.—McCarthy, Hollywood.

Produced and distributed by Fox. Produced by Sol M. Wurtzel. Direction and story by Allan Dwan. Screen play by Allan Rivkin. Photographed by Arthur Miller. Sound, George Leverett. Art director, Duncan Cramer. Gowns by Royer. Musical director, Samuel Kaylin. Adult audience classification. Running time, when seen in Hollywood, 75 minutes. Release date, July 14, 1935.

CAST

John Francis Dugan	Edmund Lowe
Janette Foster	Claire Trevor
Fred Curtis	Tom Brown
Colonel Upton Calhoun Belcher	Eugene Pallette
Mrs. Millicent Caldwell Bath	Adrienne Ames
Oscar	Herbert Mundin
Mather	Ford Sterling
Orvillo Schmelling	Jed Prouty
Alfred	Billy Bevan
Captain Savage	David Torrence

The Flame Within

(MGM)

Romantic Drama

The theme of this picture will cause talk. Handled with the same degree of showmanship intelligence that marks its production, it should draw, especially among the women. The picture is serious drama, dealing with a serious romantic topic. Directed with taste and understanding, qualities which likewise are vividly noted in the acting, "The Flame Within" is a story of the happiness and heartaches of love, a story of the near tragedies when its course is not smooth. It concerns itself with modern persons who live modern lives.

The subject matter is daring and different, yet not dangerous, though the title might create the impression. As it tells a story that might happen, there is an atmosphere of reality that is human as well.

Mary White is a doctor specializing in treating the mentally ill. She is held in esteem and love by her co-worker, Doctor Phillips. To her comes Lillian Belton, madly in love with Jack Kerry. A high strung, fast gaited creature, Lillian pleads that Doctor White take Kerry in hand and straighten him out. She does so, but in the doing Kerry becomes infatuated with her, much to her discomfort, and Phillips'. Kerry, restored to normalcy, marries Lillian, takes her to England, where their lives are far from happy, though they have everything for which to live.

A year later the couple return to America. Kerry tries to resume his infatuation for Dr. White and it becomes known to Lillian, making her a mental wreck which Dr. White must take in hand, not only to prevent Lillian's self-destruction, but also to preserve the peace and happiness of herself, Phillips and Kerry. She succeeds there, too, and Lillian and Kerry are reunited under a mutual love, a union that convinces her she can find happiness with Phillips.

Not ordinary screen merchandise, the picture is the kind that cannot be successfully sold with ordinary showmanship methods. Its story content should be treated with dignity and sincerity, but in a manner that does not permit the regular patrons to get the impression that the picture is either too sophisticated or highbrow. For commercial purposes, the value of the names Ann Harding and Herbert Marshall are pretty well understood, but this picture does much for Maureen O'Sullivan and the newcomer, Louis Hayward. A campaign that combines the interest-creating qualities of these two factors aimed, as previously suggested, predominantly at women patrons, appears to be the line to follow.—McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Written and directed by Edmund Goulding. Music composed by Jerome Kern. Advisory assistant, Laura Hope Crews. Orchestra conducted by Victor Baravalle. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, William A. Horning, Edwin B. Willis. Wardrobe by Dolly Tree, Photographed by James Wong Howe. Film editor, Blanche Sewell. Assistant director, Dolph Zimmer. Running time, when seen in Hollywood, 75 minutes. Release date, May 17, 1935. Adult audience classification.

CAST

Doctor Mary White	Ann Harding
Doctor Gordon Phillips	Herbert Marshall
Lillian Belton	Maureen O'Sullivan
Jack Kerry	Louis Hayward
Doctor Jock Frazier	Henry Stephenson
Mrs. Grenfell	Margaret Seddon
Mr. Rigby	George Hassell
Murdock	Eily Malyon
Nurse Carter	Claudelle Kaye

The Headline Woman

(Mascot)

Comedy Drama

Two stories are told in this comedy drama of newspaper men. The first is practically all comedy, as its main theme is embellished with a series of ludicrous incidents. The second is a melodrama-tinged romance which comes as a direct result of what previously has been built up. In the main it moves with dash and speed, with plenty that is new and novel. When it turns dramatic, it slows up a bit, as the hero reporter, in pursuing his romance, endeavors both to score a scoop and keep his lady love's name out of the headlines.

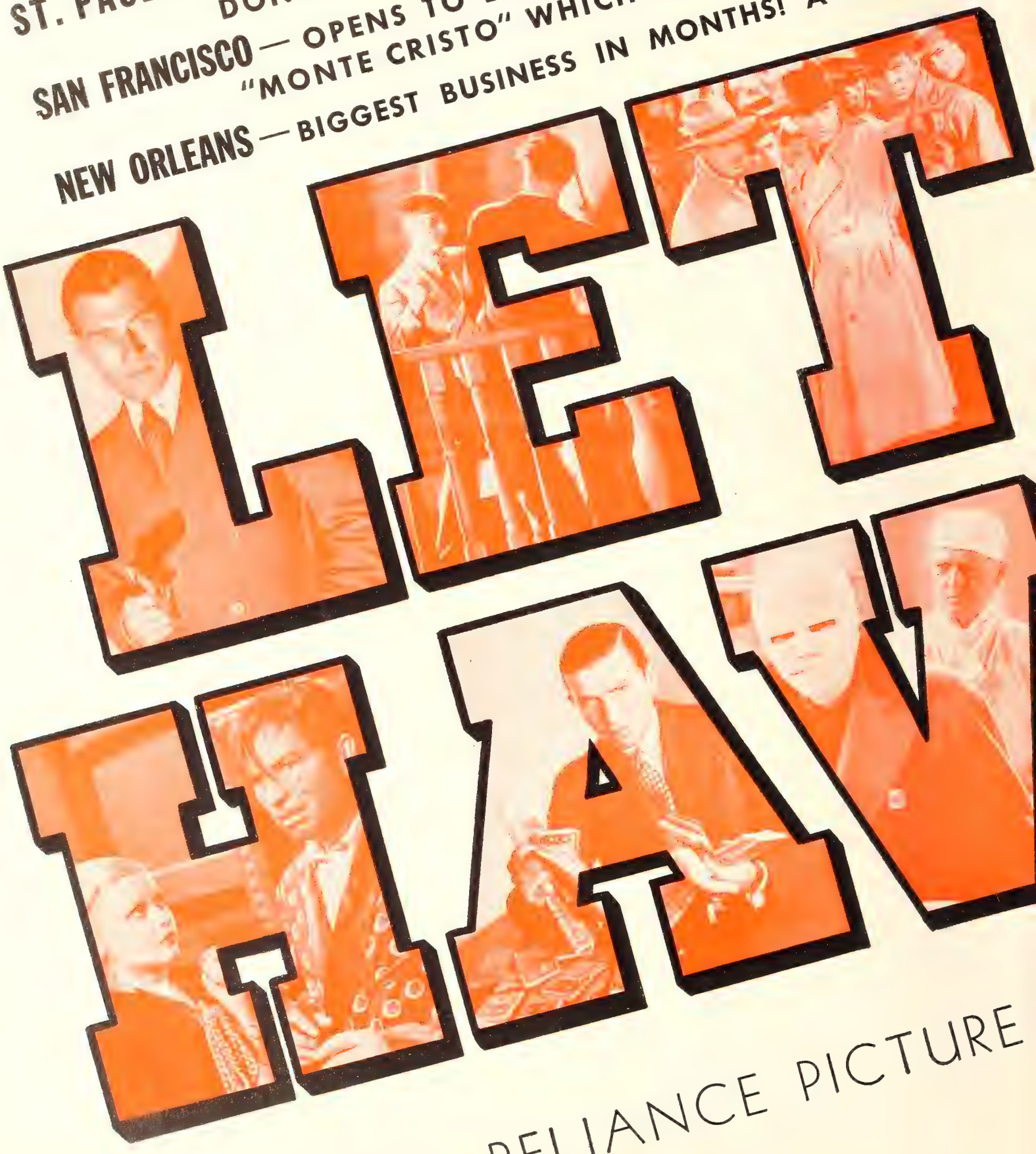
Though the picture starts off to the tune of a murder, there's plenty of fun in the first sequences. When Police Commissioner Desmond clamps down gag restrictions as a result of flaming news editorials, the press association boys, headed by Grayson, devise a plan to get police news despite Desmond's ruling. Picking on a flatfoot cop, Meyer, they make him via hectic publicity a big shot who advances from one grade to another in return for his tipping them off to what is happening.

Following a cleverly contrived situation in which the reporters, still headed by Grayson, enjoy a regal feast, Gambler Clarkey is murdered. In the excitement, as Meyer makes a raid, Grayson gets a hunch that Myrna, a girl

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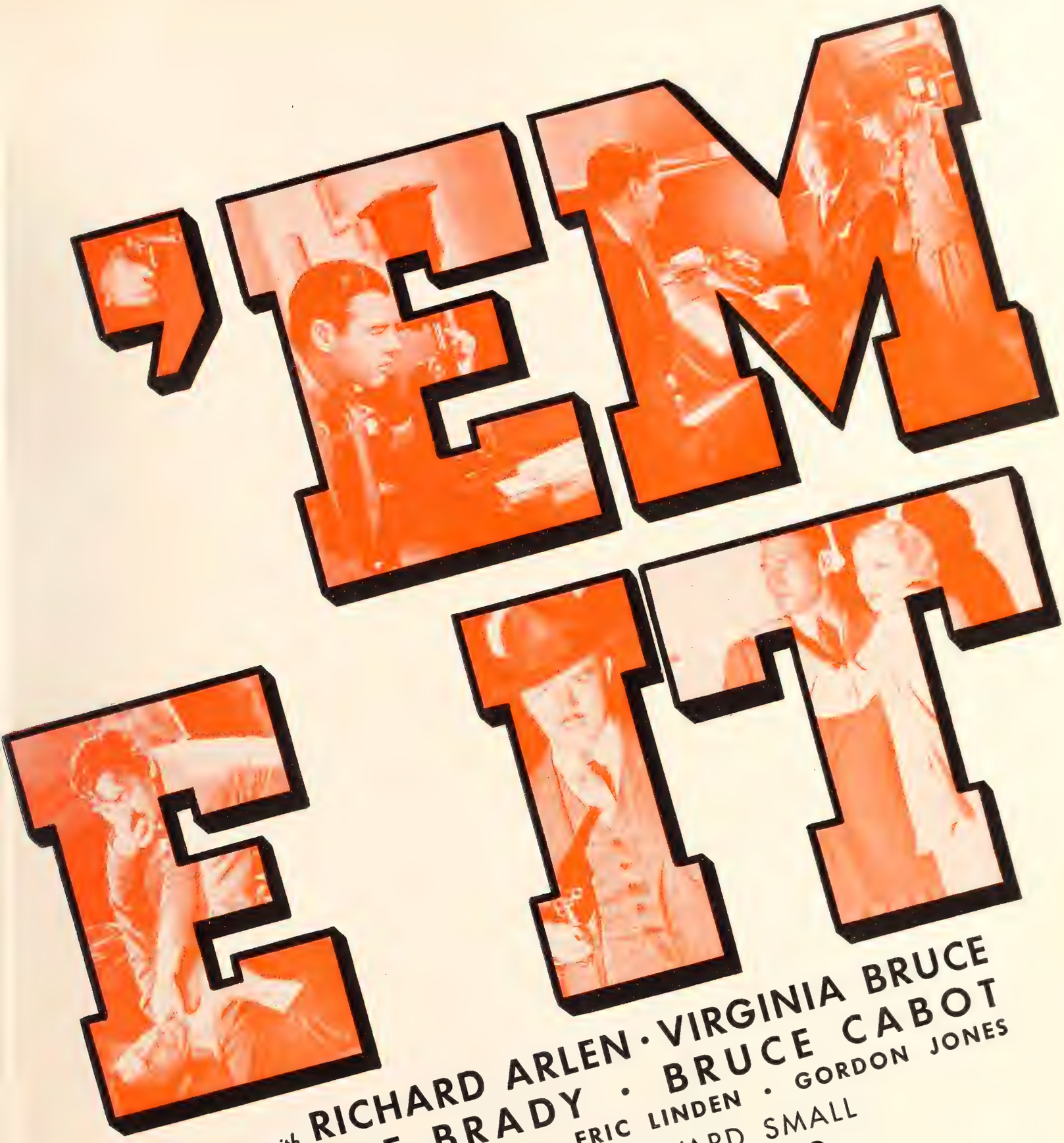
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Produced by EDWARD SMALL
Directed by SAM WOOD

Released thru

UNITED ARTISTS

to whom he previously has been romantically attached, knows something about the killing. Getting her out of the raid by a ruse, he hides her away from his pals and while trying to learn her identity and what she knows causes considerably more fun. The upshot of his association with the girl is his learning of where the killer is hiding out. Going there, he succeeds after a couple of exciting battles in subduing Zarias. Meanwhile, the girl, revealing herself as the daughter of the owner of the paper that has been loudest in opposition of Desmond, is in his office. As she pleads that something be done to rescue Grayson, he arrives in the office and after telling Desmond how inefficient his cops are, reveals that he has Zarias locked up down stairs. Grayson gets the reward everyone knows he will—Desmond's backing down, the girl and a big new job on her father's newspaper.

While not a picture likely to cause any great excitement, it does offer showmen who wish to demonstrate their ability plenty opportunity to create forceful exploitation campaigns. Principal name value being concentrated in Heather Angel, Pryor, LaRue, Sterling and Tearle, there are also several additional wellknown personalities in the cast.—McCarthy, Hollywood.

Produced and distributed by Mascot. Supervised by Victor Zobel. Directed by William Nigh. Story and screen play by Jack Natteford and Claire Church. Film editor, Joseph Lewis. Sound technician, Terry Kellum. Photographed by Ernie Miller and William Nobles. Running time, when seen in Hollywood, 70 minutes. Release date, May 15, 1935.

CAST

Myrna Van Buren	Heather Angel
Bob Grayson	Roger Pryor
Zarias	Jack LaRue
Hugo Meyer	Ford Sterling
Desmond	Conway Tearle
Hamilton	Franklyn Pangborn
Blair	Jack Mulhall
Clarkey	Morgan Wallace
Craig	Russell Hopton
Murphy	Syd Taylor
Johnny Corinti	Theodore Von Eltz
O'Shay	George Lewis
Johnson	Ward Bond
Ernie	Harry Bowen
Flanagan	Wade Boteler
Fielding	Wheeler Oakman
Bradley	Warner Richmond
Page	Lynton Brent
Duffy	George Hayes
Head waiter	Eddie Hearn
Taxi driver	Jack Raymond
Trini	Lillian Miles
Chase	Robert Gleckler
Baker	Allen Bridge
Sadie	Joan Standing
Coroner	Lloyd Ingram
First waiter	Tony Martelli
Croupier	Charles Regan
Taxi driver	Guy Kingsford

Paradise Canyon

(Monogram)

Western

One of the John Wayne starring westerns, this should be found actively satisfying for the youngsters and the adults who like fast action material. Wayne has a following among devotees of westerns, and his name should mean something on the marquee, especially if the picture is played during the week end portion of the weekly program.

In support are Marion Burns, in the feminine role, and such old timers as Yakima Canutt and Earle Hodgins. The selling may well concentrate on the name of Wayne, with the indication to the patronage that here is a lively and fast moving western. The fact that the story is concerned in part with the movement of an old time traveling medicine show, with the usual "entertainers" and the bottles of "cure all," which contain alcohol for the most part, may open the way for ballyhoo which revolves about that showmanship method of an earlier day.

Wayne, a government agent, is assigned to track down a band of counterfeiters believed working near the Mexican border. His clew is the fact that a former counterfeiter, released after 10 years in prison, is running a medicine show. He learns that the man had gone to prison when his partner had turned state's evidence. He picks up the trail of the show, and saves them from the attack of a group of bandits. Hodgins is the boss, and the former convict, Miss Burns his daughter. Wayne joins the show and discovers when they reach a certain border town, that Canutt is anxious that Hodgins and his show leave town. When the gang finds intimidation ineffective, stolen jewelry is "planted" on Wayne in order to cause his arrest. He makes his escape, uncovers the fact that Hodgins is innocent and that Canutt is the man he is after, and goes to arrest him. Hodgins and Miss Burns have been captured by Canutt's men, and held captive in an abandoned mine tunnel. When Canutt escapes Wayne, he makes his way to the mine to kill Hodgins, the man he framed into a jail sentence years before. Wayne arrives just in time to save them and arrest Canutt, while the Mexican police take care of his gang.

Wayne and Miss Burns are about to conclude the picture on the romantic note, while Hodgins goes back to selling—and drinking—his "cure all."—Aaronson, New York.

Produced and distributed by Monogram. Produced by Paul Malvern. Directed by Carl Pierson. Story by Lindsley Parsons. Screen play by Lindsley Parsons and Robert Emmett. Edited by Gerald Roberts. Cameraman, Archie Stout. Sound, David Stonert. Release date, July 20, 1935. Running time, 52 minutes. General audience classification.

CAST

John Wyatt	John Wayne
Linda Carter	Marion Burns
Dr. Carter	Earle Hodgins
Curly Joe Gale	Yakima Canutt
Trigger	Reed Howes
Ike	Perry Murdock
Mike	Gordon Clifford
Rurale Captain	Gino Corrado

Bulldog Jack

(Gaumont-British)

Farce-Comedy

The Bulldog Drummond formula is burlesqued here by Jack Hulbert, British light comedy star, with Fay Wray, in the feminine lead, providing an American value. "Sapper," the author of the original stories, has collaborated, and, in the final scenes especially, there is a very laughable travesty on the hairbreadth escapes and superhuman achievements associated with the authentic Bulldog.

Undoubtedly the highlights of the picture are in these scenes, set in the interior of the British Museum at midnight and in an underground crooks' resort which has been created out of a deserted subway station. From their headquarters the gang have tunneled into a room in the museum containing an idol which they plan to despoil of its jewels. There is real comedy value in episodes in which Hulbert, deputizing for Drummond, wages a boomerang battle with the thieves. In the end the thug leader goes crazy and with Hulbert, his ally and the girl, drives full speed through the deserted "tube" until he is overpowered and the train brought to a standstill a few inches from destruction. It is a first class climax with thrills and comedy nicely blended.

The story is that Bulldog Drummond, his brakes tampered with, is laid out as a result of colliding with a car driven by Jack Pennington, a man-about-town of an apparently brainless type. Drummond tells Pennington to take his place in tracking down a gang which is planning a big jewel raid. With the assistance of Drummond's fatuous aide, Algy, Pennington proceeds to make a complete mess of things. He helps the gang to kidnap an old jeweler who has sought protection in Drummond's flat, and later the old man's daughter also is kidnaped.

The girl is needed by the thieves because her father, asked to make a duplicate of the British museum jewels which the gang is after, has deliberately injured his hands and she is the only other person with the requisite skill. Under guard she is working on the idol in the deserted museum when Pennington's face appears in its mouth and he takes the jewels. Discovered, he lays all the thugs out with boomerangs snatched from a show cabinet and then knocks himself unconscious. Algy has managed to reach police headquarters and the underground resort is raided. The leader of the gang thereupon gets away with the train.

This should be sold as a burlesque. In its English form it opens slowly, but cutting will make it good entertainment on its stunt value and the fertility of ideas which Hulbert shows in the invention of incident.—Allan, London.

Produced and distributed by Gaumont-British. Directed by Walter Forde. Original screen play by J. O. C. Orton, Sydney Gilliat and Gerard Fairlie in collaboration with "Sapper." Basic idea and dialogue by Jack Hulbert. Art direction, Alfred Junge. Photography, H. Greenbaum. Sound, A. C. O'Donoghue. Running time, 70 minutes. "G."

CAST

Jack Pennington	Jack Hulbert
Ann Manders	Fay Wray
Morelle	Ralph Richardson
Algy Longworth	Claude Hulbert
Denny	Gibb McLaughlin
Bulldog Drummond	Atholl Fleming
Salvini	Paul Graetz

The Red Village

(Amkino)

Drama

In this latest importation from the Soviet state, the Russian motion picture again goes back into the conflict between the old order and the new, the theme here centering about the difficulties encountered by the workers of the new in meeting the sabotage of unreconciled members of the old. The sum and substance of the entire film is that conflict, centering about a community the very god of which is the electrical plant. The village is located in the Ukraine, in west Russia, the time of the film between 1919 and 1921.

The picture, taken in a comparative sense, is hardly the equal, as a production, of several recent importations from the same source, and so has little to recommend it to the general screen audience from the standpoint of unusual or striking production value. It is, of course, spoken entirely in the Russian language, although the frequent use of superimposed subtitle translations makes for ready understanding of the story. The picture is likely to have its greatest appeal to those, usually in the large cities, who for one reason or another have a definite interest in the Russian productions.

The story opens in the last days of the revolution in west Russia, a group of White Guards or counter-revolutionaries fleeing from the pursuing Red soldiers. One of the White Guards makes his escape in a swamp surrounding the village, while two Red soldiers, mired therein, are rescued by the local blacksmith, when his two daughters discover their plight. Several years later, the revolution in full swing, an electric plant rises where the swamp had been. One of the daughters of the blacksmith is married to a worker at the electrical plant, the other, Marina, is a research engineer at the same community plant. The blacksmith has become an inventor, whose devices have resulted in more efficient operation.

Marina is in love with another engineer, the chief of a section of the plant. There are evidences of sabotage or attempted sabotage in the unit, and when something goes wrong, Marina's friend is reduced from his position, Marina being named in his place. He resents her promotion, believing it to have been the result of her scheming. One of the plant's directors is suddenly recognized by a worker, and when an accident occurs in one of the turbines, Marina takes the responsibility of shutting off the power, which apparently is a cardinal Soviet sin, and the director is revealed as that same counter-revolutionary White Guard who had escaped in the swamp years before. Thus the workers are pictured in triumph over the enemies of the revolution, which, after all, seems to be the prime purpose of the production.—Aaronson, New York.

Distributed by Amkino. Produced by Belgoskino. Directed by Brodyanski and Korsh. Music by Dunayevsky. Running time, 90 minutes. Release date, May 1, 1935. Adult audience classification.

CAST

Alexander Buntsevich	S. Shkurat
Marina, his daughter	R. Syerdlova
Zosya, another daughter	I. Zarubina
Bobrik	S. Kuznetzov
Lyosha	I. Chuvelyev
Trofim Ivanovich	F. Nikiten
His mother	L. Mozolevskaya
Kovalev, engineer	O. Zhakov
Rostovtsev, engineer	Z. Rostovtsev

Avec l'Assurance

(Paramount)

Comedy

Produced in France by Paramount's French studios, this is something of a slapstick comedy, with limitation of appeal probably to those patrons understanding the French language in which all the dialogue is spoken. There are no superimposed or subtitle translations of the dialogue making extremely difficult the following of the story, and the greater part of the picture's comedy lies in dialogue rather than in action.

Thus the situation which would be most apt to find the film worthwhile is that in the larger metropolitan center, where the exhibitor may count upon a certain number of patrons interested in foreign product and familiar with the language. There are no names meaning anything to the American audience.

A young would-be actor finds himself jobless and his sweetheart persuades her godfather, head of an insurance company, to give him a job. As an agent at a resort hotel, he finds little success amid an atmosphere of parading and posing girls in varied bathing costumes, until he steals the jewels of an idle and corpulent countess in order to interest her in insurance. Immediately he begins to sell insurance in large quantities, covering anybody on anything, including a policy insuring the hotel against the failure of dance act and the appearance of a sultan at a party that evening. The head of the insurance company and his goddaughter arrive, he to find things in a mess, she to discover her fiance flirting with other girls. The young agent and his friends do everything possible to avoid payment on the policies, playing the dance number themselves. The agent is about to impersonate the sultan when the real monarch appears, and the fellow-tricksters begin insulting him, thinking he is the imposter.

Considerable running about, pursuit, noise and general confusion feature the closing sequences, at which point the agent successfully sells his fiancee the idea that she is the only one.—AARONSON, New York.

Produced by Paramount's French studios. Distributed by Paramount. Directed by Roger Capellani. Music by Borel-Clerc, Oberfeld and Marcel Lattes. Running time, 83 minutes. Release date, May 3, 1935. General audience classification.

CAST

Jean D'Aubray	Saint-Granier
Countess Martininska	Madeleine Guitty
Betty Rolston	Jeanne Helbling
Williamson	Armand Lurville
Helene	Simone Rouviere
Cloakroom lady	Magdelaine Berubet
Mme. Sardinoy	Marfa Dhervilly
The interpreter	Bever
Ferdinand	Andre Berley
Fred	Jean Mercanton

La Dame aux Camelias

(DuWorld)

Drama in French

Adapted from the story by Alexander Dumas, fils, this French picture is a worthwhile importation. Its exhibition in this country, because of the language handicap, perhaps should best be confined to the intimate type theatre in the larger metropolitan centers where there is an interest on the part of patrons in the better foreign importations, or where there will be a certain proportion of the patronage who are apt to understand the language. There are, however, plenty of superimposed subtitle translations of dialogue, so that it is a simple matter for one not versed in French to follow the story.

It is simple, but strong drama, telling the story of the love of Armand Duval for Marguerite Gautier, the "lady of the camelias," and there should be universal appeal in the story. In the telling, there is fine production execution and excellent performance. Metropolitan audiences may be aware of the identities of the two leading players, Yvonne Printemps and Pierre Fresnay, both of whom this past season have been highly approved for their work, in different plays, on the New York stage. Miss Printempts sings attractively.

The little country girl comes to Paris, innocent and alone, but under the hard treatment of circumstances she acquires knowledge and fascination, and with her natural beauty, soon captivates the city. Her salon is the meeting place of distinguished men, the "names" of Paris. There, too, comes Armand Duval, to meet and fall in love with Marguerite. She in turn falls in love with him. For three months, at Armand's country home, the two are supremely happy with each other and their few best friends. Then, when Armand is away, his father comes to her, begs that she leave him, in order to prevent the scandal which will attach to the great name of Duval if she should continue to live with Armand. She leaves, and Armand, finding her gone, goes on a wild search through Paris for her.

He fails, and leaves the country, while Marguerite, stricken with tuberculosis, is slowly dying. They meet at a gay party, he insults her and leaves. Not long after, repentant, he comes to her, reaches her bedside, and is forgiven, as the couple are reunited just before she dies.

It is a tragic conclusion, but a logical ending to a finely told dramatic story of two young people and their momentarily broken romance. Where appreciation of this sort of motion picture may be expected, it is worthy of the exhibitor's best effort to try to attract "class" patronage.—AARONSON, New York.

Distributed by DuWorld. Produced by Les Distributeurs Francais. Directed by Ferdinand Rivers. From the story by Alexandre Dumas, Fils. Music by Reynaldo Hahn. Supervision of Abel Gance. Costumes by Jeanne Lanvin. Running time, 85 minutes. Release date, April 15, 1935. Adult audience classification.

CAST

Marguerite Gautier	Yvonne Printemps
Armand Duval	Pierre Fresnay
Duval, Sr.	Lugne Poe
Gaston	Armontel
St. Gaudens	Lurville
Duc de Murias	Andre Dubosc
Prudence	Jeanne Marken
Nichette	Irma Genin
Olympe	Andrée La Fayette

The Tin Man

(MGM)

Fair Comedy

Thelma Todd and Patsy Kelly, comedy team, manage some laugh provocation in this subject, in which they become mixed up with a mechanical man, operated in an otherwise unoccupied house, by a demented man of science. Lost in their automobile, they enter the house and are in a continuous state of terror as the robot greets them, talks to them, bulldozes them and an escaped convict who had been in their car without their knowledge, and finally gets out of control and pursues the scientist over the landscape, while the girls make their escape and the convict begs to be taken back to the peace and quiet of the penitentiary. There are amusing moments.—Running time, 19 minutes.

COLORADO COLLEGE WORKS COOPERATIVELY

Indicative of the recognition given the motion picture as an educational aid by schools was the action taken recently by the State Teachers College of Colorado, at Greeley, in adding a course in film appreciation and study, and allowing credits to students for the work, which will include attendance at motion picture theatres.

Certain films will be selected as material for the students and, through arrangements with theatre owners, admission price will be reduced.

Paramount and Metro-Goldwyn-Mayer and others have worked out similar arrangements nationally with schools and colleges on certain films.

Laughing With Medbury In the Old Days

(Columbia)

Fair

In this number of the series John Medbury, who handles the accompanying dialogue, takes the audience back into the New York of the nineties. Pictorially the subject is interesting and entertaining, but Medbury, it seems, feels called upon to be continuously comic in his dialogue. Much of it is not too successful. A little less punning might help.—Running time, 10 minutes.

Is My Face Black

(Paramount)

Amusing

Molasses and January, the two blackface comedians of the Showboat hour on the radio, here appear as a pair of not too clever Pullman porters. The owner of a headache powder company fires his hill-billy band when he hears them playing on the train, and, overhearing the comedians trying their jokes, hires them for his radio program. They are so good that people no longer have headaches, so they are fired. The pair are amusing and entertaining, and their radio popularity should make them worth selling.—Running time, 10 minutes.

Screen Snapshots No. 6

(Columbia)

Fair

A fair number of the Screen Snapshots series, this is devoted entirely to picturing a recent benefit performance in Hollywood. Seen in short bits from their acts are Jimmy Durante, the Boswell Sisters, Tim McCoy, Henry Armetta, the Three Stooges, Victor Jory and several others. The lack of outstanding personalities, other than the few seen entering the theatre, weakens the subject.—Running time, 10 minutes.

Choose Your "Weppins"

(Paramount)

Good

As is usual with the Popeye series of cartoons, this is amusing and clever. A big crook escapes from his policeman-captor, enters the Popeye pawnshop and he and Popeye go into battle when he tries to fleece Olive Oyl. Knives, swords, everything handy come into play and Popeye is in a bad way until he takes his spinach. Then the crook is only too happy to return to the comparative safety of his handcuffs and the policeman.—Running time, 7 minutes.

Shoemaker and the Elves

(Columbia)

Good

Although this cartoon theme has been done before, this is still to be rated as a good cartoon subject, the effectiveness enhanced by the use of color, this being one of the Color Rhapsody series. The old shoemaker comes to the rescue of a poor little boy, struggling hungry through the snow, and for his good deed the elves rally at night, amusingly making numerous pairs of handsome shoes for the old shoemaker. The story is told in accompanying off-screen musical rhyme, which is tuneful. A good subject.—Running time, seven minutes.

FILM STILLS WRITE WORLD SCENARIO

Moffitt's "Unreeling History" Tells Pictorial Story of World From Days of the Dinosaurs

by AL FINESTONE
Kansas City Correspondent

"Unreeling History," pictorial feature compiled by John C. Moffitt, motion picture editor of the Kansas City *Star,* now appearing in the Sunday gravure sections of the *Star* and other newspapers, is one of the newer media developed by outside sources for developing interest in and goodwill for worthwhile motion pictures.

Executives of theatre circuits and film companies have suggested that theatre managers urge their local newspapers to run the feature, which is being distributed nationally by the Bell Syndicate.

Consisting entirely of stills from films of an historical nature made domestically and abroad and dramatizing the highlights of history through the ages, the feature is being offered as tangible evidence that films intended for mass consumption can be both intelligent and educational without lowering entertainment value.

Commending the series, in expressions published in the *Star,* were Howard E. Jameyson, Fox Midwest Theatres district manager, besides players Pat O'Brien, W. C. Fields, Bob Montgomery, Frank McHugh, Jean Harlow, Gail Patrick, Bill Powell, Franchot Tone, and others.

In Middlewest circles it was believed that the series will serve to overcome the effects of such features as "Hollywood Unvarnished," socalled "expose" which was carried in Sunday rotogravure sections of many metropolitan newspapers.

Made Exploitation Medium

In Kansas City, where "Unreeling History" started in the *Star* on March 31, the exploitation angle is being worked to good advantage. Through George S. Baker, manager of the Publix Newman, the Paramount studio has arranged for an album of autographed photos of its stars to be offered as a prize by Claudette Colbert for the best scrapbook of the first 10 weekly installments.

The five first-run theatres in Kansas City, through the local Variety Club, each week award a pair of tickets for best letters on a subject suggested by the stills.

Several hundred thousand stills, said Mr. Moffitt, were examined by him, in selecting the 250 for the series, to run 23 weeks. The author is negotiating with an eastern publisher to bring out "Unreeling History" in book form, expanding the material to 1,000 pictures with probably an accompanying narrative.

The feature has been praised by educators as suggesting "a possible revolution in educational methods," but Mr. Moffitt's intention was not so much education-wise as to produce an entertaining feature. The explanatory comment is in popular vein; at the same time, there is meat for the scholar.

The series is presented a chapter a week, each dealing with a progressive era in mankind's development. In the underline text are references to some details of production and to memorable figures of the screen who had a part in making history in celluloid as well as celluloid history.

It is addressed particularly "to that little band of heroes, the movie stockholders, who, somewhat in the manner of the Light Brigade, risked the sinews of war and the life blood of commerce in this long succession of costume pictures."

The series will wind up with a peep into the future as visioned by such films as Fox's "Just Imagine." Early instalments contain shots from "Judith of Bethulia," David Wark Griffith's first spectacle, and from "epics" which include, merely as an example, FBO's "Moon of Israel," William Fox's "Queen of Sheba," Griffith's "Intolerance," Paramount's "The Wanderer" and foreign-made "Queen Elizabeth," with Sarah Bernhardt.

Much of the material came from the large film companies. The personal collections of D. W. Griffith and Cecil B. DeMille were thrown open to Mr. Moffitt. Among other sources were the New York Public Library, the Los Angeles motion picture museum, and the "morgues" of several publications. Amkino and Gaumont British supplied some stills; the Associated Press was instrumental in obtaining pictures from other foreign companies. Mr. Moffitt's inquiries developed the fact that few stars of former days saved scenes from their best pictures.

The series starts with pictorial reproductions of prehistoric animal life of the Dinosaur age, and in the second instalment treats the early Egyptian age, following with Moses, the Ten Commandments and other Biblical episodes. The fourth group introduces the "frightfulness" of Assyria, and episode five shows "Big, Bad Babylon."

Material for the "cave man" era came largely from Paramount's "Adam's Rib," Varick Frissell's "Viking," Metro's "Eskimo," Paramount's "Four Frightened People," First National's old "Lost World," "Ingagi," "Three Ages," Metro's "Tarzan and His Mate," and Radio's "King Kong." There are monsters aplenty, both men and beasts.

Cites Educational Service

Mr. Moffitt's "Dedication" of the series is made to "divers artists, including Miss Annette Kellerman, and to that strange breed of fusty little men who are filed in Times Square rooming houses against the day when they will be brought out to impersonate Voltaire (whom they never have read) in the background of 'Monsieur Beaucaire.' "

"The movies," concluded Mr. Moffitt, "from their very inception, have devoted much of their effort and considerable of their resources to films that fundamentally were educational."

FORBES SEES FUTURE FOR AIR-CONDITIONING

"Not since the Civil War has America been so ripe and ready for a business boom," observed B. C. Forbes, editor and publisher of Forbes Magazine, *in* Liberty. *Pointing out that* $43,800,000,000 *worth of prosperity is ready and waiting for modernizing and improving the country and its homes and buildings and factories, Mr. Forbes said that air-conditioning of theatres, offices, schools, homes and such "promises to rival in its growth, in its importance, in its employment-giving even the automotive industry."*

He predicted much for television, too, believing that "before long television may sweep the country, affording employment to vast numbers and adding zest to the daily lives of millions."

Senate Extends NRA to April

Ignoring President Roosevelt's demand for a continuation of the NRA for two years, the Senate late Tuesday suddenly and without a record vote approved the Clark joint resolution to keep the recovery act alive only until April 1, 1936.

Independent exhibitors of greater New York this week carried to Albany their argument that the motion picture code tends to promote monopoly.

Observers in Washington believe that revamping of the picture code will include the dropping of many provisions, such as those setting up in Hollywood committees which have never been active, and others covering such matters as salary control. Other provisions will be materially changed, possibly including those covering the grievance and zoning boards.

Exhibitors may be eliminated under a clause making codes inapplicable to any person engaged solely in intrastate commerce.

Rescinding a previous order, the Code Authority adopted a resolution permitting exhibitors to file individual complaints in territories where clearance and zoning schedules are waiting approval. This directly affects theatre owners in New Haven, Milwaukee, Detroit and Kansas City.

In territories for which schedules have not yet been drawn, 30 days after inauguration of the Los Angeles plan, which is May 15, local clearance and zoning boards may, at their own option, draft plans.



We will stake our reputation as the producers of "Black Fury," "G-Men," and "Go Into Your Dance," on

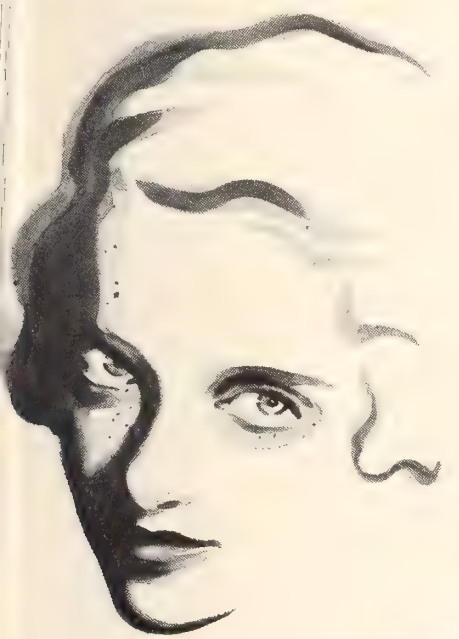
BETTE DAVIS

IN

"THE GIRL FROM 10TH AVENUE"

Successfully yours,

WARNER BROS.







with Ian Hunter, Colin Clive, Alison Skipworth. Directed by Alfred E. Green. A First National Picture

22 CHICAGO THEATRES CALLED LOEW'S PLAN

Allied States Threatens Boycott of MGM Product If Expansion Project Is Completed

Loew's Inc., made further moves this week to strengthen its program of theatre expansion in the United States and in several foreign countries. The latest addition to the Loew circuit will be a projected 1,600-seat theatre in Oak Park, Ill., announcement of which brought a formal statement from Allied States Association condemning the move and threatening to boycott all of MGM product.

Under a deal now being discussed by Loew officials with Aaron Jones, of Jones, Linick & Schaefer, Chicago operators, Loew's would be financially interested in from three to four planned Chicago theatres. The circuit would give Jones a long-term MGM franchise. Similar negotiations are under way with other operators, but all decisions will rest with Nicholas M. Schenck, Loew's president, in New York.

22 Acquisitions Called Plan

Handling the Chicago negotiations for Loew's are Robert Lynch and Ernest Schwartz of the MGM branch office in Philadelphia. Loew's, it was reported this week from Chicago, also is considering taking over a number of theatres, competitive to the Essaness and Schoenstadt circuits there.

Fundamentally the Loew plan of theatre expansion is to blanket all subsequent-run situations and in Chicago alone it is said that the circuit will acquire 22 theatres. Officially, however, circuit executives in Chicago said there is no definite number of theatres to be built or acquired.

The Allied reaction, coming just prior to the organization's national convention in Atlanta, involves the advice to MGM to "stick to distribution and stay out of theatre operations."

"If Loew goes ahead with the project, Allied at its Atlanta convention will adopt a resolution for a national boycott on MGM," a member of the Allied board of directors was quoted as saying. "MGM should stick to distribution and stay out of theatre operations. There are seven other major distributors we deal with. If Loew's goes ahead with the Oak Park situation we can expect every one of the other companies to build where they cannot get together on terms with exhibitors."

New Sales Policy Reported

It was reported unofficially that eight Chicage exhibitors previously fighting MGM policies are now ready to accept the distributor's new flexible sales plan. Under this, it is reported, there would be from four to 12 pictures on percentage, to be divided into three groups from which exhibitors may choose. One of these groups, it is said, will call for four specials at 35 per cent with playing arrangements to be worked out between the exchange manager and the exhibitor.

The second group presumably would call for eight features on percentage to be divided into two groups of four, one group at 35 per cent and the second at 30 per cent with playing arrangements to be worked out. The third plan, it is reported, would call for 12 percentage pictures to be divided into two groups of six, with 35 per cent for the first six and 30 per cent for the remaining six.

For the 1934-35 season, Essaness declared it could not buy from MGM unless the circuit agreed to 14 pictures on percentage. Essaness refused to accept.

Throughout Chicago, Loew's is moving slowly in the purchasing of additional plots because of zoning conditions, the clearance setup and the Balaban & Katz franchise, which has another year to run. All contemplated Loew houses will be in the neighborhoods.

Sees Warner Film New Opera Form

One hour and 20 minutes of the two hours and 20 minutes of running time on the Warner adaptation of Shakespeare's "A Midsummer Night's Dream," directed by Max Reinhardt, is dedicated to the music, Professor Erich Wolfgang Korngold said in New York last week.

The Viennese composer, who arranged Mendelssohn's music for the picture, sailed last week after six months in this country. It was his first visit to the country and the first time he had worked on a motion picture with Mr. Reinhardt, although he had done stage work with him in Europe before.

Speaking of the finished product, Professor Korngold said, ". . . the film is a work of art. . . . Mendelssohn's classical score has been generously used. . . . Shakespeare's language has hardly been changed."

The professor said he had supervised the cutting himself, and expressed his enthusiasm for the successful collaboration of all persons concerned in the production.

"An entire new opus has been created," he said, "an opera spoken in rhythm, in which dialogue and music are closely connected. It required long preparation and it was probably the first time that a Hollywood production was rehearsed for four weeks before the work on the set actually began. A new shooting technique had to be invented, as music and dialogue were never separated and always synchronized."

French Trade Deal Under Discussion

Paving the way for discussion of better treatment of American films in France, the state department at Washington last week announced it has opened negotiations for a reciprocal trade agreement with that country on which public hearings will be held by the committee for reciprocal information June 24.

Paramount Board Election June 3

Formal election of the board of directors and officers of Paramount Publix by stockholders will be held on June 3 instead of May 15, it was determined last week at a meeting of the present board and creditor representatives. Paramount sales convention has been postponed from May 23-26 to June 13-16 at New York, because of the postponement of the election. Officials felt it was vital the company's executive personnel be determined prior to the sales meeting.

The June 3 session also will pass upon changes in the by-laws, new capitalization and changes in the corporate charter. The principal change in the by-laws will reduce the number of directors from 20 to "not less than 16 and not more than 18," and will classify the directors into three groups serving one, two or three-year terms until 1938, after which they will be elected annually for one-year terms.

Court Approves Erpi Agreement

Paramount trustees have been advised by counsel that a transfer of assets to the reorganized company is unlikely before late in June.

Federal Judge Coxe last week approved the agreement between the trustees and Electrical Research Products, providing for allowance of Erpi's $2,022,597 claim against Paramount in the total amount of $1,193,945, reducing Paramount annual royalty payment to Erpi by about $250,000 and permitting new contracts without compulsory servicing charges.

Special Master John E. Joyce approved allowance of the claims of Heymann and Brothers, and Joseph J. Greenberg for $20,252 and of Cooper, Neel, Kemp and Sutherland for $3,764 and the expunging of the $20,271 claim of E. V. Richards, Jr. Mr. Joyce approved a petition of the trustees to discontinue agreements with Skouras Brothers for operation of the Atlantic States circuit.

Kane Suit Settled

Judge Coxe approved settlement of Robert T. Kane's $35,440 suit against Paramount, based on the disaffirmation of his contract as general manager of Paramount foreign production in 1933. The settlement provides for allowance of a claim of $21,000. Judge Coxe also approved application of Paramount to purchase 18,236 shares of a new issue of Famous Players Canadian stock at $10 per share. The court approved the expunging of six claims totaling $119,000.

The newly elected directorate of Paramount-Richards Theatres, Inc., holding company for the reorganized Saenger Theatres Corporation and Saenger Realty Corporation, includes: Adolph Zukor, E. V. Richards, Y. Frank Freeman, Walter B. Cokell, N. aL. Carter and H. K. Oliphant. Harold Wilkes, New Orleans Paramount exchange manager, has been named assistant treasurer, and Mr. Oliphant assistant secretary. The exchange of bonds of the old company, which has been reorganized into the two Saenger companies, for new bonds is progressing rapidly. The same amount as the old, $2,550,000, is being issued.

WITH LOVE AND KISSES!



MOTION PICTURE DAILY'S HOLLYWOOD PREVIEW

"Public Hero Number One"

(*M-G-M*)

HOLLYWOOD, May 13.—Another blazing yarn of "G Men" ripped from the front pages and offering a fresh slant and taut romance is Leo's roar for the Federal "dicks."

With unerring suspense it follows Chester Morris in a jail break, paralleling San Quentin's spectacular release, and thus gaining the confidence of Joseph Calleia, Purple Gang chief. Dillinger's face lifting, and his last stand in a Chicago theatre alley are tightly woven into the film, which sweeps along with sinister and melodramatic bounce.

Lionel Barrymore, outcast doctor of the gang; Paul Kelly, Federal chief; Jean Arthur, Calleia's sister, for whom Morris falls in tracking down her brother; Lewis Stone, prison warden and Morris carry the brunt of the story skillfully and convincingly. Calleia's first screen role as the merciless killer shines. Miss Arthur, in a romantic vise, gives warmth to a human performance. Both should be in demand.

J. Walter Ruben's direction has virility with a fine balance of action, comedy, plot and romance. Wells Root's screen play from Ruben's and his own story stresses entertainment. Lucien Hubbard produced distinctively.

As a highly effective gang yarn with dramatic twists, M-G-M's contribution to the "G Men" cycle looks like a clean hit.

Enlarge it for your lobby and let the folks know the good news!

COURT APPROVES PLAN FOR FOX METROPOLITAN

Schenck - Fox Theatres Plan of Reorganization Called Fair; Paramount Thus Eliminated

Federal Judge Julian W. Mack last week tentatively approved the Joseph M. Schenck-Fox Theatres plan of reorganization of Fox Metropolitan Playhouses, and including a 10 per cent participation by Keith-Albee-Orpheum. Three of the four members of the Fox Metropolitan bondholders' committee unconditionally approved the plan. The fourth member, Frederick Peyser of Hallgarten & Company, indicated he was in accord in principle, but was withholding complete approval until he had seen the final modifications in printed form.

There is every indication that a final disposition has been made of the 84-theatre circuit, which has been in and out of the courts for three years. With the court's approval of the plan, Paramount is eliminated as a competitive cash bidder. It is understood Paramount creditors would not consider a cash offer of $4,500,000, and it is believed only a large cash offer for direct purchase of the circuit's bonds would influence the creditors at this time.

Creditors Have 30 Days

Fox Metropolitan creditors have 30 days in which to agree to the plan or withdraw from the committee which has recommended it. If, at the end of the 30-day period, two-thirds of the creditors assent to the plan, it will be placed in effect by the court.

In approving the Schenck-Fox Theatres plan, and rejecting the only other submitted to him, that of Si Fabian, Judge Mack said he was guided by his belief that the Fox Metropolitan bondholders were more assured of the redemption of their new bonds and the payment of interest on them under the Schenck plan. He was also influenced, he said, by the facts that the Fox Film franchise would be retained for the circuit and that the Skouras Brothers and Randforce would continue as operators.

Under the Schenck plan, the court declared, the circuit is no longer "so highly speculative" an enterprise. "We have comparative security for the bondholders, even though much is dependent upon the future management of the properties. The advantages weigh heavily in favor of the Schenck plan and, subject to the modifications in process of drafting, the court finds it fair and equitable and feasible."

Schenck to Remain Five Years

The modifications give the present bondholders $200 cash and $550 in new debentures for each $1,000 bond and a pro rata bondholder share in a new issue of Class A stock which shall amount to 15 per cent of the outstanding common stock to be held in Schenck and Fox Theatres Corporation. Working capital of the new company will be increased from $150,000 to $300,000; Mr. Schenck will agree to remain with the company for at least five years and agrees to sell United Artists and 20th Century product to Fox Metropolitan on "fair" terms. An unconditional guarantee by Mr. Schenck and United Artists Theatre Circuit is to the effect that the $200 cash notes will be paid, and $600,000, in addition to $100,000 already posted, is to be delivered to the bondholders' committee. No dividends will be declared on either the common or Class A stock until 50 per cent of the outstanding new notes have been retired, and no dividends will be declared out of a fund to be set aside for "wastage."

It is understood Mr. Schenck will acquire the 50 per cent stock interest of Fox Theatres Corporation in addition to his own 50 per cent. An agreement provides that he will not dispose of his stock during the five-year period, except the 10 per cent covered by the K-A-O agreement.

A new operating agreement with Skouras and Randforce is now being developed, and will be ready within a month, according to Mr. Schenck. The new agreement is expected virtually to continue the present arrangement.

National-Skouras Contract Ready

Under the terms of a new operating contract between National Theatres Corporation and Charles and Spyros Skouras, the two will receive combined annual salary of $156,000, equal to $1,500 per week for each. Retroactive to January 1, 1935, the contract is expected to be signed shortly on the Coast. The brothers also are to receive a graduated percentage of National's profit after a $2 dividend has been paid. The brothers are conferring on the Coast, with managers in session there. Spyros, as executive vice-president of National, supervises subsidiaries, including Evergreen States Amusement Corporation, Wisconsin Amusement Enterprises, Fox Columbia Corporation, Associated Theatres, Fox Midcontinent and Fox Philadelphia Building Corporation.

Federal Judge Albert L. Reeves in Kansas City last week refused to review the sale of Fox Midland and Fox Rocky Mountain circuits to National Theatres, on petition of Lee H. Hamlin, creditor and bondholder of General Theatres Equipment. The sale was confirmed in federal court after the buyers recorded settlement with Mr. Hamlin to the amount of $1,700.

Fox Kansas Theatre Company, controlled by Fox Midwest, has reduced its capital from $1,158,538.43 to $50,000. The amount is represented by 1,000 shares of no par value, owned by Fox Midwest.

Open West Virginia House

J. C. Shanklin and D. S. MacQueen, who operate the Greenbrier theatre in Charleston, W. Va., this week opened the new Gauley theatre, in Gauley Bridge, W. Va.

Weisfeldt with Mascot

Max J. Weisfeldt has joined the Mascot story department on the Coast and will seek material to be used in special films.

THEATRE NEWS

The Joseph Levenson circuit has taken over the Strand in Gloucester, Mass., one of the theatres of the early days of the industry.

George Husson has added the Whitman theatre, in Whitman, Mass., to his circuit. It had been operated by Ralph Snider.

Fox West Coast is planning the erection of a theatre in Vallejo, Cal., and the modernization of the Strand there.

The Golden State Theatre and Realty Company plans to reopen the Merced at Merced, Cal., under the name of the Strand.

Charles Heitz has completed plans for the erection of a house at Tulelake, Cal., to cost $30,000.

Joe Merrick of San Francisco will reopen the National at Stockton, Cal.

Extensive alterations are to be made in the Parkway in San Francisco.

The Gregory circuit of Chicago has leased the Jefferson and Mueller theatres in Jefferson City, Mo. Albert Goldman of Chicago conducted leasing negotiations.

The Interstate Circuit plans to build three neighborhood houses in Fort Worth, Texas.

Hall Industries has added 10 theatres in Texas to its circuit recently. They are: Angleton, Angleton; Guild, Crystal City; Avalon, Eagle Lake; Cole, Hallettsville; Alcove, Needville; Liberty, Richmond; Queen, Rosenburg; Texas, Sealy; Grand, Yoakum and Queen, West Columbia.

Standard Theatres, Oklahoma City circuit, plans to open the new Plaza, neighborhood house, seating 1,000, on May 25.

E. J. Hoffman of Milwaukee has bought the Hollywood in Buchanan, Mich., from Howard Monroe.

Warner plans two new 1,500-seat neighborhood theatres in Washington, D. C., called the Uptown and the Penn.

A holding company for the city of Atlanta has purchased, as a municipal auditorium, the 4,500-seat de luxe semi-suburban local theatre. Originally built for Fox Theatres, the house has been operated by Lucas and Jenkins.

Fred Sharby, who has opened the former Strand at Hillsboro, N. H., after renovation, renaming it the Capitol, has opened a new Capitol in Franklin, N. H.

Time Theatre Company, headed by Frank Fischer and Jack Eskin, and the Fox Wisconsin Corporation, each is building a new house in Milwaukee, Time's being called the Sherman, and seating 1,000.

The Bridgeton State Theatre Company has been formed to erect a 600-seat house in Bridgeton, Me.

The Macon, new theatre, has been opened at Tuskegee, Okla. The house cost $50,000. Ralph W. Braswell, Jr., is in charge.

The Palace, at Wellsburg, W. Va., has been acquired by Urling and Anderson, circuit operators.

H. C. Wall is modernizing the Richmond at Rockingham, N. C.

The Gordon Theatre Company has taken a long lease on the Sorg Opera House, Middleton, O. Built in 1889, it is one of the oldest theatres in the state.

The International Nickel Company of Canada, Ltd., plans a new theatre at Creighton Mine, Ontario, Canada.

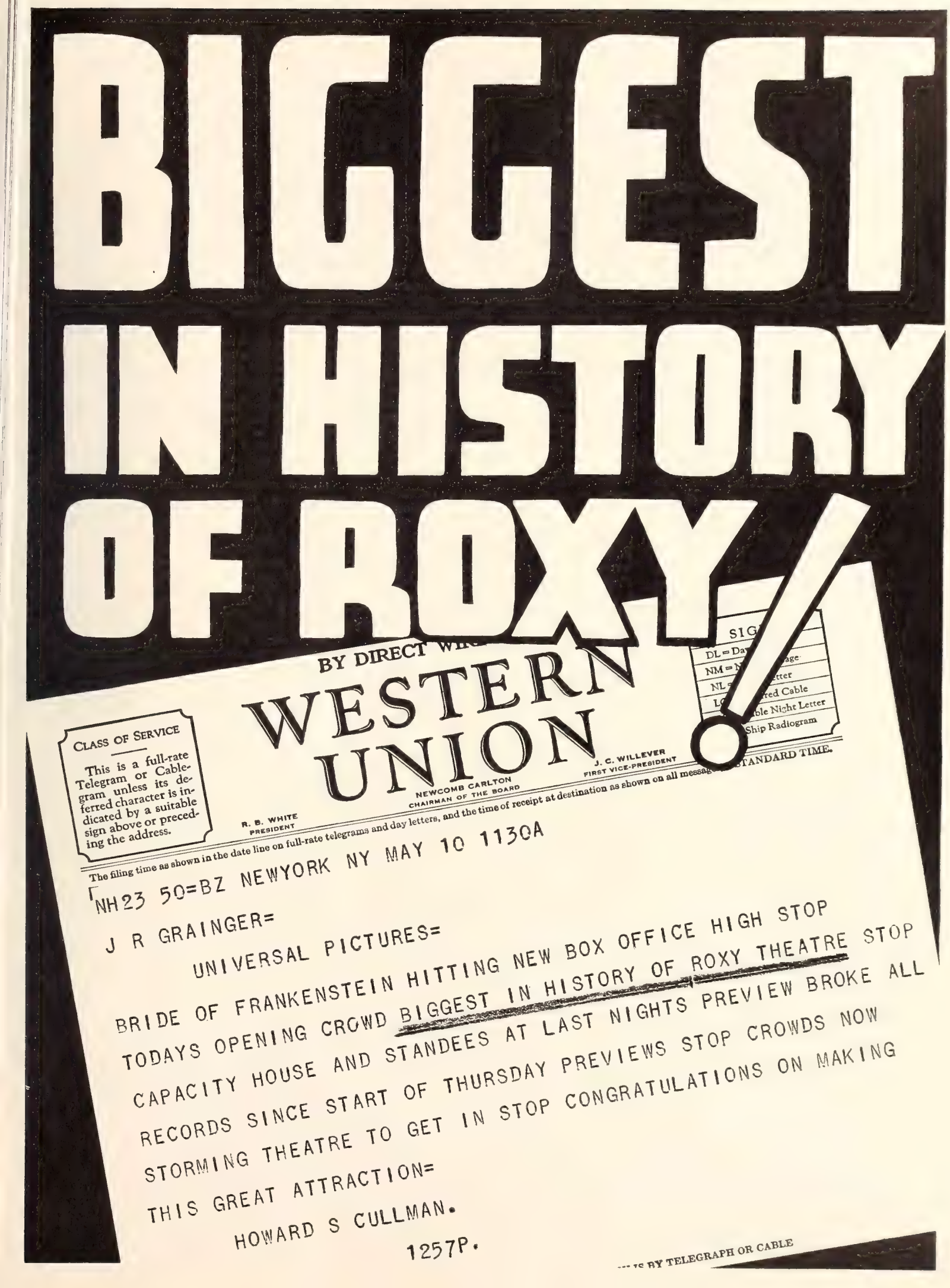
W. F. Kent has sold the Vivian at Vivian, La., to N. S. Laird, operating the Gunwood at Shreveport, and C. K. Hatcher has taken over the Palace, at Stonewall, Miss., from Max Connett.

RKO has taken an option on the 1,000-seat Grand at Columbus, O. It was formerly operated by J. Real Neth, until a fire a year ago.

Wisconsin Enterprises plans a new theatre and store building in Milwaukee, to be ready in the fall.

A new theatre is to be built at Clinton, Conn., seating 500, by the Essex Square Theatre Corporation.

BIGGEST IN HISTORY OF ROXY



BY DIRECT WIR

WESTERN UNION

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

R. B. WHITE
PRESIDENT

SIG

DL = Day
NM = N
NL
L
age
tter
red Cable
ble Night Letter
Ship Radiogram

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messag STANDARD TIME.

NH23 50=BZ NEWYORK NY MAY 10 1130A

J R GRAINGER=

UNIVERSAL PICTURES=

BRIDE OF FRANKENSTEIN HITTING NEW BOX OFFICE HIGH STOP TODAYS OPENING CROWD BIGGEST IN HISTORY OF ROXY THEATRE STOP CAPACITY HOUSE AND STANDEES AT LAST NIGHTS PREVIEW BROKE ALL RECORDS SINCE START OF THURSDAY PREVIEWS STOP CROWDS NOW STORMING THEATRE TO GET IN STOP CONGRATULATIONS ON MAKING THIS GREAT ATTRACTION=

HOWARD S CULLMAN.

1257P.

...IS BY TELEGRAPH OR CABLE

TWO FEDERAL COURTS SUSTAIN BANK NIGHT

Des Moines, San Antonio Courts in Injunctions Prevent Any Interference with Practice

Two federal courts granted injunctions last week against interference with the practice of "bank nights" in theatres, one state court declared the practice in violation of the state law, and in a third case, an injunction was sought to prevent interference. These court actions were the week's highlights in the widespread controversy which has developed over the "bank night" and similar practices designed to stimulate theatre business.

Federal Judge Charles A. Dewey in Des Moines temporarily enjoined the local grievance board from ordering Midwest Film Distributors of Kansas City to cease film service to two Don Thornburg houses in Marshalltown, Ia. Hearing was set for May 17.

In San Antonio, United States District Judge McMillan granted a temporary injunction to S. & C. Amusement Company, operating the Palace, restraining the Interstate Circuit and the local grievance board from interfering further with bank nights. The action affects all houses.

Northern States Amusement Company, operating the Grand and Lyric theatres at Crookstown, Minn., last week sought an injunction to prevent distributors from stopping film service, following a decision of the Code Authority. The complaint was brought originally by J. F. Fournet, operating the Royal theatre locally.

Called Violation of State Law

The district court in Brady, Texas, last week ruled that bank nights are a violation of the state lottery law. The court granted the Ritz theatre, operated by H. Ford Taylor, an injunction against the use of bank nights by the Brady Amusement Company, operating the Palace theatre. Previously the Brady interests had obtained a temporary injunction against major distributors, to prevent them from stopping film service, as ordered by the Code Authority. The state court decision ends the injunction.

National allocation of film rentals for independents along the lines on which the large circuits buy is the only way exhibitors can make money without resorting to giveaways and "bank nights," Walter Reade declared this week at a meeting called by George F. Thompson, permanent chairman of the New York grievance board.

David Loew said the Loew circuit will adopt giveaways on a wholesale scale unless independents drop the practice.

While Kansas City, Mo., is in the midst of controversy over bank nights, and the local code office is being flooded with complaints, the practice has been begun by all but two of the 11 theatres in Kansas City, Kan., neighboring town. Giveaways of some sort thus cover all of Greater Kansas City, with the exception of about half a dozen theatres. Kansas exhibitors expect no opposition, the attorney general having declared the practice "not illegal." "Jack Pot" and "auction night," two new devices, have made their appearance in Kansas City.

Premiums also have hit Kansas City, with the Dubinsky circuit tying up with the Katz drug stores to give 10-cent coupons with each 20-cent admission and 5-cent coupons with 15-cent tickets. Exhibitors protest the practice as actually reduced admission, and contrary to the code. The Code Authority's determination of the Belmont and Prospect theatres cases, which the local board dismissed because Mrs. A. Baier, complainant, failed to establish competition with her Lindbergh theatre, will be influential in the possible spread of bank nights in the territory, it is indicated. The appeal will be heard this week.

Bank nights broke out in Cleveland last week, when M. B. Horwitz, operating the Haltnorth, playing largely to colored people, instituted the practice. He will begin the policy at his Falls theatre, Cayahoga Falls, next week. He contends he was forced into it by double-feature competition. Premiums, giveaways and dual bills have been out of Cleveland since last July 8, when members of the Cleveland Motion Picture Exhibitors Association signed an elimination agreement.

Lou Bard, member of the board of the ITO of Southern California, and president of the Corbar Theatre Corporation, has contracted with Affiliated Enterprises, Inc., for the use of bank nights at his Colorado theatre, Pasadena, Cal.

The Milwaukee grievance board, following two orders to discontinue Screeno and country store nights, has ordered film exchanges to discontinue film service to the Strand Theatres Company, after a bank night charge. The circuit was ordered to cease bank nights at its Kenosha theatre in Kenosha, Wis.

Leo Doc Britton, owner of the Amity Film Exchange, Boston, has acquired the New England franchise to "Jack Pot."

The Associated Theatre Owners of Indiana, in its bulletin last week, scored the use of premiums, calling it a short sighted policy. The bulletin said in part: "Maybe some day we shall get back to making good pictures, exploiting them energetically, and leave the disposal of cheap merchandise to the 5 and 10 cent stores."

The Code Authority in New York last week announced determination of 32 appeals, in virtually all cases ordering the elimination of bank nights and similar policies which have the effect of reducing theatre admissions, thus violating the code.

Bank nights are spreading rapidly in Southern California pending a federal court decision to determine whether the local grievance board can enforce its rulings against them by stopping film service. Local exhibitors are said to be signing bank night contracts at the rate of one a day. The local board in San Francisco has until May 25 to file an answer in federal court.

Pathe to Continue Financial Support Of First Division

Pathe Exchange will continue its financial support of First Division, Frank J. Kolbe, president, said this week in New York, thus ending rumors current since the unexpected resignation from the Pathe presidency of Stuart W. Webb early last month. Mr. Kolbe indicated, however, that First Division will receive new financing with some outside interest participating jointly with Pathe.

Mr. Kolbe said he will remain with Pathe permanently, taking an active part in that company's affairs and the affairs of First Division.

Expressing confidence in First Division's future and in its president, Harry Thomas, and the company management, Mr. Kolbe said:

"Pathe believes that First Division has a real place in the industry and it will be given our continued support in strengthening and maintaining that place. Its recent difficulties have been adjusted and we feel that under its present management it will continue to grow and realize its original objectives."

It is understood that First Division and Captain A. C. N. Dixey, acting chairman of Anglo-American, are negotiating for an exchange of product and talent.

The annual meeting of stockholders of First Division was held last week and Mr. Kolbe was elected chairman of the board, a post held formerly by Mr. Webb. Other directors elected were Mr. Thomas, Mr. Webb, Jules K. Chapman, Charles L. Stillman, Theodore Streibert and Robert W. Atkins. Mr. Webb and Mr. Chapman are representatives of the Ludington-Fiske-Curtis interests. Mr. Stillman represents "March of Time," and the others Pathe.

"March of Time" is retaining its stock interest in First Division which was taken as indicating that the reel might continue its distribution arrangement with First Division. However, "Time" is now at liberty to discontinue the releasing deal and officials this week said that a renewal is highly improbable.

Pathe will continue to restrict its activities to laboratory work and production financing, and there is little likelihood of the company engaging in active production itself, at least until its agreement with RKO expires early next year. Samuel Spring, attorney recently made a special representative of Pathe, said that the company will continue its working agreements with DuPont Film Manufacturing Corporation. Mr. Kolbe has been elected to the DuPont board, also replacing Mr. Webb, which, with Mr. Atkins and Paul Fuller, gives Pathe three representatives.

A meeting of the First Division board on Monday adjourned until Thursday to complete a discussion of new season plans and to elect officers to fill vacancies. Posts to be filled are those of secretary and treasurer.

In Hollywood this week E. B. Derr, former Pathe production head, said, "I certainly do want to buy Pathe," when asked about a report that he had submitted a bid to Mr. Kolbe.

"Assuming that Pathe would liquidate I submitted my proposal to Mr. Kolbe, who refused it, asserting that Pathe was not liquidating," Mr. Derr explained.

Officials of Pathe declined to comment Tuesday beyond saying that the Derr bid is receiving no consideration.

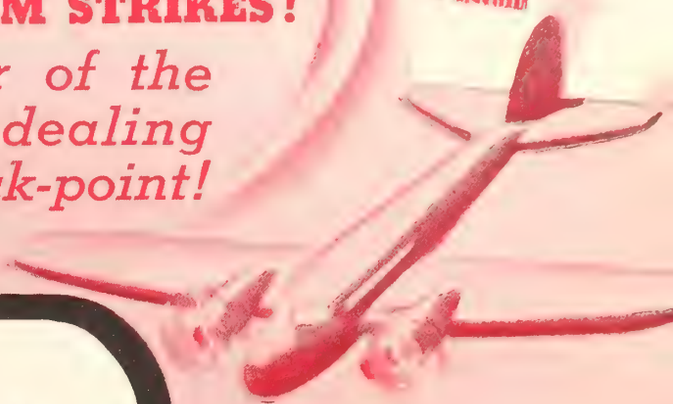
Bach Sails for London

W. A. Bach, president of Audio Productions, sailed for London last week to consult with various groups which have indicated a desire to use sound motion pictures in the English and American market.

HELP! TRAPPED IN FOG! RADIO FAILING! WE'RE CRASHING

THE MURDER BEAM STRIKES!

Invisible killer of the stratosphere — dealing death at its shock-point!



AIR HAWKS



Flaming Out Of The Headlines!
Electrifying Your Box-office!

with

RALPH BELLAMY
..WILEY POST..
..TALA BIRELL..

COLUMBIA PICTURES

Directed by Albert Rogell

A COLUMBIA PICTURE

Twentieth Anniversary As Showmen In 50-Year-Old Theatre Is Observed

HALF a century ago, when Pardeeville, Wisconsin, was a hamlet still struggling with the sandburs that lined its wheel-tracked Main Street, there was dedicated to the service of entertainment a framewood, single-storied Music Hall, built with the same courage and faith in showbusiness that conceived its namesake, the Music Hall in Radio City.

With the years the medium changed to the motion picture but the objective held steadfast, and today in the many-times remodeled theatre Mr. and Mrs. B. Lovell are celebrating two decades of continued operation. Mrs. Lovell, proud of that record, asks whether any other exhibitor in the state of Wisconsin "has operated one theatre in the same place and building for twenty years."

The original structure was controlled for years by the stock company organized to build it. Then came the day of the nickelodeon, and in 1908 the Music Hall was sold to J. S. Falconer, who reopened it as the Electric Theatre. When the feature "Nero and the Burning of Rome" opened, it was red-letter day for the village, too.

In 1909 Miss Edna P. Woodward became the bride of Mr. Lovell, both of them always residents of Pardeeville or environs. In 1915 the Lovells took over the theatre and opened with a three-reel five-cent show, supplementing the programs with dances, roadshows, basketball games, roller skating. One after another, refinements were added to the theatre—ventilation system, dimmed lights, opera chairs, velvet drop curtain, sound equipment, and improved sound apparatus. In 1920 a new name, Lovell Theatre, went up in the lights. A second theatre had started in 1916, but the Lovells bought it out ten years later. In 1930 the first sound reproducer was installed.



THE LOVELLS AND THEIR THEATRE

Today the latest color and sound product is on the screen in the Lovell theatre's anniversary program.

Distributors Halt Double Bill Plan

Major distributors in Kansas City this week blocked a plan of local exhibitors to obtain release of selected features for double featuring, the plan contemplating the twin billing of inferior product.

The distributors, in rejecting the exhibitor proposal, refused to alter individual policies and each named a different reason. Paramount referred to the potentialities of collusion inherent in the plan.

Among replies received by Jay Means, head of the Independent Theatre Owners, was one from RKO Radio which said that it was the sole judge in determining the product that could be double billed. United Artists said that since it sells each feature individually, the playing arrangement is a matter for individual determination between the exhibitor and the company.

Mr. Means wrote to the sales heads himself when, he said, they delayed replies to exchange managers, who had submitted the plan to their home offices at the exhibitors' request.

The plan, prior to its submission to the distributors, was agreed upon as a compromise between independents and Fox Midwest. The ITO originally demanded the privilege to double all product without limitation, but with a clearance setback of 28 days. Fox Midwest rejected this and countered with a proposal that a release committee be appointed to select double feature bills.

In Milwaukee this week the Independent Theatres' Protective Association's plan to eliminate duals in Milwaukee county hit a snag when H. J. Fitzgerald, general manager of Wisconsin Amusement Enterprises, Inc., refused to agree. As a result, Milwaukee county exhibitors plan another meeting this week to review a substitute plan for barring double bills. The present plan calls for an agreement by 90 per cent of the theatres to withdraw all double features by June 2.

Name Golf Committee

The committee for the 23rd Film Daily Golf Tournament, to be held June 12 at the Progress Country Club, Purchase, N. Y., has been named, as follows: Jack Alicoate, chairman; Al Lichtman, Bruce Gallup, Herbert R. Ebenstein, Felix Feist, Louis Nizer, Harry Brandt, Charles R. Rogers and Don M. Mersereau, secretary.

Columbia System Institutes Plan To Improve Radio

A three-phase plan, designed to improve radio programs, will be put into effect by the Columbia Broadcasting System on June 30. The plan includes restriction of the amount of advertising in programs, a new standard of children's programs and banning of programs advertising laxatives as such or laxative properties in any product. The plan will be made effective, considering the June 30 date, as rapidly as permitted by fair consideration of the advertisers now holding contracts, according to William S. Paley, president of the company.

The plan provides that a maximum of 10 per cent of broadcasting time may be devoted to the sponsor's commercial announcements on programs after 6 P.M. During the day the maximum will be 15 per cent of the time. The single exception is on quarter-hour programs, where additional time will be allowed.

The children's program standard will prohibit certain types of broadcast under eight different headings. An eminent child-psychologist will be employed in addition to an advisory board. The aim is to devise programs which will meet the approval of parents, educators and children. The restriction relative to laxatives is effected by the announcement that no broadcast would be permitted which describes "graphically or repellantly any internal bodily functions, symptomatic results of internal disturbances, or matters which are generally not considered acceptable topics in social groups."

Unpleasantly rapid delivery to crowd a lengthy sales message into a short space of time will not be permitted. The eight themes which will be forbidden in children's programs are:

"The exalting, as modern heroes, of gangsters, criminals and racketeers.

"Disrespect for either parental or other proper authority, glorified or encouraged.

"Cruelty, greed and selfishness as worthy motivations.

"Programs that arouse harmful nervous reactions in the child.

"Conceit, smugness or an unwarranted sense of superiority over others less fortunate.

"Recklessness and abandon falsely identified with a healthy spirit of adventure.

"Unfair exploitation of others for personal gain.

"Dishonesty and deceit made appealing or attractive to the child."

Mickey Mouse Makes Bow in Book Form

The first issue of *Mickey Mouse Magazine*, which has an initial run of 200,000 copies, appeared Wednesday on the newsstands. Distribution is through International Circulation Co., Hearst subsidiary.

Hal Horne, Inc., is publisher, and Hal Horne editor, with George Daws, formerly Samuel Goldwyn's eastern publicity head, as general manager, Murray Bracker is advertising and business manager, and Kay Kamen, chairman of the advisory board. The publication is copyrighted by Walt Disney

A "CLEAN-UP" For Thousands of Exhibitors!

EDGAR RICE BURROUGHS' BRAND NEW THRILLER



"The NEW Adventures of TARZAN"



STARRING **HERMAN BRIX**

WORLD FAMOUS ATHLETE AND OLYMPIC GAMES CHAMPION

TWO VERSIONS

A Complete 7-Reel Feature and
A 12-Episode Chapter Play

BOOK THRU FOLLOWING EXCHANGES

ADAMS FILM EXCHANGES, INC.
Dallas, Texas

AFFILIATED PRODUCERS, INC.
Atlanta, Georgia

AFFILIATED PRODUCERS, INC.
Charlotte, N. C.

AFFILIATED PRODUCERS, INC.
New Orleans, La.

BIG FEATURE RIGHTS CORP.
Indianapolis, Ind.

BIG FEATURE RIGHTS CORP.
Louisville, Ky.

COOPERATIVE FILM EXCH.
Los Angeles

COOPERATIVE FILM EXCH.
San Francisco

EMPIRE FILMS, LTD.
Canada

LIBERTY FILM EXCHANGE
Washington, D.C.

MAJESTIC EXCHANGES, INC.
Albany, N. Y.

MAJESTIC EXCHANGES, INC.
Buffalo, N. Y.

MAJESTIC FILM DISTRIBUTING CORP.
New York, N. Y.

MAJESTIC FILM EXCHANGES
Cincinnati, Ohio

MAJESTIC PICTURES
Boston, Mass.

MAJESTIC PICTURES
Pittsburgh, Pa.

MAJESTIC PICTURES CO., INC.
Oklahoma City, Okla.

MAJESTIC PICTURES, INC.
Detroit, Michigan

PREFERRED PICTURES
Philadelphia, Pa.

PREMIER PICTURES CORP.
St. Louis, Mo.

SECURITY PICTURES, INC.
Chicago, Ill.

SECURITY PICTURES, INC.
Milwaukee, Wis.

SELECTED PICTURES CO.
Cleveland, Ohio

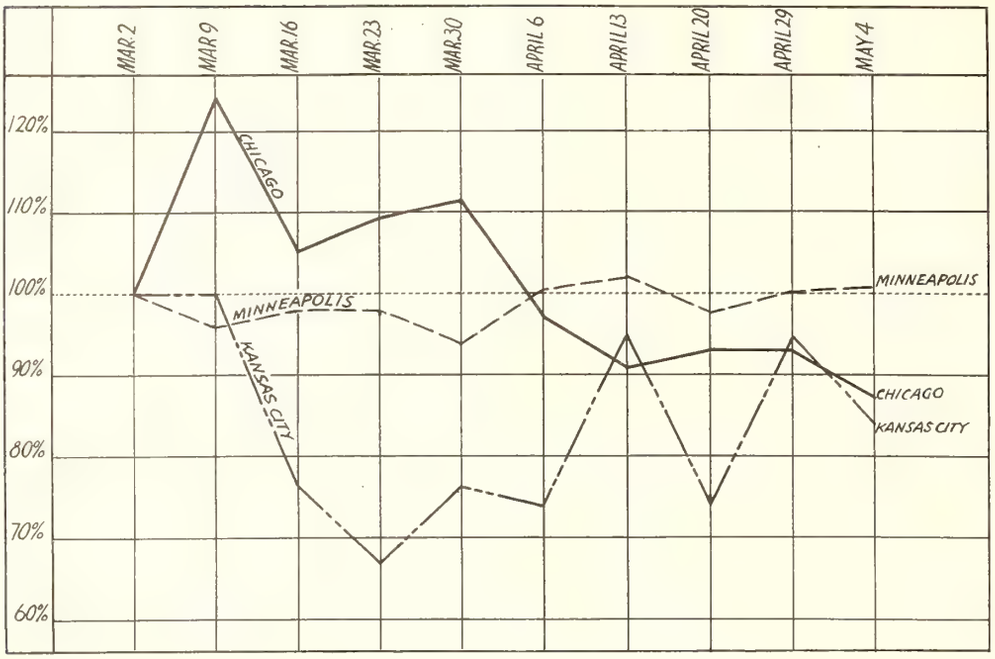
BURROUGHS-TARZAN ENTERPRISES, Inc.

8476 SUNSET BOULEVARD HOLLYWOOD, CALIFORNIA

Geo. W. Stout, President; Ben S. Cohen, Vice-President; Ashton Dearholt, Vice-President in charge of Production; Nat G. Rothstein, Advertising Manager; Harry Rathner, Sales Manager

RKO BUILDING, RADIO CITY 1270 SIXTH AVENUE NEW YORK CITY

SEE GIANT EXPLOITATION BOOK



The chart, based on Motion Picture Herald's tabulation of box office grosses, indicates the trend of business in each of three Midwestern key cities during the ten weeks period from March 2 to May 4, 1935. The receipts for the first week of this period in each city are taken as 100 per cent for that city.

PROTEST ONTARIO'S NEW TAX FOR RELIEF

Exhibitor Charges Agent of Performing Rights Society Threatened to Close His Theatre

by J. A. COWAN
Toronto Correspondent

Whatever may be the result of their efforts, Ontario's independent exhibitors are experiencing no lack of publicity but have taken up semi-permanent positions on the front pages of Canadian newspapers.

With the Toronto hearings of the Royal Commission inquiry into charges of the Canadian Performing Rights Society now at end and the final sessions devoted to radio fees rather than the theatre situations, a Hamilton exhibitor produced fireworks by giving evidence that a representative of the Society had threatened to close his theatre.

Refused to Pay $166 Fee

Anthony Patzalek, owner of the Playhouse, Hamilton, Ont., told the Commissioner he had received a letter from the Society asking for a fee of $166.60 a year and thrown it into the wastepaper basket. He got a second letter and again did nothing.

"Then a man from the Society came to see me," Mr. Patzalek testified, "and said he'd lock my theatre and sue me. I said: 'This is highway robbery. Go ahead and try and get the money.' He said: 'You can't say that to me.' I wouldn't pay. I was going to fight."

When asked why he had finally given in, the exhibitor explained that "nobody else would fight so I had to quit."

Business was described by the witness as "as bad this year as last and a little bit worse without dishes." He listed his gross for 1931 at $39,000 and at $26,000 for 1934. According to the evidence his house had failed to show a profit the past five years.

Protest Relief Tax

Interest among theatre men, however, switched abruptly from music levies to taxes, with Oliver Scott, manager of the Weston theatre and secretary of the Independent Theatre Owners of Canada, leading a movement to stage mass meetings of protest and circulate petitions in opposition to Ontario's new amusement tax for relief purposes.

Operators were cooperating with owners to circulate petitions among patrons of 125 theatres, Mr. Scott reported. They hoped to get a million signatures.

Oscar Hanson, for Allied Exhibitors and Associated Theatres, said these organizations were not sponsoring the petitions but would do nothing to prevent member theatres displaying petitions in their lobbies. He declared the new taxes discriminated against the buyer of low-price tickets and thus bore most heavily on those least able to pay. He thought a number of small houses might close for July and August as a result. Exhibitors of Ontario were considering a retaliatory move to close during June, July and August if the new tax is not rescinded.

Heads of Famous-Players, on the other hand, have taken no such action to enlist public opinion against the taxes, though making plain-spoken comments.

"Last year on an investment of $9,000,000 in Ontario, Famous Players paid twice as much in taxes as it earned in profits," said N. L. Nathanson, Canadian FP executive. "It is a question whether the motion picture industry in Ontario can survive under the new taxes."

FROM READERS

AS TO THE FIRST SCENIC RAILWAY

To the Editor of the Herald:

It isn't often that Motion Picture Herald makes an erroneous statement but that is just what has happened on page 8 (May 11th issue), in the item headed: "Schenck Purchases."

According to that item: "In 1910, with his brother, Joseph M., now president of United Artists and 20th Century, Mr. Schenck took over the Palisades Amusement Park and there erected the first scenic railway."

In 1904 I worked for Vitagraph. As a motion picture operator, I was assigned to Econoupoly's on the Bowery at Coney Island. Over on Surf Avenue, a block away, L. A. Thompson had a scenic railway which had been running successfully for at least three years, while two or three blocks away on the Bowery, Jackman's Scenic Railway and County Fair had also been in operation for a number of years.

Mr. Schenck's scenic railway was not even the tenth built. That type of resort amusement had been popular long before Mr. Schenck created Palisades Park.

I sometimes believe it would be a good idea if old-timers were shot the moment they started remembering things that happened further back than two years ago. It would be a good thing for news writers because in that case those pernickety old-timers would not dare to remember details.—Hal Hode, Executive Assistant to Mr. Jack Cohn, Columbia Pictures Corporation, New York City.

'CANCELING PICTURES', A ONE-ACT 'SKETCH'

To the Editor of the Herald:

The Merry Go Round. A one-act sketch from the scenario, "Canceling Pictures."

"My dear Mr. Manager:

"I wish to cancel out 'Manessa,' due to the fact that it is from the old block and also that I do not think that it is suitable for our clientele."

"Dear Mr. Exhibitor, we cannot consider your cancellation at this time, the national release being some sixty days away.

"Please advise in the near future if you wish to cancel the picture.

"Re the picture 'What Is It,' sorry to say that we cannot accept your cancellation, as the eighteen days have expired since national release.

"I am aware that you state in your letter that the picture was not made available to you until the eighteen days were past. But the reason was that the key city had not cleared the picture."

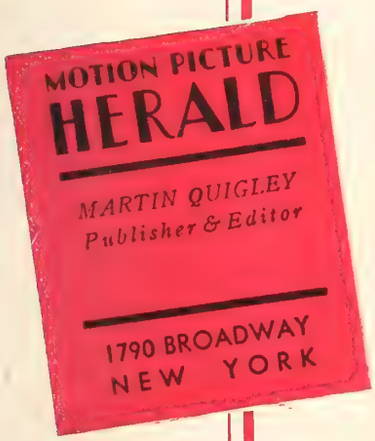
And the bare facts: the first picture had been confirmed in. And that is the tale of this double-crossing business.

Cancellations? Try and get 'em.—A. E. Hancock, Columbia Theatre, Columbia City, Indiana.

Screen Magazine Chartered

Fashion Magazine of the Screen, Inc., has been chartered at Albany with capital stock listed at 100 shares. Incorporators are Ethel Davis, Rose Brodsky and Joseph Billik.

'Ceiling' Circulation*



It is a fact to be remarked that the circulation of Motion Picture Herald, among all classes engaged in motion picture activities, is consistently above 15,000 copies weekly. This is nearly twice the figure ever attained by any motion picture business paper. It represents "ceiling" circulation—the top.

This bespeaks, of course, a lively renewal rate—and since that figure has been mantained through depression years, it can be credited only to the many services—all in terms of the box office—which Motion Picture Herald renders all factors within the nation-wide industry.

For all highly organized publications circulation figures are proportionate to their value within their industry. By such value Motion Picture Herald "sells itself".

Attested by ABC Audit

$3.00 per year including 13 issues of Better Theatres—the industry's leading equipment and maintenance publication.

MOTION PICTURE HERALD

EXHIBITORS, DISTRIBUTORS BLAME ONE ANOTHER ON RADIO AD RECORDS

But Gene Curtis Finds F - P Canadian Houses Would Use Transcriptions If Assured of Material for Weekly Program

Electrical transcription broadcasting as a motion picture theatre advertising medium is deserving of greater consideration than is accorded it by both exhibitors and the sales departments of distributors in New York, according to Gene Curtis, sales promotion manager of Famous Players Canadian Corporation, who recently conducted a survey among that circuit's 187 theatres to ascertain the reactions of managers to transcription broadcasts as a definite adjunct of the theatre's advertising program. Mr. Curtis, prior to becoming sales promotion manager of Famous, was manager of the Capitol Theatre, Montreal, and was co-winner of the Quigley award for May last year.

Although some interest has been evidenced in the past, use of transcriptions in theatre advertising has been attempted on a large scale by only one large circuit, Evergreen State Amusement Corporation, in the Far Northwest (described in the March 9th issue of MOTION PICTURE HERALD) and by a few individual theatres.

Call Demand Insufficient

New York publicity offices say there is not sufficient demand from exhibitors for transcriptions which depict, in dialogue and music, scenes from films playing at specified theatres, and as a result they have stopped or limited issuance, saying theatres would not support their end of the charge.

The only large distributor regularly sponsoring these programs is Paramount.

"The answer to the objection of distributors that theatres will not support their end of the transcription charges appears to lie in the fact that theatres cannot count on getting these records regularly, and therefore more or less forget this angle on merchandising," said Mr. Curtis this week.

"To test whether my own opinion was correct I sent a questionnaire to all our theatres from coast to coast and found that while very few are using transcription records at present, 90 per cent of our first-run houses in cities where there are radio stations would use these records if they could be sure of getting enough to give them a 15 minute program once a week on pictures they are playing." Likewise, practically all second-runs in towns with radio facilities available said they could use the records to advantage.

Evergreen State Amusement, with the cooperation of World Broadcasting System and Paramount, last summer started regularly utilizing transcription programs, made in the Hollywood studios of WBS under the direction of P. W. Campbell, resident manager and formerly connected with Pathe and Metro-Goldwyn-Mayer. These transcriptions have now been made available to radio stations for sustaining purposes without payment either to WBS or to Paramount but they may be used as sponsored programs only if sponsored by an exhibitor, the station paying a small amount for use of the transcription.

According to Mr. Curtis, one of the most important objections of distributors' advertising departments to transcription broadcasting revolves about radio rights to motion pictures. In many instances, he said, radio rights are reserved, and various restrictions sometimes prevent the broadcasting of even short excerpts from the story. However, he added, there are ways of overcoming this and it is entirely possible to prepare an interesting radio transcription without violating any rights.

"As I see it," Mr. Curtis explained, "there are five possible types of programs that could be made and which would cover all problems regarding rights. These are the straight dramatic program, the drama and musical program, musical, interview and Hollywood news.

"The first, or straight dramatic, would be a recording of dialogue excerpts from the picture with explanatory remarks by a commentator who would introduce the various scenes and tie them together. This type of record should present highlights from the picture without telling too much of the story or the ending, so as to intrigue the curiosity of radio listeners to a point where they will come into the theatre to see the rest of the picture."

The drama and musical program would be for cases where it might not be advisable or permissible to use a full 15-minutes of straight dramatization. The music would be anything appropriate or entertaining. This form might also be used, Mr. Curtis pointed out, when radio rights to the music or actual dialogue of the picture are not available.

The straight musical program would be interspersed with announcements concerning the picture and, in situations where the stations lack radio rights to the story, the transcription could be composed of appropriate songs coupled with permissible publicity announcements.

"Interviews, as our fourth type of recording, would again permit good radio publicity without violating any copyrights," he said. "In this case, the star or stars, and possibly the director, could be interviewed on any subject and, of course, the picture would be worked into the interview. A variation of this would be a straight monologue recording such as Frank Buck made on his last picture."

Mr. Curtis believes that the fifth type of program, Hollywood news, again offers many interesting possibilities.

13 Minutes of Advertising

"Hollywood news is of universal interest, as evidenced by the number of newspaper columns and radio programs devoted to this idea. In such a recording the activities of Hollywood stars would be included, particularly of the stars in the picture, with news about the current picture and new pictures they are making, their hobbies and other similar subjects. In addition, this program could include a dramatization of some human interest incident on the lot during the making of the picture."

Actual advertising within the records should be kept to an absolute minimum, with the recording to run 13 minutes, allowing one minute at either end for local and commercial announcements, Mr. Curtis added. Theatres and radio stations should be able to sell these recordings to commercial advertisers. In this way the advertiser could get a well presented program at a much lower cost than he could possibly engage local talent. If the advertiser did not want to pay the entire cost, the theatre might pay for the record, with the advertiser paying for the station time.

"Many theatres are regularly using radio that are not using transcriptions, although they are using local talent which costs as much and more than a record would cost," he said. "Obviously, regardless of cost, the local talent probably could not do justice to the subject as well as would be done by one of these suggested recordings."

Distribution, Mr. Curtis suggested, would be best handled through the established film exchanges, with the exchange managers and accessory salesmen following up to see that the theatres use the records, or arrange for a commercial sponsor. The exchanges, he said, could arrange a purchase or rental system whereby the theatres, for example, could buy the record outright for $5 or rent it for $3, the actual prices to be based on production cost.

TRANSCRIPTIONS ON HOLLYWOOD STATIONS

Warner Brothers is using 35-second electrical transcriptions on Hollywood radio stations to advertise the shows at the Hollywood and Downtown houses. Troy Orr of the Warner exploitation forces found no difficulty in lining up all but the major chain stations to play the discs at intervals in return for passes. The announcers put the discs on whenever half a minute is available, some stations five or six times a day.

Mr. Orr, who makes the transcriptions personally, has figured out that a radio listener takes at least half a minute to leave a chair and reach the dial if he wants to tune out. In half a minute a listener has heard what picture is playing at both theatres.

SHOW BUSINESS IS CALLING THE ROLL FOR ITS OWN NEEDY!

MORE URGENT NOW THAN EVER!

FOR the sick and needy of all branches of Show Business . . . anywhere in the United States.

FOR wards and beds in Hospitals in various cities and the Sanitorium at Saranac Lake.

YOU'RE ASKED to Donate 10% of gross receipts for Monday, May 20—and to aid the national radio network publicity and newspaper campaign to increase attendance on that date.

N.V.A. BENEFIT FUND

Sign

THE PLEDGE ..TEAR IT OFF AND SEND IT IN

NO COLLECTIONS FROM AUDIENCES

HONOR PLEDGE

FIRST ANNUAL ACTORS' DAY BENEFIT: N. V. A. FUND

_____
Owner or Manager's Name

_____
Name of Theatre

_____
Town and State

I pledge my support to the FIRST ANNUAL ACTORS' DAY BENEFIT FOR N. V. A. FUND. Instead of taking collections from audiences, I will run the Eddie Cantor "short film" which you furnish gratis, and I will Donate (10%) per cent of GROSS RECEIPTS of above theatre, on Mon., May 20th.

SPONSORED BY

INDEPENDENT THEATRES

CIRCUIT THEATRES ★

DISTRIBUTORS ★ ★

PRODUCERS ★ ★ ★

ACTORS ★ ★ ★ ★

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FIRST ANNUAL ACTORS DAY BENEFIT N.V.A. FUND

Circle 7-5851 • 1619 Broadway • New York City

J. C. JENKINS--HIS COLYUM

Neligh, Nebraska

Dear Herald:

We are just in receipt of a letter from Harry Huffman, president and general manager of Central Theatres, Inc., of Denver, Colorado. These theatres include such showhouses as the Aladdin, Denver, Broadway, Paramount, Rialto and Tabor, six of Denver's largest theatres.

Harry advised us that he and Mrs. Huffman had just returned from a visit to New York and Bermuda and that before going they had received a crate of fruit from Texas and he was assuming that we were responsible for this, in some way, and he desired to thank us for remembering them in this manner.

Harry is a good guesser, but it wasn't at all necessary to thank us because it was but a trifle compared with the many courtesies shown us by these two very estimable folks.

He addressed us "Dear Colonel" and said that he did not know just where and when we received the title of Colonel, whether it was in the war of the Revolution or the Civil war or possibly the war of 1812, but most likely we had been commissioned a Colonel by the Governor of Kentucky just the way Mr. Ramsaye and other celebrities had been commissioned.

Just How It Came About

For his information, and for the information of the inquiring public, we desire to state that we were commissioned a Colonel when we were in command of the forces of the Quillayute on the western slope of the Olympic mountains, west of Seattle, and when the army was encamped at the confluence of the Bogesheill and Solduc rivers, which rivers formed the Quillayute which emptied into the Pacific at Mora (an Indian town on the Quillayute Indian Reservation). The army at that time consisted (outside of the commanding officer) of Captain L. C. Allison and Lieutenant Charles Allison and our camp equipment consisted of a tent, a canoe, three trout rods, beds, kittles, pots, pans, dishes and other culinary articles, including a cocktail shaker. Our name appeared on the army roster as "Colonel of the cocktail shaker." And that's how we became a Colonel. There is a fish story connected with this army of occupation but it would be no use to tell Harry because he lives in a country where they catch fish, at least he promises us a trout dinner if we will come out and see him again. We would be delighted to do that.

Harry said he liked Bermuda very much but that Colorado still appealed to him. We are not surprised at that because Colorado always appealed to everybody. Every time we go there we dislike to go away. There is something about Colorado that no other state has (except Nebraska). Colorado, you know, borders on Nebraska and so does Kansas, and that's why Kansas is such a great state, although Sam Blair of Belleville, Mr. and Mrs. George Moore of Plainwell, Ray and Mayme Musselman of Lincoln and Ernie Sprague of Goodland, Kansas might have had something to do with it. Anyhow, we hope to go out and see Mr. and Mrs. Huffman again sometime.

▽

"Blue Book" Almost Ready

NOTE. Before we forget about it we would like to call the attention of the projectionists to a very important matter that concerns them very vitally. Listen, you boys who want to learn how to project a picture properly. The HERALD's book department has the new edition of F. H. Richardson's "Bluebook" on projection almost ready, and in this book you will find everything you will want to know about projection. If you will address the book department of the HERALD the boys will give you all details. You will find them a swell bunch of boys and they are all sane too, in fact they have to be sane to be with the HERALD. Just address the Book Department of the HERALD at 1790 Broadway and tell the boys what you want.

▽

Last night we went down to the Moon theatre to see "Roberta" and it is our belief that the women will fall for this in a big way because it is largely a style show. Then after that they had a Mickey Mouse and we are giving it as our opinion that Walt Disney has furnished the youth of the land more real enjoyment with his Mickey Mouse than they have ever had at picnics, including ice cream 'n everything.



Abdulla Fazalbhoy, director of the Bombay Radio Company, Ltd., and the Sound Studios (India), Ltd., and one of the most prominent figures in India, died recently at the Fitzroy Nursing Home, London, following an operation. He was a leader in the development of the motion picture and radio in India, and was associated with the introduction of Neon Sign lighting to the country. About a year and one-half ago he opened "Film City," one of the largest sound studios in India. His other companies were Sound Equipment Company, Ltd., Sub Standard Films and Equipment, Mercantile Finance Company, Ltd., and A. Fazalbhoy & Sons.

Walt will likely never be president unless he should get in the right party, but we will venture the conviction that more kids of the United States will know who he is than will know who the president is.

Then there's another thing, as Andy said to Min. It is our belief also that the "shorts" they are giving us today are what are holding up many a program. The newsreels are instructive; the cartoons are funny; the travelogues are interesting, and the scenics often remind us of trout fishing in the Rockies.

▽

Harold Dunn and Mrs. Dunn, who operate the theatre at Valentine, Nebraska, passed through town a few days ago on their way to Omaha, and Harold didn't pay any attention to traffic lights when he went through town, which is probably the reason why he ran over an old sow and her pigs that were running loose in the streets.

Harold stopped and told us that he was going to send us a check for the HERALD for two years. We told him that was the most sensible remark he had ever made. Mrs. Dunn said that she questioned that last remark because she had heard him say a year ago that he was going to take a bath in the spring.

▽

Loud Background Music

We may not know very much about it, in fact we will admit that we are pretty dumb, but we never could understand why it was necessary for an orchestra to play so loud in the wings as to drown out the dialogue in a picture. If we can't understand the dialogue in a picture it becomes pantomine to us. Some directors probably will say that we are crazy and others may go far enough to prove it, but in spite of that we still insist that an understanding of the dialogue is essential to enjoyment of the picture.

▽

And then there is another thing that you boys ought to know. Some of you are regular contributors to "What the Picture Did for Me" and some of you are like a girl we had one time back in Indiana. We gave her a stick of gum and she wouldn't chew it because she was too doggone lazy. Laziness is not a sufficient excuse, in fact it is a bad excuse. To say that you don't have time to report on pictures is to assume the attitude of our Hoosier girl. You find time to read the other fellow's reports because you are benefited by them. Why not show the other fellow a little courtesy too? Think this over and if you find that we are crazy we will admit it, but in the meantime just remember that the outlook for the coming season is a good one, provided the blue pelican can roost in that "shelterbelt" and the crooners can wear an eye glass and part their hair in the middle.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 266 (one of a special group on sound).—(A) What are the main requirements of proper storage battery maintenance which should receive the constant attention of the projectionist? (B) What are the two most important things to be remembered about lubrication?

Answer to Question No. 260

Bluebook School Question No. 260 was: (A) Suppose your employer to be building a new theatre. He orders you to supervise the building of the projection room, saying you may use any material you like. There will be a space of five feet between the ceiling of the room and the ceiling of the auditorium. Just what would you do? The room is to house two motion picture projectors, an effect projector and a spot. (B) *Where would you locate the vent flue?*

Concerning Section A, G. Thompson says, "First, I would consult local authorities regarding the selection of materials, using only those approved by them. If they permitted I would select hollow tile six inches thick, for if it is well laid in cement-tempered lime, it offers these advantages: It is light in weight and quite soundproof when coated inside and out with sound-absorbing material. It stores a minimum of both heat and cold. It does not store and retain moisture. It permits embedding of conduit. It makes a strong thoroughly fireproof wall.

"The 'five feet between ceilings' does not stipulate the height of the projection room ceiling, therefore I cannot say this space could or could not be used to best advantage by raising the ceiling or extending the walls to the auditorium ceiling. If the five-foot space is based upon not less than eight feet from floor to ceiling of the projection room, and a rheostat room or storage space were needed, I would, if other conditions permitted, run the walls up to the auditorium ceiling and utilize the five-foot space for one of the purposes suggested.

"If such space were not needed for use, or if the walls could not for some reason be extended up, then I would construct a ceiling of three-inch hollow tile, supported by I-beams of depth and stiffness suitable to the distance they must span. The tile would be laid in cement mortar tempered with lime, and both its under and top surfaces coated with sound absorbing material of substantial thickness.

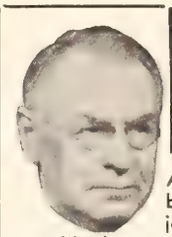
"There are many ways of constructing a flat ceiling, but after having examined most of them I have concluded this to be as good as any, if not better, for the reason that it provides a solid construction, a substantial ceiling that cannot possibly be affected by any fire that would occur in a projection room, and gives a perfectly smooth surface below. Also, it permits the laying of conduit on the upper surface without necessity for embedding it.

"As to the floor, it would depend, of course, somewhat upon what the supporting base might be. However, assuming the proper base for it (which would vary with varying conditions) I would install at least six inches of rich concrete and overlay it with not less than three-quarters of an inch of cement mixed with sharp sand in proportions of two of sand to one of cement, with equipment anchor bolts properly embedded.

"I would have all conduit properly embedded in walls, floor and ceiling, with flush type outlets properly located. I would so illuminate the room that a minimum of light would reach the front wall, and with no light fixture (lamps or indirect) in sight of the projectionist's eyes as he is in working position beside the projector. I would paint the front wall either black (non-gloss) or a very dark green or brown, the ceiling a cream color, and the walls dark green or brown. I would overlay the floor with heavy battleship linoleum, dark in color. I would have the observation ports at least 14 inches wide and twelve inches high, located at proper height and covered with plate glass held in a movable frame. I would reduce the lens ports as much as possible without interference with the light beam, and would not glass-cover them unless it was found to be necessary to retain sound. I would add six feet to the width required for the equipments named, to allow for possible future expansion. I would have the room depth sufficient to allow for at least 30 inches clear back of the projectors (A little more would be better. Say at least 36 inches.—F. H. R.). I would have the door self-closing, with one at either end in a room of the size indicated, and would not have the doors open directly into the auditorium if it could be avoided.

"In fact, Brother Richardson, I would pretty much follow the rules laid down in my Bluebook. I have followed the S.M.P.E. doings and everything else I could get hold of, but to date none of them seem to have given us anything much better than the good old Bluebook. More power to you and to it."

(B) I think D. L. Sinklow has a bit the best of it on this one. He says, "That would depend on the depth and width of the room. My idea is that fresh air should reach the whole room without creating any objectionable draughts. In a room of a size to accommodate the equipment named, I would have the air enter near the floor line at each end and leave through a vent approximately in the ceiling center."



F. H. RICHARDSON'S NEW BLUE BOOK OF PROJECTION

A new edition of this famous book is now on the press. Projection, sound reproduction and trouble-shooting all in one compact, handy volume of 700 pages, including 153 illustrations of hook-ups, wiring diagrams and schematics.

Experts consider it the most up-to-date and practical projection manual on the market. Contains an extremely simple index system for instant use in emergency breakdowns. A book that should be part of every projection room in the country. Order early and get an original author's autographed copy.

QUIGLEY BOOKSHOP 1790 Broadway New York $5

Jackson Company Expands

O. W. Jackson and Company, manufacturer of rubber mats for theatres, has opened a new showroom and headquarters at 235 Fifth avenue, New York. Increased business has necessitated the expansion, according to O. W. Jackson, president.

Returns to Theatres

John Anderson, owner of the USA and Cover theatres at Fort Morgan, Colo., has returned to resume operation of the houses.

With New York Circuit

Gilbert Josephson has joined Consolidated Amusement Company, New York circuit, as field supervisor for the company's 20 houses.



This Four Column Cut is One of the Ads Made to Help Exhibitors Put Over "The Healer"

WHAT THE PICTURE DID FOR ME

Ambassador

WILDERNESS MAIL: Kermit Maynard—With opening music the same as Universal's "Red Rider" serial which the producers evidently borrowed and with dialogue written by some grade school student and slow action, these do not go over. Running time, 55 minutes.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

Columbia

I'LL FIX IT: Jack Holt, Mona Barrie—Satisfactory performance pleased the Holt fans. Business normal. Played April 20.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

I'LL LOVE YOU ALWAYS: Nancy Carroll, George Murphy—Just so-so. May get by on bargain or cash nights. Running time, seven reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

ONE NIGHT OF LOVE: Grace Moore—A marvelous picture with beautiful singing, but has no appeal for the country people, cowboys, sheep herders and the like who compose most of our patrons. We were compelled to pay so much for this picture that we could hardly appreciate it at its full value feeling that we were losing plenty of money because of it.—F. Rayburn, Arcade Theatre, Newell, S. D. Small town patronage.

WESTERNER, THE: Tim McCoy, Marian Shilling—McCoy well received here. Business normal. Played April 6.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

First National

BABBITT: Aline MacMahon, Guy Kibbee—This is a good show with more comedy in it than the original story. The cast is ideal and the picture will please people. Above the average show.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

GENTLEMEN ARE BORN: Franchot Tone, Jean Muir—This is a swell show—not a big cast nor a well-known story but a close to the heart theme that will get everyone interested and give them an evening of pleasant entertainment to take home and talk about. Story deals with the trials and troubles of a bunch of college boys who get out of college and think the world is theirs and find out it is—just around the corner.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

GOLD DIGGERS OF 1935: Dick Powell, Gloria Stuart—Another swell show. Only one will ever be the old "Diggers," but this is one of the best musicals to come to the screen this year and everyone liked it. Better plot than usual and nice music, cast and dancing. You can recommend it highly. It's a great show. —Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

LIVING ON VELVET: Kay Francis, George Brent—A very very good picture that pleased. Kay Francis is always good and in this one she is better than usual. Warren William and George Brent are good and the story is interesting. Just an excellent picture. Running time, 80 minutes. Played April 27-28.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

MARY JANE'S PA: Aline MacMahon, Guy Kibbee—Any picture with Guy Kibbee seems to please here. While not as good as some it has an unusual twist that seems to get over. Very good for weekend or family night. Played April 26.—Russell Anderson, Casino Theatre, Gunnison, Utah. Small town patronage.

RED HOT TIRES: Mary Astor, Lyle Talbot—Standard auto race picture and they go as good as the next one. I don't say it is a big show but will pass.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

RED HOT TIRES: Mary Astor, Lyle Talbot—Auto races, murder, a prison break and romance combined in a fast moving picture that seemed to please my family night patrons. Mary Astor is always good and Frankie Darro gives an excellent performance. Running time, 66 minutes. Played April 3-4.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

RED HOT TIRES: Lyle Talbot, Mary Astor—If you are looking for action, spills and thrills together with a darn good story grab this and you'll be more than satisfied. Played April 27.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

SIX DAY BIKE RIDER: Joe. E. Brown—This Joe E. Brown works well in all kinds of harness. He is as big all over as his mammoth mouth. I consider him a worthwhile star and he has never failed to make my box office look healthy.—Walter Odom, Sr., and Sons, Dixie Theatre, Durant, Miss. General patronage.

WOMEN IN RED, THE: Barbara Stanwyck, Gene Raymond—Just another picture. Won't hurt at all to run it or to miss it. I still think Barbara could be a "sweet young thing" and back Janet off the screen, but then I am not picking stories for her.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

Fox

CARAVAN: Jean Parker, Loretta Young, Charles Boyer—Here is a fine picture but the box office did not think so. For some reason people just do not care for this type of picture. I myself thought that it was the best musical that has been produced for a long while. The recording was fine and the plot and acting were good. People liked it who came but it just did not seem to go. I am very sorry because I like to see pictures liked. Running time, 101 minutes. Played May 3-4.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. Special patronage.

CHARLIE CHAN IN PARIS: Warner Oland—Seemed to hold the attention of our patrons and was well received. Fairly good mystery picture, but not outstanding.—Played April 13.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

COUNTY CHAIRMAN, THE: Will Rogers—A good picture but for some reason or other it did not do much business.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

COUNTY CHAIRMAN, THE: Will Rogers—I consider this picture as one of the best of the Will Rogers films. There was a great deal of variety in it and it was good indepenedent of Rogers. Our patrons greatly pleased. Good for any town. Played May 4. —George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

COUNTY CHAIRMAN, THE: Will Rogers—I think it was made to please every man, woman and child. All I can say give Will Rogers a big place in your theatre and he will get them in for you. He has never failed me yet. I am depending on him and I know he will never fail me. He knows how to please them all. —Walter Odom, Sr., and Sons, Dixie Theatre, Durant, Miss. General patronage.

LITTLE COLONEL, THE: Shirley Temple, Lionel Barrymore—Pulled better than "Bright Eyes."—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

LITTLE COLONEL, THE: Shirley Temple—Opening night worst storm of the season yet quite a few braved it to see Shirley. Second day rain and muddy roads cut attendance to normal. If weather conditions had been anything like favorable my report would have been "turned them away." The picture will please anybody. Played April 18-19.—Henry Sparks, Grand Theatre, Cooper, Tex. Small town and rural patronage.

MARIE GALANTE: Spencer Tracy, Ketti Gallian—This title doesn't help a picture any. It is a fast moving melodrama, a spy story with its locale around the Panama canal. It holds attention all the way, with a bangup thrilling ending. The drawing power of this combined with "In Old Sante Fe" was good, but I would be afraid of this alone, although it is plenty good enough where single bills are the rule. It is hard to predict what the future holds for Ketti Gallian, she acquits herself with credit in this. —J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

ONE MORE SPRING: Janet Gaynor, Warner Baxter—Suffered the greatest disappointment at the box office on this of any picture I've shown in many moons. Not near as good picture as this pair is capable of producing. Too slow and draggy and they talked so much about being hungry all through the picture that it must have aroused the appetities of quite a few of the patrons as they walked out presumably looking for a cafe. Played April 28-29.—Henry Sparks, rand Theatre, Cooper, Texas. Small town and rural patronage.

Mascot

IN OLD SANTE FE: Ken Maynard, Evalyn Knapp—Ran this on a double bill with "Marie Galante" and did better business than expected. I don't know exactly which picture to give the credit but I should give the major portion of the credit to "In Old Sante Fe."—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

LITTLE MEN: Ralph Morgan, Erin O'Brien-Moore, Junior Durkin, Cora Sue Collins, Phyllis Fraser, Frankie Darro, Dickie Moore—This picture pleased everybody and we outgrossed "Little Women" with it.—Don Buckley, Redwood Theatre, Redwood Falls, Minn. Family patronage.

MGM

AFTER OFFICE HOURS: Clark Gable, Constance Bennett—Not up to the Gable standard but pleased fairly well. Stuart Erwin gives the best performance of the show. Constance Bennett is dead here. The inevitable murder with Stuart Erwin furnishing the comedy. Another dust storm took all the profits. Running time, 73 minutes. Played April 20-21.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

BAND PLAYS ON, THE: Robert Young, Betty Furness—Slightly above average football story which is more concerned with the lives and characters of the players than the actual winning of games. Slightly under average business. Played April 24.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

BIOGRAPHY OF A BACHELOR GIRL: Ann Harding, Robert Montgomery—Although both Harding and Montgomery are good drawing cards for me, this took a terrible nose dive. Pleased less than 50 per cent of those who came to see it. More unfavorable comments on this than any picture in a long time. People expected to see something with this popular pair teamed together but were sorely disappointed. Might go over in larger towns but to my way of thinking it will flop in any small town. Played April 21-22.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

DAVID COPPERFIELD: Frank Lawton, Freddie Bartholomew, W. C. Fields—This is undoubtedly one of the best pictures ever filmed. A wonderful cast and accuracy of detail brings to life the story with a realism seldom seen on the screen. The story is long but so interesting it does not become tiresome. While it does not appeal to some it brought out the class of people who very seldom go to a show and I think it pleased 95 per cent. I struck one of the series of dust storms Sunday night, which is usually my best night, so did not make anything on the picture but it is the kind of show I am proud to exhibit. It is certainly the answer to the Legion of Decency's plea for better pictures and deserves the support of everyone interested in better pictures. Freddie Bartholomew is especially good and Lionel Barrymore gives his best performance. The storm at sea is a highlight of the picture.—Running time, 133 minutes. Played April 12-13-14.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

NAUGHTY MARIETTA: Jeanette MacDonald, Nelson Eddy—This is one of the finest pictures I have every played. Screen it before you show it to a cross section of your town. Running time, 105 minutes.—D. W. Buckley, Redwood Theatre, Redwood Falls, Minn. Family patronage.

NIGHT IS YOUNG, THE: Ramon Novarro, Evelyn Laye—Was agreeably surprised in this one. Novarro's pictures have been so poor lately that I was afraid of this one, but it is excellent and pleased. Wonderful music, some good song hits, good dancing and comedy make this much better than some of the specials. Running time, 62 minutes. Played April 24-25.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

SEQUOIA: Jean Parker, Russell Hardie—Nothing

but the best of compliments on this. It should please everyone and do business. Running time, 73 minutes. —D. W. Buckley, Redwood Theatre, Redwood Falls, Minn. Family patronage.

SHADOW OF DOUBT: Ricardo Cortez, Virginia Bruce—Another murder and am I tired of them? Went over just fairly well. No bouquets and no bricks. Just another picture. Running time, 75 minutes. Played April 17-18.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

WHILE THE PATIENT SLEPT: Aline MacMahon, Guy Kibbee—Guy Kibbee and Aline MacMahon make this murder too funny to be tragic. This team is popular with my patrons and as usual they pleased. Running time, 61 minutes. Played April 10-11.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Monogram

HOOSIER SCHOOLMASTER, THE: Charlotte Henry, Norman Foster—This is a swell show. In my opinion much better acting and direction than "Girl of the Limberlost." The story is very close to the hearts of a lot of our Legion men and it would make a swell tieup with them. I sold the officers of the local Legion on it and allowed the 1935 Legion card to admit all members and their families and almost paid film rental on that one group.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

MILLION DOLLAR BABY: Arline Judge, Ray Walker, Jimmy Fay—This is a fair Monogram picture. Will please and people will enjoy seeing Hollywood make a little fun of Shirley Temple. With another year's work the little boy will be good. Now he looks like a poor imitation and as that is what he is supposed to be the story and picture go over O. K.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

TOMORROW'S YOUTH: John Miljan, Martha Sleeper, Dickie Moore—Above average program offering and pleased a majority of our patrons. The boy Dickie Moore is very good. Played April 27.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

Paramount

ALL THE KING'S HORSES: Mary Ellis, Carl Brisson—Some big interesting parts in this picture. All in all call it O. K.—Walter Odom, Sr., and Sons, Dixie Theatre, Durant, Miss. General patronage.

CAR 99: Fred MacMurray, Ann Sheridan—Racing automobiles running wild trying to catch a bank robber. Do you think you can make a dollar out of such bunk as this? If so go ahead and book it and starve your wife and kids. Nuf said.—Walter Odom, Sr., and Sons, Dixie Theatre, Durant, Miss. General patronage.

GILDED LILY, THE: Claudette Colbert, Fred MacMurray—A dandy picture that should please anywhere. As clean as you would wish yet business was off. On check up I found it was the title, as folks were afraid it would be too risque. Played April 7-8.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

HERE IS MY HEART: Bing Crosby—My folks must have grown tired of Bing's crooning as they don't come out to hear him any more. This was a Sunday-Monday flop for me. Played April 14-15.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

KISS AND MAKE UP: Cary Grant, Genevieve Tobin—Ran this rather old but title seemed to draw younger set in and to please them. Played April 4-5. —Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

LIVES OF A BENGAL LANCER: Gary Cooper, Franchot Tone—Pass the orchids to all who had part in making this. For a red-blooded adventure drama it will be hard to surpass this. There is no romance in this at all but that will not be missed in the sweep of drama that this unfolds. Franchot Tone delivers a likeable performance that is a triumph. Sir Guy Standing is superb as the Colonel. Douglas Dumbrille, who is listed ninth in the cast delivers a fine role as the villain. Of course, all do good work. Gary Cooper does all that is expected of him and that can be said of the entire cast. Business the first day rather disappointing, the second day considerably better than the first, which is a rare occurrence.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

McFADDEN'S FLATS: Betty Furness, Richard Cromwell—This is another picture of family appeal that my folks liked a lot. It was a good show back in the Cohen and Kelly days and it is still good entertainment. With W. C. Fields it would have been a riot.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

MENACE: Paul Cavanagh—Just a fair mystery picture that failed to draw. Played April 6.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

MISSISSIPPI: Bing Crosby, W. C. Fields—Booth Tarkington's "Magnolia" made by the producers of "The River of Romance" into one of the real entertainments of the season. Gail Patrick tries to fill the shoes of June Collyer. Joan Bennett makes more admirers. Bing breaks down a lot of prejudice and W. C. Fields entertains everyone so they will go home humming Bing's songs and thinking of Joan and with a smile for the Captain. It was 100 per cent entertainment.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

OLD-FASHIONED WAY, THE: W. C. Fields—My patrons must have decided that this would be so old fashioned they wouldn't care for it and stayed at home and played bridge. Played April 16-17.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

ONE HOUR LATE: Joe Morrison, Helen Twelvetrees—Good programmer. Morrison has a pleasant voice. Ordinary business. Played April 13.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

PRESIDENT VANISHES, THE: Arthur Byron, Janet Beecher—A pretty fair picture for those who do not care.—Walter Odom, Sr., and Sons, Dixie Theatre, Durant, Miss. General patronage.

READY FOR LOVE: Richard Arlen, Ida Lupino—Just an average program picture that will get by when your patrons are not expecting much. Played April 23-24.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

RUGGLES OF RED GAP: Charles Laughton, Mary Boland—Here is a picture that pleases all and creates word of mouth advertising. Splendidly produced with excellent cast. Deserves best playing time. The Gettysburg speech by Laughton deserves a cheer. Can't go too strong on this one. Played April 19.—Russell Anderson, Casino Theatre, Gunnison, Utah. Small town patronage.

RUGGLES OF RED GAP: Charles Laughton, Mary Boland, Charles Ruggles, Zazu Pitts—This is high class comedy and will be appreciated by all. It has fine direction, great story, nice cast and real entertainment. Not an action western but a clever satire.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

RUMBA: George Raft, Carole Lombard—Some have reported unfavorably on this one but I place it way out in front. Do not see how a picture of this kind could be any better. There are a lot of real performers in the cast and Raft is 100 per cent. Up to this time I would not admit Carole Lombard was up to the class she was set up in, but in this she does a performance that cannot be equaled by anyone. Business good three days last part of week.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

WINGS IN THE DARK: Myrna Loy, Cary Grant —Good program picture. Did average business. Played April 20.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

WINGS IN THE DARK: Myrna Loy, Cary Grant —This pleased 100 per cent and though the weather was bad, business was about normal. Played April 27.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

RKO

ANNE OF GREEN GABLES: Anne Shirley—I call it a slow moving picture. Audience sitting still looking for something to turn up that might be different. But it continues on and on with this Anne Shirley as the whole cheese, with enough of gab to wreck the nerves of Frankenstein.—Walter Odom, Sr., and Sons, Dixie Theatre, Durant, Miss. General patronage.

CHASING YESTERDAY: Anne Shirley—This is a followup for "Anne of Green Gables" and as is usually the case not nearly as good. The story, of course, is well known, but not by motion picture fans. Needs a tieup to "sell" or at least needs more pep than most pictures as the cast is not box office yet.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

GIGOLETTE: Adrienne Ames, Ralph Bellamy—Nothin' to write home about but nothin' to fear either. It is just another show to run in on that Bank Nite or two-for-one nite or whatever "nite" you may be using trying to kill the rest of the week. —Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

GRAND OLD GIRL: May Robson, Hale Hamilton —This is one of the family type pictures that will

TODAY'S NEWS HEADLINES WRITE SHOWMEN'S ADS!



THE FIRST OF A NEW CYCLE OF MELODRAMAS

with

PRESTON FOSTER . . .
LILA LEE . . . MELVYN DOUGLAS

Shirley Grey, Roscoe Ates, William Collier, Jr.
Sybil Elaine . . . Herbert Rawlinson . . . Directed by Crane Wilbur
from the story by Edward Dean Sullivan . . Produced by Burt Kelly.

A SELECT PRODUCTION . . . . RKO-RADIO PICTURE

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please and make friends among the Parent Teachers' organization. Ideal for tieup with such organization. —Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

KENTUCKY KERNELS: Wheeler and Woolsey, "Spanky" McFarland—One of the funniest pictures we have shown for many a day. Lots of comedy and acting and the fun making of two principal comedians is less exaggerated than usual. The small boy almost steals the show. The comedy is good and clean. Played April 27.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

KENTUCKY KERNELS: Wheeler and Woolsey—As good and by far the cleanest comedy this pair has produced. Did not draw as well as expected. Played April 9-10.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

LADDIE: John Beal, Gloria Stuart—Made to order for small towns, but scarlet fever epidemic kept everybody away. I'm going into the chain letter business until this blows over. Running time, seven reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

LADDIE: John Beal, Gloria Stuart—This picture goes to town. It is as near a perfect picture as can be made. It has plenty of box office and the kind of entertainment that pleases all classes. Business better than average four days first part of week. This little Weidler girl looks like a natural to me.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

LADDIE: John Beal, Gloria Stuart—Great story, fine direction and fine performance, but the public seemed to think it a kid show. I did a nice matinee business, but the rest of the run fell down. Found that everyone liked it. Talk it up to the Parent Teachers. It will please them all.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

MURDER ON A HONEYMOON: Edna May Oliver, James Gleason—This was very good entertainment and had a lot of favorable comment. The plot was simple enough that the crowd could follow it and that helps. The mystery story that is so well hidden in Hollywood trickery that the crowd is surprised doesn't have the appeal.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

RICHEST GIRL IN THE WORLD, THE: Miriam Hopkins, Joel McCrea—I am personally a great admirer of Miriam Hopkins, but this picture did not please so well as it should. Rather slow, lots of conversation, and too much drinking. Our local priest walked out in disgust at the drinking. We can't see what entertainment there is in seeing our screen actors take a drink every time they turn around. It makes the drunk go out to get a real one and the nice people go out for good.—F. Rayburn, Arcade Theatre, Newell, S. D. Small town patronage.

ROBERTA: Irene Dunne, Fred Astaire, Ginger Rogers—The best to date of the musical shows. Ginger Rogers is "in." This show holds my house record for the best third day business I have ever done and "ever" is a long time.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

STRANGERS ALL: May Robson—This is another picture along the family type that the "Grand Old Girl" and "Laddie" crowd will enjoy. It is well directed and a fairly interesting story of modern family life.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

United Artists

CLIVE OF INDIA: Ronald Colman, Loretta Young —This gave me less profit than the chain letters. We played the picture and sent out our dimes on chain letters, but no returns from either.—E. C. Arehart, Princess Theatre, Odebold, Iowa. General patronage.

CLIVE OF INDIA: Ronald Colman, Loretta Young —This is a great show and if it had come out ahead of the "Bengal Lancers" it would have gone down in history. "Lancers" stole a lot of its thunder, but "Clive" is fine entertainment and will do business.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

FOLIES BERGERE: Maurice Chevalier, Merle Oberon—By all odds the best Chevalier picture for some time, very elaborate and has some very beautiful and splendidly done dance numbers. Will appeal to women but not so good for the stronger sex. Better than average business. Played April 24.—Russell Anderson, Casino Theatre, Gunnison, Utah. Small town patronage.

KID MILLIONS: Eddie Cantor, Ann Sothern—I got behind this and also gave prominent place to the single reel, "The Dionne Quintuplets" which I had on the same program and did much better than average business. It moves fast and lively and the finish in Technicolor puts it over with a bang. All in all a good Eddie Cantor picture, which should more than please his following.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

WEDDING NIGHT, THE: Anna Sten, Gary Cooper —This picture has a splendid cast and star value to get them out. Story good and down to earth and especially good for rural patronage. You can't go wrong on this one. Played April 28.—Russell Anderson, Casino Theatre, Gunnison, Utah. Small town patronage.

WE LIVE AGAIN: Anna Sten, Fredric March—But Anna Sten will if they give her another picture like her next one. She will fall down stairs and break her neck and the exhibitors of my town will breath easier when the high pressure boys come out from the big city with their United Artists-Goldwyn pictures. For them what likes drama this is almost as good as the "Resurrection" of some years ago. I am not sour. I think the most completely satisfying picture I have played this year was "Count of Monte Cristo," but Anna Sten, Marlene Dietrich, Garbo and a couple of others are out.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

Universal

GOOD FAIRY, THE: Margaret Sullavan, Herbert Marshall—I do not know why they make pictures like this one. Tiresome, silly and a big way to disgust theatre-going people. One girl and three middle aged men constitute the works and they keep busy from start to finish gabbing at each other till near the hour of midnight.—Walter Odom, Sr., and Sons, Dixie Theatre, Durant, Miss. General patronage.

IMITATION OF LIFE: Claudette Colbert, Warren William—This production has the reputation of being a wonderful picture. I was a little skeptical about its drawing power. Played April 20.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

LET'S BE RITZY: Lew Ayres—Old and a last minute substitution but pleased fairly well. Played April 20.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

MISTER DYNAMITE: Edmund Lowe, Esther Ralston—Here is a fast moving picture with plenty of comedy and wit. Good cast and story. Will please most everyone. Played April 24.—Russell Anderson, Casino Theatre, Gunnison, Utah. Small town patronage.

PRINCESS O'HARA: Jean Parker, Chester Morris —A pleasing picture but no special star value to draw them in. Story value lacking and drags in spots. Played April 14.—Russell Anderson, Casino Theatre, Gunnison, Utah. Small town patronage.

ROCKY RHODES: Buck Jones—I did not think so much of this picture.—Walter Odom, Sr., and Sons, Dixie Theatre, Durant, Miss. General patronage.

SWEET MUSIC: Rudy Vallee, Ann Dvorak—Well, I can say nothing big for this one. The only big sensation I got out of it was the checker Warners sent here to stand over us like we were a set of crooks. It seems we theatre owners have our every day ups and downs with the producers. When we get a picture they think will make us a little cash they boost us with a checker.—Walter Odom, Sr., and Sons, Dixie Theatre, Durant, Miss. General patronage.

WHEELS OF DESTINY: Ken Maynard—A very good western but our service from Denver spoiled the picture for us, by shipping it as a substitute, giving us no time at all to advertise it properly. The best picture in the world is unacceptable to the public if they come to see a different picture and feel that they have been fooled.—F. Rayburn, Arcade Theatre, Newell, S. D. Small town patronage.

Warner

BORDERTOWN: Paul Muni, Bette Davis—Nothing so wonderful, but it will please.—Walter Odom, Sr., and Sons,, Dixie Theatre, Durant, Miss. General patronage.

BORDERTOWN: Paul Muni—I will never quite understand why it is that Paul Muni, the best actor on the screen, doesn't draw better. In "Bordertown," neither he nor Bette Davis could have been excelled in their roles. Played April 13.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

DEVIL DOGS OF THE AIR: James Cagney, Pat O'Brien—One of the best of action pictures. Has plot, cast, direction, thrills and comedy. Will please the crowd.—Chas. Lee Hyyde, Grand Theatre, Pierre, S. D. General patronage.

DEVIL DOGS OF THE AIR: James Cagney, Pat O'Brien—A fast moving, thrill packed romance of the air with the background of the San Nicho marine base. Some excellent airplane shots and the more or less good natured rivalry of Pat O'Brien and James Cagney furnishes plenty of comedy. A good picture that will please any audience. Running time, 86 minutes. Played April 6-7.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

DEVIL DOGS OF THE AIR: James Cagney, Pat

(*Continued on following page*)



BROADWAY AFTER DARK

A Showman's Picture for Big Business Exploitation

Gigolette

with

ADRIENNE AMES
RALPH BELLAMY
DONALD COOK
ROBT. ARMSTRONG

Directed by Charles Lamont from the story by Gordon Kahn. Burt Kelly, asso. producer. RKO-RADIO Picture, produced by SELECT Productions.

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O'Brien—Well, it is truly an airplane picture. When I say airplane I mean airplanes and I do believe pictures like this have seen their last days. For me they do not draw at my theatre.—Walter Odom, Sr., and Sons, Dixie Theatre, Durant, Miss. General patronage.

FLORENTINE DAGGER, THE: Donald Woods, Margaret Lindsay—Another good Warner Bros. mystery show and not "terrorizing." Interesting with some comedy to break the spell.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

HAROLD TEEN: Hal LeRoy, Rochelle Hudson, Patricia Ellis—A great little picture for the young folks. We used it for the Junior-Senior celebration after their banquet and many extras came in just to see the sweet girl graduates.—F. Rayburn, Arcade Theatre, Newell, S. D. Small town patronage.

RIGHT TO LIVE: George Brent, Josephine Hutchinson—Just another picture, well directed, well acted and will satisfy those who like heavy stuff as it is well done. Ending is not oppressive and the crowd liked it, but I just can't fit heavy drama into my programs without having it depress my box office.—Chas. Lee Hyde, Grand Theatre, Pierre, S. C. General patronage.

SECRET BRIDE, THE: Barbara Stanwyck, Warren Williams—A court house picture where the Judge uses the hammer for order. How do you think you can make a dollar for your theatre on a picture like this? I have exhibited more than one hundred of this class of pictures and I have got enough.—Walter Odom, Sr., and Sons, Dixie Theatre, Durant, Miss. General patronage.

SECRET BRIDE, THE: Barbara Stanwyck is a good drawing card for us most especially with the woman and this picture will please her admirers and any others you can get in to see it. Played April 11-12.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

ST. LOUIS KID: James Cagney, Patricia Ellis—Here is one that they all liked. Jimmie gets slapped good and plenty in this and the little lady got a hand every time she handed him one. People like him and by making him take it a little they made him even more popular by this picture. I held it until after "Devil Dogs" and believe that helped do business.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

SWEET MUSIC: Rudy Vallee, Ann Dvorak—Excellent comedy and the best Rudy Vallee production we have played. Drew only average business and did not pay for the checking. Played April 7.—Russell Anderson, Casino Theatre, Gunnison, Utah. Small town patronage.

SWEET MUSIC: Rudy Vallee, Ann Dvorak—This is swell entertainment but didn't do the business I expected of it. People just don't like our radio stars and that is that. The show is one that pleased those who came and you can heartily recommend it.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

Short Features

Columbia

EIMER STEPS OUT: Broadway Comedies—Pretty fair comedy but not outstanding enough to suit a special occasion where we had it booked with "One Night of Love."—F. Rayburn, Arcade Theatre, Newell, S. D. Small town patronage.

SCRAPPY'S TOY SHOP: Scrappy Cartoon—Just a fair cartoon. The kids seemed to like it but it would have gone over better for us in the Christmas season. —F. Rayburn, Arcade Theatre, Newell, S. D. Small town patronage.

Educational

SLOW POKE: Song Hit Stories—Very poor and recording not good. Acting simple and not even funny. Running time, 10 minutes.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. Special patronage.

THREE BEARS: Terry-Toons—Here is a short one can play up and get the child patronage out to see. The life story of the famous three bears which every child knows or should know about. Several children came just for the comedy when they heard that it was the Three Bears. Recording very well done.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. Special patronage.

VILLAGE BLACKSMITH: Terry Toons—very good short and liked by all. Recording very good.—Albert Hefferan, Owl Theatre, rand Rapids, Mich. Special

MGM

ANNIVERSARY TROUBLE: Our Gang—An Our Gang comedy that pleased old and young at my "family night" show. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

CHASES OF PIMPLE STREET: Charley Chase—I thought this one very poor, but it seems to please. Guess I am prejudiced against Charley. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

FAT'S FATHEAD: Charley Chase—An unusually good Charley Chase short. Running time, two reels. —Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

IRELAND, THE EMERALD ISLE: FitzPatrick Travel Talks—Beautiful coloring and good music make this an especially entertaining travel talk. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

WASH-EE, IRON-EE: Our Gang—Another "Our Gang" that pleased. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

YOU BRING THE DUCKS: Irvin S. Cobb—A number of exhibitors have criticized this series, but they seem to please my patrons. Personally, I think them an unusually good line of comedies. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Paramount

HARK YE, HARK: Headliners—The novelty dance was the best part of it. Running time, 10 minutes.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

RKO

SINISTER STUFF: Cubby the Bear Cartoons—A fair cartoon with the big bad wolf.—F. Rayburn, Arcade Theatre, Newell, S. D. Small town patronage.

WELL CURED HAMS: Headliner Series—A good actor who visits a place where every one is crazy. Just a fair two-reel.—F. Rayburn, Arcade Theatre, Newell, S. D. Small town patronage.

Universal

STRANGER THAN FICTION: Some interesting scenes in this picture and a nice variety, but the sound was very poor. Explanations seemed to be made with poor enunciation and voice.—F. Rayburn, Arcade Theatre, Newell, S. D. Small town patronage.

TIDBITS: Universal Comedies—Very good variety of musical numbers, but the supposed-to-be-funny little skit at the end about a dentist spoiled the general effect for me.—F. Rayburn, Arcade Theatre, Newell, S. D. Small town patronage.

Vitaphone

ALONG FLIRTATION WALK: Merrie Melodies—A funny "Merrie Melody" in color. Pleased the kiddies. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

GOOD MORNING EVE: Broadway Brevities—Was disappointed in this colored two-reeler. Thought it would be an attraction and now we are afraid the Legion of Decency will be banning our shows. Has suggestive lines that we were ashamed of.—F. Rayburn, Arcade Theatre, Newell, S. D. Small town patronage.

HAIL COLUMBIA: E. M. Newman—An especially good "See America First" short. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

SYNCOPATED CITY: Broadway Brevities—Good music, good singing, good dancing make this an all around good short. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Serial

Universal

RED RIDER, THE: Buck Jones—On our eleventh chapter and going strong. Was never sold very strong on serials but this baby is doing its stuff. Running time, two reels each chapter.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

ANOTHER BOX-OFFICE WINNER BY THE AUTHOR OF "THE THIN MAN"...



GET YOUR DATES NOW!

Producers' Royalty Gains

Net profit for Producers' Royalty for 1934 was $17,761 after taxes, interest, depreciation and other charges, but before depreciation of properties was charged off. This compares with a net for 1933 of $4,498.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended May 11, 1935, from 111 theatres in 18 major cities of the country, reached $1,106,538, an increase of $115,106 from the total for the preceding calendar week, ended May 4, when 111 theatres in 18 major cities aggregated $991,432.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1934) (Dates are 1934 unless otherwise specified.)	
Boston			Picture	Gross	Picture	Gross		
Boston	3,246	25c-50c	"The Lost City" (Regal) and "The Nut Farm" (Republic) (8 days)	11,000	"Transient Lady" (Univ.) (5 days-2nd week)	16,000	High 4-27-35 "Transient Lady"	31,000
Fenway	1,382	30c-50c	"Go Into Your Dance" (F. N.) and "A Notorious Gentleman" (Univ.)	4,500	"Four Hours to Kill" (Para.) and "Mary Jane's Pa" (F. N.)	3,500	Low 2-2-35 "One Exciting Adventure"	8,500
							High 1-6 "Lady Killer" and "Girl Without a Room"	12,000
							Low 3-9-35 "One More Spring" and "Lottery Lover"	2,500
Keith's Memorial	2,907	25c-65c	"The Bride of Frankenstein" (Univ.)	18,000	"Star of Midnight" (Radio)	12,000	High 3-23-35 "Roberta"	30,000
Loew's State	3,537	25c-55c	"Baby Face Harrington" (MGM) and "Let's Live Tonight" (Col.)	10,000	"Cardinal Richelieu" (U. A.) (25c-65c)	14,000	Low 1-19-35 "Evergreen"	7,000
							High 4-7 "Riptide"	22,000
							Low 4-20-35 "One New York Night" and "I'll Love You Always"	9,000
Metropolitan	4,332	35c-65c	"The G Men" (F. N.) (8 days)	34,000	"Stolen Harmony" (Para.) (6 days)	32,000	High 4-6-35 "Private Worlds"	41,000
Paramount	1,793	25c-50c	"Go Into Your Dance" (F. N.) and "A Notorious Gentleman" (Univ.)	7,000	"Four Hours to Kill" (Para.) and "Mary Jane's Pa" (F. N.)	6,000	Low 4-20-35 "Traveling Saleslady"	20,000
							High 1-6 "Lady Killer" and "Girl Without a Room"	12,000
							Low 3-23-35 "Love in Bloom" and "Car 99"	4,000
Buffalo								
Buffalo	3,500	30c-55c	"Star of Midnight" (Radio)	16,000	"The Devil Is a Woman" (Para.)	9,800	High 1-6 "Design for Living"	26,000
Century	3,000	25c	"Mark of the Vampire" (MGM) and "Gigolette" (Radio)	8,200	"The Casino Murder Case" (MGM) "McFadden's Flats" (Para.)	5,100	Low 12-19 "Music in the Air"	5,000
							High 5-11-35 "Mark of the Vampire" and "Gigolette"	8,200
							Low 12-29 "I Am a Thief" and "Side Streets"	4,000
Great Lakes	3,000	25c-40c	"George White's 1935 Scandals" (Fox) and "Thunder in the East" (U. A.)	7,400	"Traveling Saleslady" (F. N.) and "Shadow of Doubt" (MGM)	7,200	High 9-29 "Belle of the Nineties"	18,800
							Low 12-22 "Gentlemen Are Born" and "Marie Galante"	3,800
Hippodrome	2,100	25c-40c	"The G Men" (F.N.)	10,300	"Go Into Your Dance" (F. N.)	8,000	High 5-19 "The House of Rothschild"	18,000
							Low 7-28 "Here Comes the Navy"	4,800
Lafayette	3,300	25c	"The Bride of Frankenstein" (Univ.)	16,400	"Mister Dynamite" (Univ.) and "Straight from the Heart" (Univ.)	5,800	High 3-10 "It Happened One Night" and "Before Midnight"	16,700
							Low 11-17 "Jane Eyre" and "Young and Beautiful"	4,200
Chicago								
Apollo	1,400	25c-50c	"Bride of Frankenstein" (Univ.) (5 days-2nd week)	4,000	"Bride of Frankenstein" (Univ.) (1st week)	6,400	High 9-8 "The Cat's Paw"	16,000
Chicago	4,000	25c-68c	"The G Men" (F. N.)	43,000	"Go Into Your Dance" (F. N.)	29,000	Low 4-27-35 "Private Worlds"	4,000
							High 8-11 "She Loves Me Not"	66,000
Garrick	900	25c-40c	"Go Into Your Dance" (F.N.)	5,000	"One New York Night" (MGM)	3,000	Low 5-26 "Thirty Day Princess"	19,000
							High 2-23-35 "Baboona"	8,500
Oriental	3,940	25c-40c	"The Woman in Red" (F.N.)	17,000	"Unwelcome Stranger" (Col.)	16,500	Low 5-4-35 "One New York Night"	3,000
							High 1-5-35 "Big Hearted Herbert"	25,000
Palace	2,509	25c-50c	"Star of Midnight" (Radio)	19,000	"Princess O'Hara" (Univ.)	17,000	Low 6-16 "Registered Nurse"	12,000
							High 3-30-35 "Roberta"	30,000
Roosevelt	1,591	25c-50c	"Naughty Marietta" (MGM) (4 days-3rd week)	3,000	"Naughty Marietta" (MGM) (2nd week)	11,000	Low 12-1 "Kentucky Kernels"	8,000
							High 1-5-35 "Forsaking All Others"	27,000
State-Lake	2,776	20c-35c	"People's Enemy" (Radio)	12,000	"One More Spring" (Fox)	12,000	Low 8-18 "Paris Interlude"	6,000
							High 9-8 "The Most Precious Thing in Life"	19,000
United Artists	1,700	30c-60c	"Cardinal Richelieu" (U.A.)	15,000	"The Wedding Night" (U. A.) (2nd week)	10,000	Low 5-2-35 "Helldorado"	11,000
							High 5-5 "House of Rothschild"	30,000
							Low 4-13-35 "Vanessa: Her Love Story"	10,000
Cleveland								
Allen	3,300	30c-42c	"Laddie" (Radio)	3,500	"Go Into Your Dance" (F. N.)	3,850	High 10-27 "Six-Day Bike Rider"	7,000
Circle	1,925	15c-30c	"I'll Love You Always" (Col.)	3,300	"People's Enemy" (Radio)	3,000	Low 12-15 "Silver Streak"	1,400
							.....	
Hippodrome	3,800	30c-42c	"The G Men" (F. N.)	19,500	"Star of Midnight" (Radio)	10,500	High 3-16-35 "Roberta"	23,000
							Low 3-17 "Journal of a Crime"	2,900
RKO Palace	3,100	30c-60c	"Traveling Saleslady" (F. N.)	15,000	"Case of the Curious Bride" (F. N.)	19,000	High 4-6-35 "Transient Lady"	39,000
							Low 5-19 "Where Sinners Meet"	4,000
State	3,400	30c-42c	"Cardinal Richelieu" (U.A.)	10,500	"Naughty Marietta" (MGM)	10,000	High 1-12-35 "Forsaking All Others"	28,000
							Low 12-29 "Private Life of Don Juan"	3,500
Stillman	1,900	25c-35c	"Naughty Marietta" (MGM) (30c-42c)	8,500	"Mark of the Vampire" (MGM)	6,500	High 9-15 "Chained"	10,000
							Low 1-12-35 "Our Daily Bread"	2,000
Denver								
Aladdin	1,500	25c-60c	"Cardinal Richelieu" (U. A.) (2nd week)	3,500	"Cardinal Richelieu" (U. A.) (1st week)	4,500	High 5-5 "House of Rothschild"	9,000
Broadway	1,500	25c-40c	"Naughty Marietta" (MGM)	2,000	"Transient Lady" (Univ.) and "Rendezvous at Midnight" (Univ.)	1,200	Low 8-11 "I Give My Love"	1,200
							.....	
Denham	1,500	25c-50c	"Four Hours to Kill" (Para.)	6,000	"Private Worlds" (Para.) (2nd week)	6,000	High 9-29 "Belle of the Nineties"	16,500
							Low 4-7 "She Made Her Bed"	800
Denver	2,500	25c-50c	"Go Into Your Dance" (F. N.)	7,000	"Naughty Marietta" (MGM)	9,000	High 1-13 "Roman Scandals"	17,500
							Low 9-29 "British Agent"	4,000
Orpheum	2,600	25c-40c	"Star of Midnight" (Radio) (4 days—2nd week)	3,600	"Star of Midnight" (Radio) (1st week)	8,500	High 2-17 "Hi Nellie"	19,500
			"Strangers All" (Radio) (3 days)	2,000			Low 12-29 "Hat, Coat and Glove"	1,000
Paramount	2,000	25c-50c	"Bride of Frankenstein" (Univ.)	7,000	"Mister Dynamite" (Univ.)	2,000	High 5-11-35 "Bride of Frankenstein"	7,000
							Low 6-9 "Uncertain Lady"	400
Hollywood								
Chinese	2,500	30c-55c	"Cardinal Richelieu" (U.A.) (6 days)	6,900	"West Point of the Air" (MGM) (6 days)	4,900	High 4-14 "House of Rothschild"	25,171
							Low 12-29 "Music in the Air"	4,292
Pantages	3,000	25c-40c	"The Wandering Jew" (Olympic) (6 days)	2,700	"Bride of Frankenstein" (Univ.) (2nd week)	6,500	High 12-8 "Imitation of Life"	12,200
							Low 3-3 "Fugitive Lovers" and "The Poor Rich"	1,500
W. B. Hollywood	3,000	25c-65c	"The G Men" (F. N.) (6 days-2nd week)	9,200	"The G Men" (F. N.) (6 days-1st week)	12,800	High 9-8 "Dames"	25,000
							Low 4-13-35 "Laddie"	5,700

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1934.) (Dates are 1934 unless otherwise specified.)	
			Picture	Gross	Picture	Gross		
Indianapolis								
Apollo	1,100	25c-40c	"Black Fury" (F. N.)	2,500	"Thunder in the East" (U. A.) (6 days)	1,600	High 4-13-35 "Life Begins at 40"	7,500
							Low 5-4-35 "Thunder in the East"	1,600
Circle	2,800	25c-40c	"Go Into Your Dance" (F. N.)	4,000	"Stolen Harmony" (Para.)	4,000	High 12-15 "Lady By Choice"	8,500
							Low 1-19-35 "The President Vanishes" and "Enter Madame"	2,000
Indiana	3,133	25c-40c	"Bride of Frankenstein" (Univ.)	5,500	"Star of Midnight" (Radio)	6,000	High 3-2-35 "Woman in Red"	12,000
							Low 1-12-35 "Little Women"	1,500
Lyric	2,000	25c-40c	"The G Men" (F. N.)	7,500	"Mary Jane's Pa" (F. N.)	5,500	High 4-6-35 "Traveling Saleslady"	11,000
							Low 7-28 "Half a Sinner" and "Embarrassing Moments"	2,000
Palace	3,000	25c-40c	"One New York Night" (MGM)	3,750	"Cardinal Richelieu" (U. A.)	5,000	High 2-3 "Sons of the Desert"	12,500
							Low 4-6-35 "Casino Murder Case"	2,750
Kansas City								
Mainstreet	3,100	25c-40c	"Case of the Curious Bride" (F. N.) (25c-45c)	19,000	"Go Into Your Dance" (F. N.)	11,000	High 6-23 "Glamour"	23,000
							Low 1-12-35 "I Sell Anything"	2,000
Midland	4,000	15c-40c	"Naughty Marietta" (MGM) (return engagement)	10,000	"Cardinal Richelieu" (U. A.)	7,200	High 4-7 "Riptide"	21,400
							Low 12-22 "Private Life of Don Juan"	4,000
Newman	1,800	25c-40c	"The Devil Is a Woman" (Para.)	5,000	"Private Worlds" (Para.)	6,500	High 9-29 "Belle of the Nineties"	14,000
							Low 4-13-35 "Rocky Mountain Mystery"	3,500
Tower	2,200	25c	"Princess O'Hara" (Univ.)	7,300	"Bride of Frankenstein" (Univ.)	9,900	High 1-12-35 "Broadway Bill"	14,000
							Low 5-5 "Let's Fall in Love"	4,000
Uptown	2,000	25c-40c	"The Hoosier Schoolmaster" (Mono.) and "Man of Aran" (GB Pictures)	3,300	"My Heart Is Calling" (GB Pictures)	2,300	High 10-27 "Judge Priest"	9,200
							Low 1-27 "Good Bye Again"	1,700
Los Angeles								
Filmarte	800	40c-50c	"My Heart Is Calling" (GB Pictures) (3rd week)	3,000	"My Heart Is Calling" (GB Pictures) (2nd week)	4,000	High 4-14 "Moon Over Morocco"	7,600
							Low 6-30 "Island of Doom"	160
Four Star	900	30c-55c	"Vanessa: Her Love Story" (MGM) (6 days—2nd week)	3,400	"Vanessa: Her Love Story" (MGM) (6 days-1st week)	4,600	High 3-3 "Devil Tiger"	7,800
							Low 12-15 "Have a Heart"	2,500
Loew's State	2,416	25c-65c	"Cardinal Richelieu" (U.A.) (6 days)	7,400	"West Point of the Air" (MGM) (6 days)	7,200	High 4-7 "Riptide"	28,500
							Low 12-29 "Music in the Air"	4,206
Paramount	3,596	30c-55c	"Private Worlds" (Para.) (2nd week)	16,500	"Private Worlds" (Para.) (1st week)	19,000	High 9-1 "Now and Forever"	29,998
							Low 12-22 "One Hour Late"	12,500
RKO	2,700	25c-65c	"The G Men" (F. N.) (6 days-2nd week)	11,000	"The G Men" (F. N.) (6 days-1st week)	13,250	High 3-16-35 "Roberta"	16,000
							Low 1-27 "Let's Fali in Love"	1,800
United Artists	2,100	25c-55c	"Hold 'Em Yale" Para.) and "One New York Night" (MGM) (6 days)	2,900	"Reckless" (MGM) (6 days)	3,200	High 1-20 "I'm No Angel"	13,000
							Low 5-12 "Sorrell and Son"	2,500
W. B. Downtown	3,400	25c-40c	"Mary Jane's Pa" (F. N.) and "Swell Head" (Col.) (6 days)	5,600	"Gold Diggers of 1935" (F. N.) (6 days)	7,200	High 9-8 "Dames"	20,000
							Low 12-29 "White Lies" and "The Last Wilderness"	4,900
Minneapolis								
Alvin	1,486	15c-30c	"Swell Head" (Col.) (15c-40c)	5,000	"I'll Love You Always" (Col.)	5,000		
Century	1,650	25c-40c	"Cardinal Richelieu" (U. A.)	6,000	"The Wedding Night" (U. A.)	4,500	High 10-20 "Barretts of Wimpole Street"	6,500
							Low 3-16-35 "Rumba"	4,000
Lyric	1,238	20c-25c	"Casino Murder Case" (MGM) (2nd week)	1,700	"McFadden's Flats" (Para.) (3 days)	700	High 3-16-35 "Baboona"	2,000
					"Casino Murder Case" (MGM) (4 days-1st week)	900		
Palace	900	15c-25c	"Great God Gold" (Mono.)	2,000	"Against the Law" (Col.)	2,500	Low 1-27 "Jimmy and Sally"	500
							High 1-5-35 "Romance in the Rain"	3,000
RKO Orpheum	2,900	25c-40c	"The G Men" (F. N.)	7,000	"Go Into Your Dance" (F. N.)	6,000	Low 5-11-35 "Great God Gold"	2,000
							High 5-11-35 "The G Men"	7,000
State	2,300	25c-40c	"Naughty Marietta" (MGM)	6,500	"Private Worlds" (Para.)	5,000	Low 8-25 "The Lady is Willing"	2,700
							High 8-18 "She Loves Me Not"	7,000
Time	300	20c-25c	"Laddie" (Radio)	1,500	"The Man Who Knew Too Much" (GB Pictures)	1,800	Low 5-4-35 "Private Worlds"	5,000
							High 10-20 "Girl of the Limberlost"	3,500
World	400	25c-55c	"My Heart Is Calling" (GB Pictures)	4,000	"Man of Aran" (GB Pictures)	3,000	Low 12-8 "Cimarron"	1,000
							High 5-11-35 "My Heart Is Calling"	4,000
							Low 3-23-35 "Narcotic"	2,000
Montreal								
Capitol	2,547	25c-60c	"Royal Cavalcade" (British) and "Murder on a Honeymoon" (Radio) (6 days)	10,000	"Private Worlds" (Para.) and "Love in Bloom" (Para.)	11,000	High 2-24 "Queen Christina"	13,500
							Low 12-22 "Great Expectations" and "Wake Up and Dream"	3,500
His Majesty's	1,700	35c-50c	"Damaged Lives" (Independent) (6 days)	7,500			High 2-23-35 "Shepherd of the Seven Hills"	5,000
							Low 6-2 "All Quiet on the Western Front	3,000
Imperial	1,914	20c-34c	"Channel Crossing (GB Pictures) and "Those Were the Days" (B. I. P.)	4,500	"The Night of the Party" (GB Pictures) and "New Moon" (MGM)	3,500	High 6-23 "Wine, Women and Song" and "Pride of the Legion"	6,500
							Low 3-3 "Fanny"	1,500
Loew's	3,115	30c-60c	"The Man Who Knew Too Much" (GB Pictures) and "Women Must Dress" (Monogram)	8,000	"Stolen Harmony" (Para.) and "Transient Lady" (Univ.)	8,500	High 12-8 "Six-Day Bike Rider"	14,500
							Low 7-21 "Fog Over Frisco" and "Affairs of a Gentleman"	4,500
Palace	2,600	25c-65c	"Go Into Your Dance" (F. N.) Add "The King's Jubilee"	12,000	"Roberta" (Radio) (2nd week)	8,000	High 4-27-35 "Roberta"	15,000
							Low 7-21 "Shoot the Works" and "Friday the 13th"	6,000
Princess	2,272	30c-65c	"Brewster's Millions" (U. A.) and "Lillies of the Field" (British)	6,000	"Folies Bergere" (U. A.) and "Behind the Evidence" (Col.) (2nd week)	7,000	High 1-5-35 "Kid Millions" and "Fugitive Lady"	10,500
							Low 8-4 "House of Rothschild" and "Most Precious Thing in Life"	4,500
New York								
Astor	1,012	25c-75c	"Little Miss Marker" (Para.) (3 days-revival)	800	"One Night of Love" (Col.) (4 days-2nd week of revival)	1,500	High 3-31 "House of Rothschild"	23,600
							Low 2-23-35 "Little Men"	6,000
Capitol	4,700	35c-$1.65	"Go Into Your Dance" (F.N.)	39,500	"Reckless" (MGM) (2nd week)	19,000	High 10-6 "Barretts of Wimpole Street"	65,860
							Low 12-29 "The Band Plays On"	4,500
Mayfair	2,300	35c-65c	"Mark of the Vampire" (MGM)	8,000	"The Florentine Dagger" (W. B.)	7,000	High 1-27 "Sixteen Fathoms Deep"	15,300
							Low 6-2 "Unknown Soldier Speaks"	1,250
Palace	2,500	25c-75c	"Life Begins at 40" (Fox)	9,000	"Star of Midnight" (Radio)	8,500	High 7-21 "Of Human Bondage"	16,200
							Low 12-22 "Babbitt"	6,500
Paramount	3,700	35c-99c	"The Devil Is a Woman" (Para.)	18,200	"Mississippi" (Para.) (9 days-2nd week)	28,000	High 8-25 "Cleopatra"	72,000
							Low 8-11 "Elmer and Elsie"	10,500
Rialto	2,200	25c-65c	"Mark of the Vampire" (MGM)	13,000	"Hold 'Em Yale" (Para.)	8,000	High 4-7 "The Lost Patrol"	32,800
							Low 5-12 "Success at Any Price"	7,700
Rivoli	2,200	40c-99c	"Les Miserables" (U. A.) (3rd week)	35,000	"Les Miserables" (U. A.) (2nd week)	45,132	High 4-27-35 "Les Miserables"	60,115
							Low 4-13-35 "Brewster's Millions"	13,400
RKO Music Hall	5,945	35c-$1.65	"The Scoundrel" (Para.)	77,400	"Cardinal Richelieu" (U. A.) (2nd week)	67,000	High 1-5-35 "The Little Minister"	110,000
							Low 1-19-35 "Evergreen"	52,000
Roxy	6,200	25c-55c	"Laddie" (Radio)	26,000	"George White's 1935 Scandals" (Fox)	31,000	High 12-1 "Imitation of Life"	44,000
							Low 6-30 "Affairs of a Gentleman"	13,700
Strand	3,000	25c-55c	"The G Men" (F. N.)	60,138	"Black Fury" (F. N.) (3rd week)	13,500	High 5-11-35 "The G Men"	60,138
							Low 1-20 "Easy to Love"	9,271

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1934.) (Dates are 1934 unless otherwise specified.)	
			Picture	Gross	Picture	Gross		
Oklahoma City								
Capitol	1,200	10c-41c	"Traveling Saleslady" (F. N.)	2,500	"Chu Chin Chow" (GB Pictures)	1,600	High 1-6 "Going Hollywood" Low 9-8 "You Belong to Me"	4,100 800
Criterion	1,700	10c-55c	"Naughty Marietta" (MGM) (8 days)	8,000	"Private Worlds" (Para.)	4,500	High 1-27 "Dinner at Eight"	9,000
							Low 10-13 "Madame Du Barry"	3,000
Liberty	1,500	10c-36c	"Captain Hurricane" (Radio) (4 days)	2,300	"The Best Man Wins" (Col.) (4 days)	2,600	High 4-6-35 "While the Patient Slept" and "We're Rich Again"	4,100
			"It Happened in New York" (Univ.) (3 days)	600	"Murder on a Honeymoon" (Radio) (3 days)	600	Low 3-23-35 "The Winning Ticket"	400
Midwest	1,500	10c-56c	"Star of Midnight" (Radio)	4,200	"Broadway Bill" (Col.)	4,500	High 12-29 "Bright Eyes" Low 5-26 "Merry Wives of Reno"	9,540 2,000
Omaha								
Brandeis	1,200	25c-40c	"The G Men" (F. N.) and "Strangers All" (Radio) (9 days)	8,700	"Go Into Your Dance" (F. N.)	5,500	High 1-12-35 "The Little Minister" Low 2-16-35 "Babbitt" and "Murder in the Clouds"	9,100 3,000
Omaha	2,200	25c-40c	"Naughty Marietta" (MGM) (2 days-2nd week)	1,600	"Naughty Marietta" (MGM) (1st week)	6,000	.....	
			and "Les Miserables" (U. A.)	6,200				
Orpheum	3,000	25c-40c	"Bride of Frankenstein" (Univ.) and "Princess O'Hara" (Univ.)	8,000	"Vanessa: Her Love Story" (MGM) and "Hold 'Em Yale" (Para.)	7,200	High 3-10 "Easy to Love" Low 12-29 "Babes in Toyland" and "Home on the Range"	17,250 5,000
Philadelphia								
Aldine	1,200	35c-55c	"Cardinal Richelieu" (U. A.) (6 days-3rd week)	7,500	"Cardinal Richelieu" (U. A.) (6 days-2nd week)	10,500	High 5-5 "House of Rothschild" Low 4-20-35 "Brewster's Millions"	23,000 3,000
Arcadia	600	25c-50c	"Mississippi" (Para.) (6 days)	1,800	"Private Worlds" (Para.) (6 days)	1,900	High 1-6 "Duck Soup" Low 1-27 "Women in His Life"	6,500 400
Boyd	2,400	35c-55c	"The G Men" (F. N.) (6 days)	12,500	"Reckless" (MGM) (6 days)	13,000	High 1-6 "Little Women" Low 2-23-35 "The Night Is Young" (5 days)	30,000 6,500
Earle	2,000	25c-50c	"Vagabond Lady" (MGM) (6 days)	13,000	"Great Hotel Murder" (Fox) (6 days)	15,000	High 4-7 "Harold Teen" Low 7-21 "Cockeyed Cavaliers"	40,000 11,000
Fox	3,000	40c-65c	"The Man Who Knew Too Much" (GB Pictures) (6 days)	13,000	"Ladies Love Danger" (Fox) (6 days)	12,000	High 12-29 "Bright Eyes" Low 7-28 "She Was a Lady"	28,500 7,000
Karlton	1,000	25c-40c	"Reckless" (MGM) (6 days)	3,100	"Unwelcome Stranger" (Col.) (6 days)	2,500	High 11-3 "One Night of Love" Low 4-20-35 "One New York Night"	8,500 2,100
Keith's	2,000	30c-50c	"Go Into Your Dance" (F. N.) (6 days)	3,100	"Naughty Marietta" (MGM) (6 days)	3,500	High 3-3 "Carolina" Low 1-5-35 "Sweet Adeline"	8,000 1,500
Stanley	3,700	35c-55c	"Stolen Harmony" (Para.) (4 days)	4,000	"Black Fury" (F. N.) (6 days)	11,000	High 1-5-35 "Broadway Bill" Low 12-29 "Behold My Wife"	22,000 7,500
Stanton	1,700	30c-50c	"Mark of the Vampire" (MGM) (6 days)	5,600	"Four Hours to Kill" (Para.) (6 days)	5,000	High 3-31 "The Lost Patrol" Low 1-5-35 "Man Who Reclaimed His Head"	9,000 2,000
Portland, Ore.								
Blue Mouse	700	15c-25c	"I Am a Thief" (W. B.) and "Princess O'Hara" (Univ.)	1,500	"Clive of India" (U. A.)	1,400	.....	
Broadway	1,912	25c-40c	"Black Fury" (F. N.)	7,000	"Case of the Curious Bride" (F.N.) and "Baby Face Harrington" (MGM)	4,500	High 4-7 "Wonder Bar" Low 7-14 "The Circus Clown" and "I Give My Love"	13,000 3,900
Mayfair	1,700	25c-40c	"Stolen Harmony" (Para.) and "Strange Wives" (Univ.)	3,800	"The G Men" (F. N.)	3,000	High 3-2-35 "The Little Colonel" Low 1-19-35 "Behold My Wife" and "Defense Rests"	4,000 1,600
Orpheum	1,700	25c-40c	"Strangers All" (Radio)	5,000	"My Heart Is Calling" (GB Pictures)	6,000	High 12-1 "Kentucky Kernels" Low 11-10 "Wednesday's Child"	8,000 3,500
Paramount	3,008	25c-40c	"Four Hours to Kill" (Para.)	8,900	"Stolen Harmony" (Para.)	8,400	High 3-24 "David Harum" and "Once to Every Woman" Low 6-30 "Now I'll Tell" and "Springtime for Henry"	12,000 4,000
United Artists	945	25c-40c	"Reckless" (MGM)	7,000	"Cardinal Richelieu" (U. A.)	9,000	High 4-28 "House of Rothschild" Low 8-4 "Paris Interlude"	9,800 3,700
San Francisco								
Clay	400	25c-50c	"Song of Happiness" (Amkino) (2nd week) (25c-35c)	1,200	"Song of Happiness" (Amkino) (1st week)	1,000	.....	
Fox	4,600	15c-40c	"Mary Jane's Pa" (F. N.) and "Woman in the Dark" (Radio)	8,000	"Spring Tonic" (Fox) "One New York Night" (MGM)	8,000	High 3-3 "Son of Kong" Low 8-18 "Sin of Nora Moran" and "Along Came Sally"	14,000 4,500
Golden Gate	2,800	25c-40c	"The Informer" (Radio)	15,000	"Star of Midnight" (Radio) (3rd week)	8,500	High 3-16-35 "Roberta" Low 7-7 "Cockeyed Cavaliers"	23,000 10,200
Orpheum	3,000	15c-40c	"Eight Bells" (Col.)	9,000	"Bride of Frankenstein" (Univ.) (2nd week)	7,500	High 6-9 "Sing and Like It" Low 6-30 "Affairs of a Gentleman" and "Orders is Orders"	19,500 5,000
Paramount	2,670	25c-40c	"Naughty Marietta" (MGM) (3rd week)	6,500	"Naughty Marietta" (MGM) (2nd week)	9,000	High 9-29 "Belle of the Nineties" Low 1-20 "Four Girls in a Boat" and "Fugitive Lovers"	19,000 8,000
St. Francis	1,400	15c-55c	"The G Men" (F. N.)	7,500	"Ruggles of Red Gap" (Para.) (5th week)	2,500	High 1-19-35 "The County Chairman" Low 4-14 "Registered Nurse" and "Murder in Trinidad"	11,000 3,500
United Artists	1,200	15c-40c	"Let 'Em Have It" (U. A.)	8,000	"Cardinal Richelieu" (U. A.) (2nd week)	8,000	High 1-6 "Roman Scandals" Low 3-9 "Private Life of Don Juan"	15,000 4,000
Warfield	2,700	25c-55c	"Reckless" (MGM)	21,000	"The G Men" (F. N.)	26,000	High 12-29 "Bright Eyes" Low 3-31 "Gambling Lady"	29,000 15,500
Seattle								
Blue Mouse	950	25c-55c	"My Heart Is Calling" (GB Pictures)	4,200	"Star of Midnight" (Radio) (2nd week)	3,600	High 2-17 "Roman Scandals" Low 7-7 "Tomorrow's Children"	7,500 2,550
Fifth Avenue	2,500	25c-55c	"Naughty Marietta" (MGM) (8 days)	10,200	"Reckless" (MGM) (6 days)	6,100	High 4-14 "Riptide" Low 3-24 "Fashions of 1934"	12,750 3,500
Liberty	1,800	15c-50c	"Cowboy Millionaire" (Fox) and "Money Means Nothing" (Mono.) (10c-35c)	3,750	"The Whole Town's Talking" (Col.) (2nd week)	5,600	High 2-16-35 "Broadway Bill" (2d week) Low 4-13-35 "White Lies" and "Happy Landing"	7,100 2,700
Music Box	950	25c-55c	"Cardinal Richelieu" (U. A.)	4,400	"Gold Diggers of 1935" (F. N.) (2nd week)	4,100	High 4-14 "Spitfire" Low 1-26-35 "Man Who Reclaimed His Head"	6,500 2,850
Orpheum	2,450	25c-50c	"Mister Dynamite" (Univ.) (3 days)	2,700	"Mary Jane's Pa" (F. N.)	5,200	High 12-1 "Kentucky Kernels" Low 4-21 "Two Alone" and "I Believed in You"	8,400 3,750
			"Princess O'Hara" (Univ.) (4 days)	3,600				
Paramount	3,050	25c-40c	"All the King's Horses" (Para.) and "The Last Wilderness" (Du World)	5,200	"George White's 1935 Scandals" (Fox) and "The First World War" (Fox)	5,100	High 3-23-35 "Shadow of Doubt" Low 12-8 "Peck's Bad Boy" and "Menace"	8,700 3,300

NEWS BRIEFS

To avoid conflict in dates, the NVA Benefit Fund and the Educational Foundation of the Masonic Clubs of the State of New York had combined to stage an Actors' Day Charity Jubilee at Madison Square Garden on May 18. George Jessel was the master of ceremonies, with six assistants.

Carrol Young, formerly in the publicity department of Radio on the Coast and assistant to Frank Whitbeck at MGM, has been named publicity director for Sol Lesser.

The Universal Club, organization of home office employees, will hold a moonlight dance on the Astor Hotel roof in New York June 1.

All directors and officers of National Theatre Supply Company were reelected at the company's recent annual meeting in New York. Officers are: W. E. Green, president; M. V. Carroll, secretary and treasurer; R. B. La Rue, assistant secretary. Directors are: Mr. Green, Mr. Carroll, D. O. Hastings, E. G. Hines, William Sheperdson.

Through stipulation of attorneys for both sides, the suit of Leon Douglas against Fox Films, Paramount and Walt Disney, charging infringement of color patents and an accounting of profits, has been continued to May 25. On that date attorneys for Mr. Douglas must answer interrogatories presented by Fox attorneys.

RCA has been ordered to appear in chancery court, Wilmington, Del., May 22 to show cause why a preliminary injunction should not be placed against it, restraining it from terminating a license agreement with the Philadelphia Storage Battery Company. Philadelphia manufactures radio apparatus under a license agreement with RCA.

RKO Radio has closed a deal with Leopold Barth of Vienna for the distribution of all the company's 1934-35 product in Austria. The contract assures RKO first runs in two Vienna theatres.

Guaranteed Pictures, Inc., exclusive Canadian distributors for Amkino, has booked "Petersburg Nights" into the Imperial theatre, Montreal, for eight days, starting May 10.

"Little Black Sambo," new Powers Comi Color cartoon, distributed by Celebrity, has been booked into the Four Star theatre, Hollywood, for an indefinite run with "Vanessa," which opened this week.

Universal this week was awarded the contract to supply features and short subjects for 75 soldiers' homes and hospitals throughout the country by the United States Veterans' Administration in Washington. The contract is effective as of July 1, for one year. This is the fifth consecutive year Universal has been awarded the contract.

John Branton, with Minnesota Amusement Company for the past seven years, has been placed in charge of the buying and booking of presentations for the circuit, succeeding Ted Bolnick.

Max Ruben, head of the Amusement Supply Company, Detroit, died last week. He had been connected with the industry for 25 years.

Sigmund Romberg, Nunnally Johnson and Harlan Thompson have been named to the editorial board of the *Screen Writers' Guild Magazine* on the Coast.

Atlantic Coast SMPE Meets

Frank K. Speidell, director of Audio Productions' industrial division in charge of the sales, creative and production departments, presented a paper on "The New Medium," at the final spring meeting of the Society of Motion Picture Engineers, held Wednesday night at the Hotel Pennsylvania in New York.

Predicts Ad Films in Sound Will Revolutionize Selling

The sound motion picture as an advertising medium sponsored by a national manufacturer on behalf of his products "will undoubtedly do more to revolutionize advertising and selling technique within the next decade than any other medium ever has done since advertising and selling became a major activity in our commercial structure," declared A. J. Wilson, of Audio Productions, an Erpi affiliate, at the Advertising Affiliation convention, last Saturday, at the William Penn Hotel in Pittsburgh.

Mr. Wilson observed that sound motion pictures increase the power of sales and buying suggestion tenfold, but added that they should be used not as a substitute for regular advertising mediums, but as a supplement, and should be recommended to advertisers only in this way.

Remodeling Theatre

The Crump's theatre at Columbus, Ind., is being remodeled. The marquee is being enlarged and redecorated, and a mezzanine has been completed, including a lounge room, completely furnished and containing card tables for use by patrons.

Amiglaze Names Stone

Jack Stone has been appointed special representative of the Amiglaze Corporation, manufacturer of a finishing compound used in theatres. Mr. Stone recently closed a contract with Warner and Skouras Brothers.

Neubert with Reilly Company

Frank J. Neubert, long associated in the supplying of electrotypes and mats for the industry, has joined the Reilly Electrotype Company, New York division of Electrographic Corporation. He will develop a motion picture and theatrical department.

SHORT PRODUCT PLAYING BROADWAY

Week of May 11

MAYFAIR
- Screen Snapshots No. 6 .... Columbia
- Uncivil Warriors ..... Columbia

MUSIC HALL
- Five Puplets ..... Educational
- Quebec ..... RKO Radio

PARAMOUNT
- No! No! A Thousand Times No! ..... Paramount
- Broadway Highlights ..... Paramount
- Paramount Pictorial No. 11 . Paramount
- Jitter Bug ..... Paramount

RIALTO
- Is My Face Black ..... Paramount
- Choose Your "Weppins" ... Paramount

RIVOLI
- Mickey's Kangaroo ..... United Artists

ROXY
- Candyland ..... Universal
- What, No Men? ..... Vitaphone
- Sporting Sounds ..... Paramount

STRAND
- I Haven't Got a Hat ..... Vitaphone
- Borrah Minnevitch and His Harmonica Rascals ..... Vitaphone

WABASH AVENUE

CHICAGO

First Division and Capitol personnel is keyed up over the Henri Ellman Drive celebrating in June the veteran independent exchangeman's first twenty-five years in the business. But Henri will talk of nothing save the grosses his "Hei Tiki" is piling up at the Castle. Says that's how a guy lasts a quarter century.

▽

It's a boy at the Henry Sterns' and business almost as usual at the Cinema.

▽

The Hoyburn in Evanston, lately remodeled to store purposes, is to be reconverted to picture uses.

▽

Early odds are a little better than even money that the premium ballot will put the giveaway thing on ice. And after that come as many substitute devices as persons you happen to talk to about it, in their opinion.

▽

Charles Post was in town—West to East.

▽

The Great States-Alger case is still the favorite indoor topic of conversation. Everybody says he knew it all the time. Great show, though, while it lasted.

▽

Ben Judell left last week for Hollywood to scan at first hand the production activities of various producers whose output he handles. Sol Goldman, head booker, is enthusiastically cranking up his annual Playdate Roundup the while.

▽

Clyde Eckhardt and your reporter reviewed their respective and concurrent twenty years in the show business and both declined to be quoted.

▽

The Publicists Association members, always active in promotion of the annual Film Relief Dinner Dance, are putting their now organized and unified shoulders to the wheel in a fashion arguing that the affair, to be held this year on May 31 at the Medinah Club, will eclipse all previous events.

▽

It's still raining.

▽

B. B. Buchanan, for many years in charge of construction and maintenance for Publix theatres and Balaban & Katz, and Charles McCarthy of the office of Rapp & Rapp, architects, have been sitting up nights representing motion picture interests in the framing of a new building code for Chicago. Buchanan and McCarthy have fought hard for code amendments that will lessen construction costs in theatre building and eliminate various regulations that at present tend to penalize the theatre owner.

▽

Everybody's talking about the Warner Beverly, bringing modern motion picture entertainment to ritzy, recondite old Beverly Hills, which will pop open amid suitably subdued fireworks in a few weeks.

▽

Nobody on the Avenue admits having Omaha in the Derby or the Preakness including—

WEAVER

National Parks to Be Filmed In Short Subject Series

The National Park Service of the United States Department of the Interior is seeking the cooperation of the industry in the making of a series of short films depicting the national parks, and hopes to enlist also the cooperation of the transportation systems, automobile manufacturers, travel clubs and others interested in recreation and travel.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

STOP GIVING IT AWAY

Some time back this department ran an excellent analysis on the pass evil written by Fred Larkin, of the Paramount, St. Cloud, Minnesota, in which was set forth a number of excellent reasons why the unrestricted giving of "skulls" should be checked summarily.

Today, to judge from many reports that reach this desk, guest ticket distribution is taking on proportions of the dime chain letter gag. Managers who should know better are offering ducats freely to build up and publicize contests, previews and special matinees with the abandon of a sailor on a spree. It's time for a halt.

Larkin's specific criticisms of the pass industry (for that's what it seems to have become) are sound enough to bear repeating. He says, in part:

The majority of the people do not appreciate something for nothing. This lowers the appraisal of the business institution which can afford to give away its merchandise or its services.

When people have enjoyed special dispensation, they become like the boy who has taken the jam from the cupboard; when he is stopped, he makes a terrible fuss. . . .

Friends brought with passes are not substantial friends; in fact, they have very little in common with our business except to see how much they can get out of it. . . .

Business on a giveaway basis will create more criticism than one where there is a definite charge. . . .

Many of our passes have been given by department heads in consummating a deal. I do not believe this is necessary, and the intrinsic worth of a pass is not large enough to overcome much money or principle. It really is a confession of the weakness in many cases of our position. . . .

These potent findings may now well be extended to the prevalent and lamentable procedure of throwing preview parties to which are invited city officials, heads of women's clubs, school superintendents and teachers, society leaders, and others supposedly influential. Especially does this apply to the schools, what with the increase in quality pictures and the eagerness of managers to obtain classroom endorsement.

Discreet use of passes and invitations for contests and previews are not to be condemned unconditionally, but the danger of almost indiscriminate giving can no longer be discounted under the guise of exploitation.

Courses in the principles of economics are suggested for theatremen unacquainted with the primary fundamentals of profit and loss which, need it be said, apply equally and inevitably to the theatre as well. One pass, essentially, means a loss of one potential admission at the box office.

Entertainment is made to be sold—let's stop giving it away.

▽ ▽ ▽

WE TELL A STORY

Again home office generals shout war agin' the star rating system. The Paul Reveres are riding. Signal fires flame from mountain top to mountain top. Bugles blow. The major advertising men are combining, sez Red Kann, to lay off stars in newspaper copy and on marquees.

Okay, if it works, but agreement or no, the temptation to blazon a four-star rating may again prove too powerful to resist. It reminds us of a story.

A bit player in Hollywood got himself a break and as his fortunes advanced, began to ritz and finally snubbed old cronies who had been of help in the lean days. But it seems the lad could not stand success and eventually landed back at the ladder's bottom. The old pals of course kept away but after admitting to all his sins and promising faithfully to act the man, the bad boy was forgiven by his friends.

He behaved well for quite a stretch until his luck again turned for the better. Chosen for a fat part in a major production, the friends feted his good fortune and at the crest of the evening the lad was called upon for a speech. There were tears in his eyes as he responded.

"Pals," he wept, "I know this is a terrible thing to say, but I feel that heel feeling coming on again."

▽ ▽ ▽

This week's Take-A-Bow department features Colonel Howard Waugh of Warner Kentucky division for being the first district chief to have his boys bring in two consecutive Quigley Silver plaques, Bill Reilly of Henderson, Ky., finishing first in March and Bill Hendricks of Memphis, Tenn., doing likewise in April. Tie that, gents.

▽ ▽ ▽

Headline in the N. Y. Tribune: "Custard Pastry Ban To Be Asked in Westchester." But not, let us hope, in Hollywood.

A-Mike Rogge



Quigley April Award presentations to Managers Bill Reilly (left), Kentucky Theatre, Henderson, Ky., and Fred Souttar (right), Lincoln Theatre, Belleville, Ill., are pictured above. Reilly, who won on Fox's "Little Colonel," received the April Silver plus a Colonel's commission from Governor Ruby Laffoon, of Kentucky, at the State Capitol, in Frankfort. Souttar, who won on MGM's "Copperfield," was honored with the April Bronze at the 1935 Illinois Rotary Convention in Mattoon, by W. H. Detweiler, District Governor, Rotary International. In the group also are Bern Coggan and Arthur Eidman of the Belleville Rotary Club.

Hendricks Thinks Up 'Baboona' Nudist Club

No doubt Colonel Bill Hendricks, of the Warner, Memphis, Tenn., decided that with the tropical atmosphere of "Baboona" a nudist stunt would be in order, and he figured one out as follows: Starting a week ahead, Bill ran a series of teaser display ads that announced formation of a nudist colony, each day's copy building up the suspense. Toward the last, he advertised a Ford would be at a certain corner on a specified evening, and those interested in joining were asked to follow the car to "club-headquarters."

Newspapers reporting the story stated crowds of pedestrians and autos joined in and formed a parade which of course wound up at the theatre, in the lobby of which was a cage full of live monkeys, the cage labeled "Baboona Nudist Colony."

Duplicate Number Gag Clicks

Unique variations of the duplicate ticket gag was put on at local Better Homes exhibition, where tiein was made with one of the firms represented to distribute numbered slips carrying picture copy. Slips were attached to lapels and persons locating others with duplicate numbers of those they were wearing received tickets to the show. Amount of duplicates of course were limited and quite a bit of extra publicity was obtained.

Lobby and marquee stunts of course were numerous, starting with a leopard from the zoo and the above mentioned monks. Front was very tropical with a flock of local negroes adorned and dressed as African natives who also paraded round town on bannered float. Patrons were invited to imitate jungle roars over lobby dictaphone, records given those making them.

Marquee gag that drew attention, a black-magic stunt (see photo), in which men garbed in white spelled out picture name with white letters assisted by man in solid black who, against black background, appeared invisible, making letters as he moved appear to do so magically. Worked even better at night.

Bill even went for a "Baboona" dance at prominent night club, girl doing number and club making up newsreel shot which was included in the regular theatre newsreel. Night club took space to plug stunt and plugged it otherwise.

And of course there were girls and girls. One worked giant jigsaw puzzle in window, another worked streets with water-stencil, trio tossed lettered swim-balls at indoor pools, and a group from Bill's stage show, after each performance, week before, closed in one with lettered cards, carrying advance copy.

Promotes Special Excursion

Transportation angles also were worked. "Baboona" excursion train was plugged within a wide area by the railroad, and a tiein with airline was made by screen picture on a regular run. Both stunts broke stories and picture in the dailies air preview being a first-timer locally.

Papers also cooperated splendidly on the pressbook free Africa trip, various radio tieups were made, and Hendricks even thought up the gag of planting a six sheet on the ceiling of a popular barber shop for the observation of patrons while being shaved.



Hendricks' Black Magic Stunt

Phone Company Goes For 'Ruggles' Tiein

Working with his promotionally inclined telephone company, Sid Holland of the Elco, Elkhart, Ind., planted ace operators in best window of town for a week ahead of "Ruggles," making hundreds of calls daily plugging the date. Girls worked in shifts, copy in window tying in the advantages of the telephone in spreading a message.

Variation of the country-nite party was put across with local grocery chain furnishing all the prizes, advertising it heavily and putting on a street bally with boys dressed as Ruggles and Laughton carrying poster announcing the stunt. Other ballys were old fashioned bannered hack, butler on horseback, and the "deaf-man" gag, pulled in cars and buses.

Girls Work House-to-House

Sid followed up his phone gag with a team of girls working house-to-house having residents sign their acknowledgment of picture and date. Easter egg hunt was also productive, park officials obligingly changing the name of a monument temporarily to "Red Gap Rock," from which hunt started.

Contests, too, proved their worth. The caricature Laughton drawing idea in the form of heralds was worked through a number of stores, and with cooperation of boys' club Sid sent out programs to all homes, boys working in districts. Programs contained space of back page, and contest was on how many times entrants could fill in the name of the picture. Contest heralds were also stuffed in Sunday papers.

Lobby idea included the stunt of filling the card-flush, with dealer an usher in Ruggles outfit. Funniest gag lines contest was also worked with stills on poster in lobby.

Numerous ace windows were secured for tiein displays, and Sid hooked up with little theatre group to broadcast the radio script. Stage topper was resemblance contest, entrants doing star impersonations.



First Aid Booth in Lobby

Emotion Test Hits On "Frankenstein"

Featured in the newspaper publicity campaign on "Bride of Frankenstein" at the Palace, Chicago, was what the RKO showmen termed an emotion test, successfully engineered with local Institute of Juvenile Research. Test was made with behavior research photopolygraph, a machine somewhat like the "lie-detector," and subjects were two girls, of five and 25 years of age, stunt put on while they watched picture. Daily carried photos and stories.

Newspaper drawing contest, from the press book, was also put across, entrants required to fill-in the face of Frankenstein's bride. Much space was promoted on this angle.

Also clicking was the press book lobby thrill stunt, a first aid booth (see photo) with two registered nurses in attendance. Reported were three legitimate scare casualties on opening day deemed good enough for another break in the dailies. Thrill chart lobby poster with flasher lights also commanded attention.

High spot of front was animated hanging sign with cutout figures of monster and bride, and as monster's arm was raised body of woman rose from a coffin. Other chill arousers were a series of trailers used four weeks ahead.

And just to vary the pace evidently, window in leading Loop department store was promoted, with a professional mannikin modeling evening gowns, surrounded by colored enlargements from the picture.

Manager Frank Smith worked the campaign with Johnny Joseph, RKO division publicity chief, and Duke Hickey, Universal exploiteer.

"Prepared For Summer?"

Walton League Ties In With Spaeth on "Sequoia"

G. F. Spaeth, Lyric, Duluth held a special children's "Sequoia" matinee, with officer of Isaak Walton League contacting junior chapters to attend in body. Officer also talked informally about the picture at Medical Arts luncheon, plugging the date.

Through arrangement with local chief of foresters, all rangers were notified of playdates. Minister endorsed picture from pulpit and endorsement was run in church bulletin. Announcements were sent to boy and girl scout headquarters urging attendance and advance screening was held for various civic groups, leading citizens and otherwise.

HENDRICKS, HOLLAND TAKE APRIL AWARDS

Memphis Warner Manager Second Winner to Repeat; Indianan Is Chosen for Bronze

by A-MIKE VOGEL

Crashing through with one of those sock campaigns, for which he is noted, Colonel Bill Hendricks, 1934 Grand Award winner, takes the spot in the Quigley April competitions. By majority vote of the judges, George Schaefer, Paramount Pictures; J. R. Vogel, Loew Theatres, and Bruce Gallup, Columbia Pictures, Bill's campaign on Fox's "Baboona" at the Warner Theatre, Memphis, Tenn., was chosen for the Silver plaque.

Not a newcomer to the Award competitions, but a first-time winner, is Sid Holland, who, representing the independently operated Elco Theatre, of Elkhart, Ind., was voted the Bronze plaque, for second place. His entry was on Paramount's "Ruggles of Red Gap."

Finishing up front in April makes Hendricks the second winner to repeat, he tying for his inaugural honors in December of last year. Fuzzy Knight is the other Round Tabler with two notches in his gun.

Two campaigns were judged strong enough for the April First Mentions. These certificates go to Bernard W. Simon, manager, Loew's Metropolitan Theatre, Brooklyn, N. Y., on MGM's "Reckless," and to Marvin Stiver, manager, and Al Zimbalist, publicity director, West End Lyric Theatre, St. Louis, Mo.. on Paramount's "Ruggles of Red Gap." Simon shares the honor with publicist Eddie Dowden.

Simon made a nice race of it for his first Award win, as did both Zimbalist and Stiver, whose entry also took them out of this year's maiden class, their current classification being the highest the St. Louis Warnerites have yet reached.

The Honorables as to be expected took a lot of time before those listed in column to left were finally selected. It so happens that the number of campaigns so designated equalled last month's number.

Independents and subsequent situations are included in the Honorables which represents entrants who are new to the competition and also those who have clicked after previous tries.

The judging committee called attention this month to the tendency by entrants to get away from elaboration in preparing campaigns, this being regarded favorably rather than otherwise. As one judge pointed out, what the campaign contained and not how it was gotten up counted most, which thought is passed along for general consideration.

"Prepared For Summer?"

Sharrock's "Lancer" Contest

The highlight of Raleigh Sharrock's Lancer campaign at the Palace, Morrilton, Ark., was essay contest on most thrilling story entitled "Adventures of a Bengal Lancer." Tickets were awarded as prizes and Raleigh reports excellent cooperation from local schools. Entire staff was dressed in costume and front converted into fort.

First Mentions

Bernard W. Simon, Manager; Edward Dowden, Publicist, Loew's Metropolitan, Brooklyn, N. Y. "Reckless."

Marvin Stiver, Manager; Al Zimbalist, Adv.-Pub. Director, West End Lyric, St. Louis, Mo. "Ruggles of Red Gap."

HONORABLE MENTIONS WERE AWARDED TO:

Frank M. Boucher, Manager, Maryland, Hagerstown, Md. "David Copperfield."

Jerry De Rosa, Manager; Henry Spiegel, Pub. Mgr., Paradise, New York City. "Whole Town's Talking."

Harry W. Crull, Manager; Freddy Jablons, Pub. Dir., Valencia, Jamaica, L. I. "Whole Town's Talking."

Jos. A. Di Pesa, Pub Dir.; J. A. Granara, Exploitation, State, Boston, Mass. "Naughty Marietta."

Larry Graburn, Manager, Metropolitan, Regina, Sask. "Lest We Forget."

Mike Guttmann, Manager, Colonial, Watertown, S. D. "Roberta."

William Hartnett, Manager, Embassy, Waltham, Mass. "One More Spring."

Maynard S. Joiner, Manager, Orpheum, Vancouver, B. C. "Ruggles of Red Gap."

Raymond L. Jones, Manager, Vendome, Nashville, Tenn. "Reckless."

Charles R. Katz, Manager, Broad, Columbus, Ohio. "Gold Diggers of 1935."

Rockey T. Newton, Manager, Paramount, Cedar Rapids, Iowa. "Ruggles."

"Chuck" Shannon, Manager, Hollywood, Dormont, Pa. "Society Doctor."

Ed Siegal, Manager, Ritz, Pittsburgh, Pa. "Broadway Bill."

Jack A. Simons, Manager, Poli, Hartford, Conn. "Naughty Marietta."

Eaton M. Sizer, Manager, Jeffris, Janesville, Wis. "Devil Dogs of the Air."

Jimmie Thames, Jr., Manager, Ritz, Corpus Christi, Texas. "Ruggles of Red Gap."

Rodney D. Toups, Manager; Moise Bloch, Pub. Dir., State, New Orleans, La. "Naughty Marietta."

J. H. Webster, Manager, Carolina, Elizabeth City, N. C. "Grand Old Girl."

E. E. Whitaker, Manager, Fox, Atlanta, Ga. "Baboona."

A Canary Concert, No Less, Is Simons' "Marietta" Stunt

Yes, sir, that's what Jack Simons, Loew's Poli, Hartford, put on for "Naughty Marietta"—a canary concert, given by a trained collection of exceptionally fine singing birds. Advertising the stunt as a free "Naughty Marietta" concert, Jack secured an empty store in heart of downtown district and plastered windows with copy (see photo). Master Bird named Nelson Eddy sang in accompaniment with song hits played over loudspeaker and crowds were invited inside to hear the concert as attendant distributed theatre tabloids. Store and birds were promoted.

Opening day street bally saw usher dressed as Paul Revere ride through town carrying banner reading "'Naughty Marietta' is a hit; rush to Poli's." Beside box office, Jack planted animated rooster cutout "something to crow about" copy.

"Prepared For Summer?"

Thames Stages Old Time "Ruggles" Parade

With local daily tying in, Jimmie Thames, Ritz, Corpus Christi, Texas, staged an old time parade on "Ruggles," all entrants required to wear old fashioned costumes and ride anything on wheels that would go. All cars were bannered, cash prizes and tickets awarded for funniest entries.

Special screening was held for newspaper men, attractive front with cutout characters built (see photo) and cafe plugged a "Red Gap Special" drink and sundae.

"Prepared For Summer?"

Florist Takes Page Ad

A full page co-op Easter ad was promoted by Charlie Burns, Loew's Yonkers on "Naughty Marietta" from local florist with center carrying large cut of Jeannette MacDonald with copy, "singing flower of Victor Herbert's etc. etc."

"Prepared For Summer?"

Moray's Miniature Standee

On "Little Colonel," Roland Moray, Manchester, Chicago, made up a Shirley Temple novelty from three by six photos, bottom with perforated lines, which, when folded made a miniature standee. Reverse side contained copy.

"Prepared For Summer?"

Campbell's Egg Hunt

Jack Campbell, Capitol, Brampton, Ontario promoted Easter eggs for distribution to all kids entering his egg hunt announced for a secret destination. Local boys band headed the parade of children carrying theatre banners and accompanying photo shows them getting off with all due ceremony and that's Jack at left.

"Prepared For Summer?"

Wade Uses Cameraman On "Town's Talking"

One week before opening "Town's Talking," Wade Ackerman, Loew's New York City Orpheum, put roving photographers on streets snapping pictures of pedestrians. Shots were placed on easel in lobby and those identifying themselves rated guest tickets.

Another street bally was town crier in full regalia who would ring bell and then unroll scroll with theatre copy. Telephone hangers were placed in booths, copy reading "if the number you are calling is busy, it's because the whole town's talking about 'The Whole Town's Talking'."

An attractive lobby display was constructed in the form of a whole town with large wooden houses, autos, lake, ducks, small boats, people, animals, etc., etc., and Wade reports the layout quite a success.



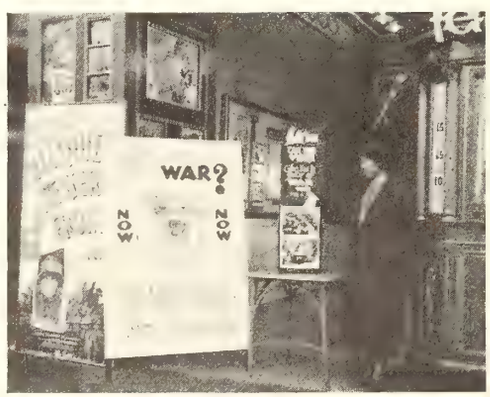
Simons' Canary Concert Hall



Thames' "Ruggles" Cut-Out Front



Campbell With Easter Hunt Parade



Gould's War Ballot Box on "All Quiet"

Salmon's Contest Sends Girl on Jaunt to N. Y.

An all expense paid week end trip to New York with tickets to various movies was the prize offered by Monty Salmon, district manager, Quaker Theatres, Philadelphia, in a contest on "Times Square Lady," contestants writing essays on Philadelphia's public squares, newspapers plugging the contest.

Special front was constructed with easels on either side of boxoffice, one containing historical facts about New York and the other Philadelphia.

A regular feature that Monty uses at the Tower Theatre is a birthday club tied up with local daily. Kids must fill in their names and addresses with dates of birth and mail to paper who as birthdays roll around notify the children that tickets are waiting for them.

"Prepared For Summer?"

Lynch's "Fury" Screening

Ed Lynch at Bridgeport's Cameo secured a full page in the feature section of the Sunday Herald as a result of a special screening of "Black Fury" held for the press and heads of various labor organizations in his town. Ed had reproductions of the page made and distributed house to house.

"Prepared For Summer?"

"Marietta" Editorial Break

Distinctly impressive was the editorial forwarded by Joe Di Pesa on "Naughty Marietta" in the Boston Traveller wherein the editor waxed most enthusiastic over the picture's virtues, recommending it highly and urging readers to attend the showing at Loew's State.

"Prepared For Summer?"

Gould Polls War Votes On His "All Quiet" Date

Ballot box rigged up out front (see photo) in which patrons were requested to file their votes for or agin war was a stunt that proved successful for S. W. Gould on his "All Quiet" revival at the Cameraphone in Pittsburgh, Pa. Idea was suggested by District Manager C. J. Latta and large easel placed at side of box office contained newspaper clippings on the current upheavals abroad.

"Prepared For Summer?"

Dick Brown Promotes Costless Ad Week

District Manager C. J. Latta sends along an account of Dick Brown's costless week put on at the Rowland, in Wilkinsburg, Pa., for "Sweet Music," in which he promoted colored star photos, merchant's ad on reverse paying for distribution. Costless one sheets were secured by selling lower half space and house to house distribution of tabloids was made with four merchants' ads covering that cost.

"Prepared For Summer?"

Abelson Breaks Front Page

Art Abelson did a little detective work on Car 99, discovering that the Michigan State Police used Ford cars in their "travels" and promoted local dealer for a front-page smash ad tying in the cars with picture at the Roxy, Glasgow, Mont.

Citizens Sign Scroll for Butterfield on "Copperfield"

Ken Butterfield, Roxy, Frankfort, Ind. had his sign artist construct a six foot blow up of a scroll headed "Resolution" with copy "whereas the motion picture 'David Copperfield' has been acclaimed as being one of the finest, etc. etc." Uniformed ushers with police escort, carried scroll to all offices of city officials, who were requested to affix their signatures. PTA, ministers and civic clubs were also covered and the board was then displayed in the lobby where the public was invited to sign.

"Prepared For Summer?"

Edquist's Novel Poster

From exhibitor Bob Wile, Granada, Pearl River, N. Y., comes a unique lobby card on "Sweet Music" done by artist Larry Edquist. Large head of Rudy Vallee was made with dirty eraser, giving charcoal effect. Another case of boon-doggling?

"Prepared For Summer?"

Well-Known Flyer Appears For Bratter on "Devil Dogs"

For his "Devil Dogs" date at the Roosevelt in Newark, Mort Bratter enlisted the services of Norman Potter, well known flyer and lecturer, to make personal appearance and talk with patrons on aviation. Flyer's picture was run in papers, together with announcement that he would present the prizes to winners of the model airplane contest.

Special letter of endorsement was sent to all scout masters, display cards of Cagney in flying togs were planted in prominent store windows and counter easels distributed to local grocers. For his lobby display Mort constructed a miniature airport with illuminated model planes placed on field.

"Prepared For Summer?"

Martin's "Mississippi" Display

Jimmy Martin, Fox Broadway, Cape Girardeau, Mo., credits his artist, Ronald Rainbolt, for the effective display of Mississippi reproduced in the accompanying photo. Done with straight brush, in water colors, background was blue, title and Crosby cut-out letters glittered. Entire display measured six feet by eight feet.

"Prepared For Summer?"

Screwy Gags Encouraged On "Night Life of Gods"

Plenty goofy and deliberately so was the campaign on "Nite Life of the Gods" put on by Charley Kurtzman and Francis Curley at the Ambassador—St. Louis. For instance, the lad in the accompanying shot who, clad in Olympian robes, carried five wooden blocks each lettered with one word of the title. Putting on a series of screwy antics to attract a crowd, the lad laid out his blocks for the tipoff.

Statuary in the theatre was also put to work, placarded with signs and copy reading—'what would you do if this statue suddenly came to life and ran down the street—that's what happens in, etc.' Chariot with drivers in costume toured the city, heralds distributed at busy corners.

Air line came in with plane, banner attesting to the fact the ship was reserved for exclusive transportation of gods and goddesses. Stunt broke the dailies and theatre also used it in addition to regular trailer. Coffee was promoted for lobby service to patrons by labeling the java—the nectar of the gods. Duke Hickey assisted on the campaign.



Drace Bros. "Baboona" Display



Esberg's "Gold Digger" Window



Martin's "Mississippi" Lobby Display



Kurtzman-Curley "Night Life" Bally

Plant Billboard on Downtown Corner

Prominent and also reported to be expensive is the permanent display arranged by the Drace brothers who operate the Greer Theatre, Grand, in Greer, S. C. Accompanying photo shows the flash on "Baboona," the arrow showing the location of the theatre just two blocks away. Jungle front was also included in the campaign.

On "West Point of Air," local pilot was engaged to put on air stunt show, climax being a shower of guest tickets dropped over the city. Stunt was thought sensational enough locally for paper to run front page lead story.

"Prepared For Summer?"

Esberg Promotes Ad

Before Art Esberg left Aztec, San Antonio, Texas, for Albuquerque, N. M., he promoted a neat ad from local automobile dealer copy reading "choice of the stars in "Gold Diggers of 1935"—see the picture and then come to our showrooms and see why our car is the 'choice of the stars'." Accompanying photo shows effective window secured on refrigerator tiein.

"Prepared For Summer?"

Akin Stages Pet Parade on "Sequoia"

Wally Akin, Paramount, Abilene, Texas, tied up local department store for a "Sequoia" pet parade with store offering prizes to the boy and girl entering the best looking pet. Parade was plugged in store, theatre and newspaper ads.

Wally also forwards us a post card on which he claims the word Sequoia is written 1281 times, and who are we to argue with him.

"Prepared For Summer?"

"Roberta" Coiffure Style Show Put On by Bamberger

Leading department store tied in with Herman Bamberger's "Roberta" date at the Paramount in Springfield, Mass., putting on a hairdressing style show in beauty salon featuring Roberta coiffure. Merchant's ads contained cut of Irene Dunne and plugged the show. On Hollywood Hour broadcast photos of Astaire and Rogers were offered and playdates mentioned.

On "Private Worlds," Herman secured cooperation of furniture store whose ads carried picture of Colbert with copy "Home, a man's castle and a woman's Private world."

"Prepared For Summer?"

Schools Cooperate With Crull for "Devil Dogs"

Professor of aeronautics classes at high school cooperated with Bill Crull at the Majestic, Evansville, Ind., on "Devil Dogs," recommending picture to pupils and discoursing on aviation scenes. For his lobby Bill promoted use of real plane and bannered machines at airport with "Devil Dog" copy.

For "Little Colonel" baby shop tied in, using special Temple hangers throughout store, distributed Shirley autographed photos and pins and plugged date over daily broadcast and in newspaper advertising.

CRULL'S LETTER TO HOUSE STAFF

The proper conduct of personnel is of course too important to be taken for granted. Theatremen appreciative of the benefits to be obtained by keeping their service on a high plane use many favorable devices, a most recent instance being the following open letter from W. L. Crull, manager, Loew Majestic Theatre, Evansville, Ind., to his house staff.

Do you know that you do more to sell house personality and good will than anyone else about the theatre? You do. Do you know that a bright and easy smile for every patron is going to help make each one feel the more at home? It is! Do you know that an honest effort to serve the public reflects itself creditably on the entire house staff? No matter what the service, no matter how trivial, it is well worth while because it wins another friend for the theatre. Let your service be unassuming rather than oppressively formal. Never lose patience, no matter how unreasonable the patron may be.

Neatness and a gracious manner are the requisites of a good usher; if you are an usher be a good one, make your manager proud of you and of the smooth manner with which you handle the crowds. Don't go at your work laggardly—snap into it and keep it snappy every minute you are on the job. The same applies to the cashier—neatness and graciousness of manner are also the requisites of a good cashier! Do not entertain friends while on duty or carry on personal telephone conversations, eat, chew gum, read or anything that leaves the impression that you are not on the job. Remember that the first impression is usually the deciding one, Whether it be good or bad and it is a fact that poor service, (which might be thoughtlessness on our part) will mar a patron's entertainment, regardless of how good the picture is, or how perfect the appointment or balance of the service, some trivial act will leave a bad taste in the patron's mouth, so to speak, and you have lost a fan.

The entire industry when summed up means three things, or depends upon three things—getting a patron in—out—and last but not least, getting him back again. And since you are the contact for the entire industry you can readily realize the importance of real service.. Remember, some of the country's greatest showmen started as ushers and rose steadily to the top.

Corkery Holds Temple Resemblance Contest

Maurice Corkery, Central Square Theatre in Cambridge, Mass., recently put over a successful Shirley Temple resemblance contest on "Little Colonel", and the accompanying photo shows Corkery presenting the winner with prize badge.

On "Ruggles", want ads were run reading "Butler: (English) apply to the Earl of Burnstead, at the Central Square. Duties to be those of Ruggles who has gone to Red Gap with Charlie Ruggles and Zazu Pitts".

For street bally man dressed to resemble Laughton was escorted through streets by two cowboys dressed with handlebar mustaches and back banners reading "This is Ruggles who has just arrived from Jolly Old England en route to Red Gap." Corkery dressed his usher staff as English butlers.



Corkery Presenting Winner with Badge

Henson Acts as Banker For Thrifty Youngsters

A new plan has been instituted at the Bijou in New Haven by Frank Henson, whereby a Motion Picture Club was formed with children paying two cents weekly and when enough admission money was accumulated members attended in a body. The first picture witnessed under this plan was "Sequoia."

Department store cooperated by delegating special girl to distribute the grooved drawings, stuffed deer display was moved to prominent window and chain store used Parker stickers on all circulars leaving store.

"Prepared For Summer?"

Page Miss Composite Girl

Warner Brothers have started the advance on "Page Miss Glory" with a fan magazine tiein to find Hollywood's composite girl. According to the contest, readers will be asked to make up their entries from composites in the magazine of various leading stars. Autos will be given as prizes.

"Prepared For Summer?"

Hobkirk Invites Cavalry To "Lancers" Opening

Special preview of "Bengal Lancers" was held by Ross Hobkirk, Granada, Lewistown, Idaho, for officers of local Cavalry post and on opening night members of the post paraded to theatre, where Mayor spoke. Tying in with nearby confectioner, Ross promoted refreshments dispensed to patrons by costumed usherettes.

Here's What on "Folies Bergere"

Russ Bovim, Loew's Ohio, Columbus, arranged for American Legion with band to parade to theatre with banners reading, "We saw it in Paris, now we're on our way to see it at etc., etc." Baker devoted entire window to stills and large cutout of girl, center display was large cut in form of straw hat with tickets offered to those coming closest to guessing weight of cake.

On to Richmond, Va.

With George Jones at Loew's tying in with daily offering autographed photos of Chevalier to readers filling out coupon. Another newspaper contest gave guest tickets to subscribers finding their names scattered throughout the paper. Ballet girl cutout novelties were distributed and tickets were offered to fountain girls in five and tens selling the most "Folies" sundaes.

While in Cleveland

Everett Steinbuch and Milt Harris erected a sidewalk cafe in their lobby (see photo) serving coffee to patrons visiting the "Cafe Folies Bergere." Girls in Parisian costume distributed invitations to midnite preview, and costume contest and dance in lobby following picture. Those attending in costume were admitted free.

"Folies Bergere" French postcards were handed out on streets by girls in costume, special green heralds were placed in metal slides in fleet of taxis and "good morning" stickers with theatre copy were placed on newspapers given guests at various hotels.

And in New Orleans

Rodney Toups, Loew's State, secured prominent window display of men's straw hats, blowups of scenes were also displayed and merchant also carried scene cut in his ad. For his street bally, Rod dressed a man in burlesque ballet costume with giant straw hat. Another window displayed umbrellas, tying in the "Rhythm in the Rain" number.

Winding Up in Pittsburgh

With Mike Cullen at the Penn staging a parade of cars in tieups with dealer. Seated on each car was attractive girl in tux, doffing straw hat as bannered cars cruised.

"Prepared For Summer?"

Helson's Poster Contest

R. S. Helson, Olympic, Watertown, N. Y., tied up with superintendent of schools who cooperated on poster contest for "Little Men." Prizes were awarded and announcements made before all schools. Imprinted ruller blotters were distributed at schools.



Steinbuch's "Folies" Street Cafe

"I DO NOT LIKE THE TERM BALLY"

—R. M. THOMASON, CRYSTAL THEATRE, ELLIS, KANSAS

SAYS EXPLOITATION IS FITTING TITLE

DEAR MIKE:

After reading the ideas of the two managers who differed on the use of "ballyhoo" in the small community, may I state my opinions?

First, I do not like the term "ballyhoo"—it seems to belittle and cheapen the theatre by its use—why not call it "exploitation?" Here, in this small community, with a drawing trade of about 2,500, we naturally set a low budget for advertising.

Our routine here consists of the regular theatre front paper and usually five one sheets, some in special frames at the main entrances of the town, others in vacant windows, window cards in the store windows, and our weekly program in the local and neighboring newspapers.

We advertise that point which we think will appeal mostly to the patrons—if we have a bargain program, we advertise the price over the picture—if the star is known to pull, we use the name over the title of the picture. During these dust storms we use a catchline in our ads that the air in the theatre is free from dust, water-washed and clean.

We have five changes of program weekly, which lessen considerably the amount of exploitation that we would use on less changes per week. In other words the duration of the picture would have bearing on the amount of exploitation I could give it, as the budget would not have to cover so many changes. We deliver our heralds inside of the local and out of town newspapers that are delivered here. In this way we are sure of getting them into the homes, and get surer distribution. The newsboys do this for us gladly. Besides our monthly calendar covering all rural and city routes in this trade area, we carry weekly programs in the neighboring cities' newspapers as all the newspapers in this vicinity are small and are weeklies.

Puts on Campaigns Weekly

Our exploitation, with normal conditions, consists of getting behind of at least one picture a week, and advertising it in some novel way—sometimes we work out novelty heralds, printed locally—sometimes window displays in store windows—other times street stunts for the Saturday shoppers. I am a firm believer in tie-ups, for they can do no harm, cost nothing but the time to organize them, and we're paid for that by our employer. Tie-ups, if worked out properly, will help strengthen good feeling between the theatre and those who co-operate with the tie-ups. I have made many friends here that I would have hardly known if we hadn't worked together on some tie-up. The schools, especially, I work with and tie-up with frequently. They sell tickets, announce the attraction at their assemblies, and really bring business that would otherwise be lost. Of course, the proper picture must be used with these tie-ups. If of an educational nature, the schools are contacted; if religious, the churches; if sophisticated and stylish, the apparel stores, etc.

The goal that we strive for in exploitation is to get the people talking and thinking about the picture, and to get the nature of the picture and its most outstanding points in their mind. It takes some change, or some novel idea to accomplish this. Animation in any display, lobby, marquee or store, seems to be an excellent attention-getter. Occasionally we play up some local event into our exploitation, and find that this gets excellent results.

Advocates Advertising Change

It seems to me, in this constantly changing business, where we sell entirely different types of merchandise—in my case, five times a week—that there should be used canstantly changing methods of advertising. Change, to me, is the keynote of success, for everything in the world is judged by comparison. In other words, if we used the same well-planned exploitation that on being used the first time was highly successful, successively over a period of time, it would be little better than the ordinary routine—it would merely raise the standard of advertising. But if we varied it with each change, to fit the picture at hand, it would be more effective—and again if we discontinued exploitation altogether for a short time, and then brought on a new style completely different from the other, it would be still more effective—as the degree of contrast from less exploitation to great exploitation would be more.

Another element to be taken into consideration is that the picture selected for extra publicity be chosen as one that the particular patrons of the particular theatre will enjoy. We try to watch reactions on different stars and pictures here, to form an opinion as to which are the best liked. These type pictures and stars are given extra publicity.

In short, I believe in exploitation for the small town and think that this theatre is an excellent example, as we survive quite well, despite no wheat crop this year and constant dust storms. Since the dust storms we have not had normal conditions so I have not attempted to plan any campaign ahead, but I do insert novelties and use tieups at every available opportunity.

Hoping this letter will create new food for thought among the "small town" managers.—R. M. THOMASON, Manager, Crystal Theatre, Ellis, Kansas.



Stevens' Nine-Dollar "Roberta" Front

FAVORS ADDED EFFORT EVEN IN SMALLER SPOTS

DEAR MIKE:

In your HERALD you invited the small town exhibitor to express his viewpoints on exploitation.

I am a firm believer of exploitation, even though I am located in a small town, Hillsboro, Ill., with a population of 4,850. I agree with Frank Goldquist (Goldie) to a certain extent and employ practically the same ideas and methods of putting over my shows. Every Sunday sees a big picture starting a three-day run and am playing them plenty "hot." It is impossible in the small towns to have an artist on the staff, but like myself some small town managers can handle the brush.

I was fortunate in getting "Roberta" set for an Illinois premiere, which meant that I was going to really have to sell it to my patrons. Two weeks before play date most of the towns people had never heard of it. I mapped out a campaign, good and effective, but inexpensive, and three days before play date I put up a front which I built at a cost of $9.00. Had picture set for three days but HAD to hold it over for the fourth day and broke all house records.

Flash Obtains Results

We small towners can not have a front with flash and color on all pictures, but I can say this, that I notice whenever I do put up a front or some other unusual form of exploitation that I never fail to get results at the box office. I build my flash fronts in a way that they can be repainted and altered somewhat and used on several other pictures, which reduces the cost. Compo board is cheap and all it takes is a little effort.

In my opinion, the average small town exhibitor just takes for granted that the public knows the theatre is there and they will come in; it is true they will, but when one puts a little added effort into it and gets people into his theatre that are not the regulars, then it looks like even in the smaller spots exploitation pays.

Most of my big Sunday pictures are so "hot" that it is necessary for me to sell them to my patrons, but I try to employ different methods in doing so. Window cards if used every week get monotonous as well as other forms of advertising, so I maintain that a good flash front at different times not only wakes the public up but arouses their interest and makes them eager to come in.—H. E. STEVENS, Manager, Grand Theatre, Hillsboro, Ill.

WHAT POSTER ARTISTS ARE DOING



Austin Northcutt, artist, Strand Theatre, Laurel, Miss., is responsible for this Rogers poster. Color scheme: black for the eyebrows, eyes and shadows; reflected highlight on right side of face was done in lavender, with hair a combination of all colors. The best part of this poster is that title can be changed for new pictures.



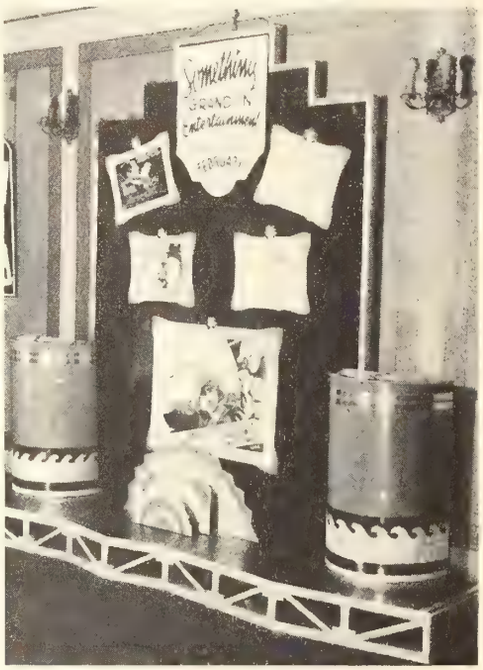
This attractive poster of Carole Lombard in "Rumba" is the art work of C. M. Griefenburg at the Elks Theatre in Rapid City, S. D. "Grief" is no newcomer to this page and has submitted some excellent samples of art work.



Another display from Andy Beiter, Tampa Theatre, Tampa, Fla., on "Here Comes the Navy". Andy used bright blue colors for sea effect with three-layer depth.

Birthday Greetings

Albert Badeau
R. J. Baker
Ray Baker
Carl Baumgartner
Augie Berkowitz
Jack Blitt
Paul O. Brake
Leonard Camarata
Joseph J. Caras
L. W. Carroll
Keith Chambers
Archie Dainwood
Arthur F. Dame
John S. Davies
Henry Dorsey
F. Elliott
H. W. Evans
Charles W. Felter
O. F. Finkboner
Seth H. Field
Frank C. Foresman
Lorenzo Gelabert
Ned Gerber
J. E. Gladfelter
Leonard Grossman
Homer Harman
Merton Harrington
Jack Harris
Ed Hart
Rupert C. Hendry
Gilbert Higgins
Herwood Hobbs
Jack Hobby
Nathan Hoffman
Paul M. Hooven
F. E. Howland
Carl Hughes
Herbert James
A. B. Jeffris
Joe Joel
Edward C. Johnson
Clayton Jones
Roscoe Jones
Richard M. Kennedy
Le Roy Kenneth
Russ Kitchen
Raymond Klein
Joseph Kligler
Gilbert Lamkin
Millard Lee
Harry L. Lewis
Harry L. Levine
Al Liebman
Louis Liss
Albert B. Lourie
Tom F. McDonald
J. R. McEachron
Ray B. Martin
Ray H. Meyer
Curt Mille
Truman Moulder
Jack Murray
Laurence J. Nordine
Gerald J. Novak
E. Bill Nye
Willis Parady
Charles E. Payne
Edwin Pettett
John F. Power
Frederick M. Ross
Jack Rubin
Theodore E. Ruth
L. Joseph Ryan
Jack E. Sarphie
Harold Schmidley
Melvin Sett
Joseph Shively
Henry Silverman
M. L. Silverman
Fred H. Sourbeck
Charles Steinman
Harry Sugarman
Cliff H. Swick
Jessee V. Tamblingson
Henry R. Tobin
Natalie Tolman
Maurice Verbin
Michael Weshner
Mrs. D. B. White
William H. Whyte



Mike Guttman, Colonial Theatre, Watertown, S. D., forwards this sample of art work in his lobby. Base of display was frosted glass with red and blue lights playing behind all cutouts.



From Frestle Chenoweth of the Rigney, Albany, Mo., comes this head of Constance Bennett done in pastels of lavender and violet with white highlights. Lettering: top to bottom, black, maroon with turquoise and title in two reds with yellow shade; background, lower half, shades of apricot and upper in white.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers.

AMBASSADOR PICTURES

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Fighting Trooper, The	Kermit Maynard-Barbara Worth	Nov.	15		
Northern Frontier (G)	Kermit Maynard-Eleanor Hunt	Feb.	1,'35	57.	Mar. 9,'35
Red Blood of Courage	Kermit Maynard-Ann Sheridan	Apr.	20,'35		
Wilderness Mail (G)	Kermit Maynard-Fred Kohler	Mar.	13,'35	*58.	Mar. 16,'35

Coming Attractions

Title	Star	Rel.	Date
Code of the Mounted	Kermit Maynard	June	8,'35
His Fighting Blood	Kermit Maynard	Sept.	25,'35
Timber War	Kermit Maynard	July	15,'35
Trails of the Wild	Kermit Maynard	Aug.	20,'35

CHESTERFIELD

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Circumstantial Evidence	Chick Chandler-Shirley Grey	Mar.	30,'35	68	
Curtain Falls, The (A)	Henrietta Crosman			67	Oct. 6
Shot in the Dark, A	Charles Starrett-Marion Shilling	Feb.	15,'35	68	
Sons of Steel (G)	C. Starrett-Polly Ann Young	Dec.		64.	Apr. 27,'35
World Accuses, The (G)	Dickie Moore-Russell Hopton	Nov.	12	63.	Mar. 30,'35

Coming Attractions

Title	Star
Girl Who Came Back	Shirley Grey-Sidney Blackmer
Happiness C.O.D.	
Sing For Your Supper	

COLUMBIA

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Against the Law (A)	John Mack Brown-Sally Blane	Oct.	25	61	Dec. 1
Air Hawks	Ralph Bellamy-Tala Birell	May	7,'35		
(See "Air Fury" "In the Cutting Room," Mar. 30,'35.)					
Behind the Evidence (G)	Norman Foster-Sheila Manners	Jan.	20,'35	57.	Feb. 2,'35
Best Man Wins, The (G)	J. Holt-Florence Rice-E. Lowe	Jan.	5,'35	68.	Jan. 5,'35
Broadway Bill (G)	Warner Baxter-Myrna Loy	Dec.	27	*105	Nov. 10
Carnival (G)	J. Durante - Lee Tracy - Sally Eilers - Florence Rice	Feb.	10,'35	75.	Feb. 23,'35
Death Flies East (G)	Florence Rice-Conrad Nagel	Feb.	28,'35	*65.	Mar. 9,'35
Eight Bells	Ann Sothern-Ralph Bellamy	Apr.	11,'35		
(See "In the Cutting Room," Feb. 23,'35.)					
Fighting Shadows	Tim McCoy-Geneva Mitchell	Apr.	18,'35		
Fugitive Lady (G)	Neil Hamilton-Florence Rice	Oct.	23	68.	Mar. 16,'35
I'll Fix It	Jack Holt-Mona Barrie	Oct.	15	69.	Nov. 17
I'll Love You Always (G)	Nancy Carroll-George Murphy	Mar.	20,'35	68.	Apr. 6,'35
In Spite of Danger (G)	Marian Marsh-Wallace Ford	Mar.	8,'35	56.	Apr. 13,'35
Jealousy (G)	Nancy Carroll-Donald Cook	Nov.	20	60	Dec. 15
Lady by Choice (G)	Carole Lombard - May Robson - Walter Connolly-Roger Pryor	Oct.	15	*85	Oct. 6
Law Beyond the Range	Tim McCoy-Billie Seward	Feb.	15,'35	58	
Let's Live Tonight (G)	Lilian Harvey-Tullio Carminati	Mar.	1,'35	69.	Mar. 23,'35
Men of the Hour	Richard Cromwell-Billie Seward	May	15,'35		
(See "In the Cutting Room," Apr. 13,'35.)					
Men of the Night (G)	Bruce Cabot-Judith Allen	Nov.	26	58	Dec. 8
Mills of the Gods (G)	May Robson - Victor Jory - Fay Wray	Dec.	15	67.	Jan. 19,'35
Party Wire (G)	Jean Arthur-Victor Jory	Apr.	27,'35	*65.	Apr. 20,'35
Prescott Kid	Tim McCoy-Sheila Mannors	Nov.	8	56	
Revenge Rider	Tim McCoy-Billie Seward	Mar.	18,'35	57	
(See "Alias John Law" "In the Cutting Room," Dec. 8.)					
Square Shooter (G)	Tim McCoy	Jan.	21,'35	57.	Mar. 9,'35
Swell Head	Wallace Ford-Barbara Kent	Apr.	8,'35		
Unwelcome Stranger, The (G)	Jack Holt-Mona Barrie	Apr.	20,'35	65.	May 11,'35
Westerner, The	Tim McCoy-Marian Shilling	Dec.	10		
White Lies (A)	Victor Jory-Fay Wray	Nov.	27	74.	Jan. 5,'35
Whole Town's Talking, The (G)	Edw. G. Robinson-Jean Arthur	Feb.	22,'35	*93.	Jan. 26,'35

Coming Attractions

Title	Star	Rel.	Date	Minutes	Reviewed
After the Dance	Nancy Carroll-George Murphy	June	18,'35		
Awakening of Jim Burke	Florence Rice-Jack Holt	May	20,'35	70	
Black Room Mystery	Boris Karloff-Marian Marsh				
China Roars					
Depths Below					
Feather in Her Hat, A	Ruth Chatterton				
Frisco Fury	Jack Holt				
Georgiana	Ann Sothern				
Girl Friend, The	Ann Sothern				
Grand Exit					
If You Could Only Cook	Claudette Colbert				
Justice of the Range	Tim McCoy-Billie Seward	May	25,'35		
Lady Beware					
Lost Horizon					
Love Me Forever	Grace Moore - Leo Carrillo - Robert Allen	June	15,'35		
Maid of Honor					
Modern Lady	Ruth Chatterton				
Range War	Tim McCoy-Billie Seward	June	28,'35		
She Married Her Boss	Claudette Colbert				
Sure Fire	Gene Raymond-Ann Sothern				
Together We Live	Willard Mack-Ben Lyon-Sheila Mannors-Wera Engels				
(See "In the Cutting Room," Nov. 3.)					
Unknown Woman	Marian Marsh-Richard Cromwell	June	14,'35		

DANUBIA PICTURES

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Cornflower	Irene Agai	Jan.	11,'35	80	
(Hungarian Dialogue)					
Father Knows Best	Szoke Szakall	Jan.	18,'35	80	
(Hungarian Dialogue)					
Rakoczi March	Paul Javor	Nov.	12	89	
(Hungarian Dialogue)					
Rakoczy Marsch	Gustav Froehlich-Camilla Horn	Mar.	1,'35	82	
(German Dialogue)					

DU WORLD PICTURES

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Camille	Y. Printemps-Pierre Fresnay	Apr.	15,'35		
Girl in the Case 5005	Jimmy Savo-Eddie Lambert-Dorothy Darling			60	
L'Agonie des Aigles (A) 5032	Pierre Renoir	Dec.	1	80	Dec. 8
Man Who Changed His Name, The (A) 5036	Lyn Harding			65	Oct. 27
Marie 5043	Annabella	Jan.	1,'35	67	
Old Bill 5038	Anatole France story	Feb.	10,'35	70	
Viennese Love Song	Maria Jeritza			72	
World in Revolt	Graham McNamee	Mar.	1,'35		

Coming Attractions

Title	Star	Rel.	Date	Minutes	Reviewed
Don Quixote	Chaliapin-Sydney Fox	July	1,'35		July 8,'33
Dream of My People	Cantor Rosenblatt	June	1,'35		
Iceland Fishermen	Pierre Loti Story	Sept.	1,'35		
San Famille	Robert Lynen	Aug.	1,'35		

FIRST DIVISION

(Releases Monogram, Liberty, Chesterfield and Invincible pictures in certain territories.)

Features

Title	Star	Dist'r	Rel.	Date	Running Time Minutes	Reviewed
Convention Girl	Rose Hobart		Oct.	31		
Flirtation	Jeannette Loff-Ben Alexander		Nov.	9		
Hei Tiki (G)	(All Native Cast)	Principal	Feb.	1,'35	86.	Feb. 9,'35
Little Damozel	Anna Neagle		Dec.	1		
Return of Chandu	Maria Alba-Bela Lugosi	Principal	Oct.	4		
Sunset Range (G)	Hoot Gibson-Mary Doran		May	1,'35	55.	Mar. 9,'35
White Heat	Virginia Cherrill					Oct. 1

FIRST NATIONAL

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Babbitt (G) 869	Aline MacMahon-Guy Kibbee	Dec.	8	*75	Nov. 17
Black Fury (G) 852	Paul Muni-Karen Morley	May	18,'35	*90.	Apr. 6,'35
Case of the Curious Bride 879	Warren William	Apr.	13,'35	68.	Apr. 13,'35
Flirtation Walk (G) 752	Dick Powell - Ruby Keeler-Pat O'Brien	Dec.	1	97	Nov. 10
G Men, The (A)	James Cagney-Margaret Lindsay	May	4,'35	85.	Apr. 27,'35
Gentlemen Are Born (G) 872	Franchot Tone - Jean Muir	Nov.	17	*75	Oct. 20
Go Into Your Dance (G) 853	Al Jolson-Ruby Keeler	Apr.	20,'35	97.	Mar. 23,'35
Gold Diggers of 1935 (G) 851	Dick Powell-Gloria Stuart	Mar.	16,'35	95.	Mar. 23,'35
Living On Velvet 859 (G)	Kay Francis - George Brent - Warren William	Mar.	2,'35	80.	Mar. 16,'35
Mary Jane's Pa (G) 875	Aline MacMahon-Guy Kibbee	Apr.	27,'35	*68.	Apr. 27,'35
Maybe It's Love (G) 876	Gloria Stuart-Ross Alexander	Jan.	12,'35	62	Nov. 24
Murder in the Clouds (G) 877	Lyle Talbot-Ann Dvorak	Dec.	15	61.	Jan. 5,'35
Red Hot Tires (G) 878	Lyle Talbot-Mary Astor	Feb.	2,'35	66.	Mar. 9,'35
Traveling Saleslady (G) 870	Joan Blondell	Apr.	8,'35	63.	Apr. 6,'35
While the Patient Slept (G) 874	Aline MacMahon-Guy Kibbee	Mar.	9,'35	61.	Mar. 9,'35
Woman in Red, The (G) 863	B. Stanwyck-Gene Raymond	Feb.	16,'35	58.	Mar. 30,'35

Coming Attractions

Title	Star	Rel.	Date	Minutes	Reviewed
Broadway Joe	Joe E. Brown				
Captain Blood 855	Robert Donat-Jean Muir				
Girl From Tenth Avenue, The 858	Bette Davis-Ian Hunter	June	1,'35	89	
(See "Men on Her Mind" "In the Cutting Room," Mar. 30,'35.)					
In Caliente 856	Dolores Del Rio-Pat O'Brien	May	25,'35	84	
(See "In the Cutting Room," Feb. 2,'35.)					
Napoleon	Edw. G. Robinson-Bette Davis				
Oil for the Lamps of China 867	J. Hutchinson-Pat O'Brien	June	8,'35		
(See "In the Cutting Room," Mar. 30,'35.)					
Singer of Naples	Enrico Caruso, Jr.				

FOX FILMS

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Baboona (G) 530	Mr. & Mrs. Martin Johnson	Feb.	8,'35	72.	Jan. 26,'35
Bright Eyes (G) 524	Shirley Temple-James Dunn	Dec.	28	83	Dec. 15
Charlie Chan in Paris (G) 526	Warner Oland	Jan.	25,'35	70.	Jan. 5,'35
County Chairman, The (G) 525	Will Rogers	Jan.	11,'35	78	Dec. 29
Cowboy Millionaire (G) 538	George O'Brien	May	10,'35	*65.	Apr. 27,'35
First World War, The (A) 519		Nov.	23	78	Nov. 17
George White's 1935 Scandals (A) 534	Alice Faye-James Dunn	Mar.	29,'35	83.	Apr. 6,'35
Great Hotel Murder (G) 532	Edmund Lowe-Victor McLaglen	Mar.	8,'35	70.	Feb. 23,'35
Helldorado (G) 522	Richard Arlen-Madge Evans	Dec.	21	74	Dec. 15
It's a Small World (A) 536	Spencer Tracy-Wendy Barrie	Apr.	12,'35	71.	Apr. 6,'35
Ladies Love Danger 540	Gilbert Roland-Mona Barrie	May	3,'35		
(See "Secret Lives" "In the Cutting Room," Mar. 30,'35.)					
Life Begins at 40 (G) 533	Will Rogers	Mar.	22,'35	79.	Mar. 23,'35
Lilliom (A)	Charles Boyer	Mar.	16,'35	90.	Mar. 23,'35
Little Colonel (G) 531	Shirley Temple-L. Barrymore	Feb.	22,'35	80.	Feb. 16,'35
Lottery Lover (G) 523	"Pat" Paterson-Lew Ayres	Jan.	4,'35	82.	Feb. 9,'35
Music In the Air (G) 513	Gloria Swanson - John Boles - Douglass Montgomery	Dec.	7	81	Dec. 22
Mystery Woman (G) 515	Mona Barrie-Gilbert Roland	Jan.	18,'35	69.	Jan. 26,'35
One More Spring (G) 529	Janet Gaynor-Warner Baxter	Feb.	15,'35	87.	Feb. 9,'35
Our Little Girl 539	Shirley Temple	May	17,'35		
(See "In the Cutting Room," Apr. 6,'35.)					
Spring Tonic 535	Lew Ayres-Claire Trevor	Apr.	19,'35	58	
(See "Man Eating Tiger" "In the Cutting Room," Mar. 9,'35.)					
$10 Raise (G) 537	Edward Everett Horton	Apr.	5,'35	70.	Mar. 23,'35
Under Pressure 521	Edmund Lowe-Victor McLaglen	Feb.	1,'35	69.	Jan. 19,'35
(Reviewed under the title "Man Lock")					
When a Man's a Man (G) 527	George O'Brien	Feb.	15,'35	66.	Mar. 2,'35

Coming Attractions

Title	Star	Rel.	Date	Minutes	Reviewed
Black Sheep	Edmund Lowe-Claire Trevor	June	14,'35		
(See "In the Cutting Room," Apr. 27,'35.)					
Charlie Chan in Egypt	Warner Oland-"Pat" Paterson	June	21,'35		
Curly Top	Shirley Temple	July	26,'35		
Dante's Inferno	Claire Trevor-Spencer Tracy				
(See "In the Cutting Room," Mar. 2,'35.)					
Daring Youn Man, The (G) 528	James Dunn-Mae Clarke	May	24,'35	*73.	Apr. 27,'35
Dressmaker, The	Clive Brook-Tulla Rolf				
Farmer Takes a Wife, The	Janet Gaynor-Henry Fonda				
Doubting Thomas (G) 542	Will Rogers	June	7,'35	*75.	Apr. 20,'35
Ginger	Jackie Searl-Jane Withers	July	5,'35		
Hard Rock Harrigan	George O'Brien	July	19,'35		
In Old Kentucky	Will Rogers				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel.	Date	Minutes	Reviewed
Lord's Referee, The	Lew Ayres	July	19,'35		
Orchids To You	Jean Muir-John Boles	July	12,'35		
Redheads on Parade	John Boles-Dixie Lee				
(See "In the Cutting Room," May 11,'35.)					
Under the Pampas Moon 541	Warner Baxter-Ketti Gallian	May	31,'35		
(See "In the Cutting Room," Apr. 27,'35.)					
Welcome Home	James Dunn-Arline Judge				

GB PICTURES

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Chu Chin Chow (G) 3401	Anna May Wong-George Robey	Oct.	15	85	Sept. 29
Evensong (A) 3406	Evelyn Laye	Dec.	15	82	Nov. 3
Evergreen (A) 3405	Jessie Matthews-Sonnie Hale	Dec.	31	98	June 23
Iron Duke, The (G) 3407	George Arliss	Jan.	'35	90	Dec. 22
Jack Ahoy (G) 3404	Jack Hulbert	Feb.	8,'35	70	Feb. 16,'35
Little Friend (A) 3403	Nova Pilbeam-Matheson Lang	Nov.	18	88	Oct. 20
Lover Divine 3410	Marta Eggerth	Mar.	30,'35		Oct. 13
(Reviewed under the title "Unfinished Symphony")					
Loves of a Dictator (A)	Clive Brook-Madeleine Carroll	Apr.	1,'35	95	Feb. 16,'35
Man Who Knew Too Much, The (G) 3415	Peter Lorre-Nova Pilbeam	Apr.	15,'35	80	Dec. 29
Man of Aran (A) 3413	Robert Flaherty	Dec.		77	Oct. 27
My Heart Is Calling (G) 3409	Jan Kiepura	May	1,'35	90	Feb. 2,'35
My Song for You 3414	Jan Kiepura	June	1,'35		Nov. 10
Power (A) 3402	Conrad Veidt-Benita Hume	Nov.	1	103	Oct. 13
Princess Charming 3408	Evelyn Laye-Henry Wilcoxon	Jan.	'35	81	

INVINCIBLE PICTURES
[Distributed through Chesterfield]

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Death from a Distance	Russell Hopton-Lola Lane	Apr.	30,'35		
Ghost Walks, The (G)	John Miljan-June Collyer	Dec.	1	66	Apr. 27,'35
Public Opinion	Lois Wilson-Shirley Grey	Mar.	15,'35	66	
Symphony for Living	Evelyn Brent-Al Shean	Jan.	20,'35	75	

Coming Attractions

Dinner Party
Murder at Pinecrest
Room and Board

LIBERTY PICTURES

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Dizzy Dames	M. Rambeau-Florine McKinney	May	1,'35		
No Ransom (A) 1004	Lelia Hyams-Phillips Holmes	Oct.	8	70	July 21
Once to Every Bachelor (A) 1005	Marian Nixon-Neil Hamilton	Dec.	14	72	May 10
School For Girls (A) 1007	Sidney Fox-Paul Kelly	Feb.	19,'35	73	Mar. 9,'35
Sweepstake Annie (G)	Marian Nixon-Tom Brown	Mar.	5,'35	81	Feb. 23,'35
Two Heads on a Pillow (A) 1006	Neil Hamilton-Miriam Jordan	Oct.	2	71	Oct. 13
When Strangers Meet 1002	Richard Cromwell-Arline Judge	July	20	74	
Without Children 1008	M. Churchill-Bruce Cabot	Apr.	15,'35		

Coming Attractions

Born to Gamble — H. B. Warner-Onslow Stevens
Old Homestead, The — Mary Carlisle-Lawrence Gray

MAJESTIC

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Night Alarm (G) 505	Bruce Cabot-Judith Allen-H.B. Warner - Fuzzy Knight	(New York) Dec.	15	65	Sept. 22
Perfect Clue, The (G) 512	David Manners-Dorothy Libaire	Mar.	10,'35	*63	Dec. 1

Coming Attractions

Motive for Revenge (G) — Donald Cook - Irene Hervey — *65 Mar. 30,'35
Mutiny Ahead — Neil Hamilton-Kathleen Burke
(See "In the Cutting Room," Jan. 26,'35.)
Reckless Roads — Judith Allen - Regis Toomey - Lloyd Hughes

MASCOT PICTURES

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Behind the Green Lights (G)	Norman Foster-Judith Allen	Mar.	11,'35	70	Mar. 23,'35
Burn 'Em Up Barnes (G)	Frankie Darro-Lola Lane	Dec.	18	70	Apr. 27,'35
Crimson Romance (A)	Ben Lyon-Sari Maritza	Oct.	1	67	Oct. 6
Headline Woman	Roger Pryor-Heather Angel	May	15,'35		
In Old Santa Fe (G)	Ken Maynard-Evelyn Knapp	Nov.	15	63	Nov. 24
Little Men (G)	Erin O'Brien-Moore-R. Morgan	Dec.	14	72	Dec. 22
Marines Are Coming, The	William Haines-Armida Conrad Nagel-Esther Ralston	Nov.	20	70	Dec. 15
One Frightened Night (G)	Chas. Grapewin-Mary Carlisle	May	1,'35	65	May 11,'35

Coming Attractions

Ladies Crave Excitement — Norman Foster-Evelyn Knapp

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
After Office Hours (G)	C. Bennett-Clark Gable	Feb.	22,'35	73	Feb. 16,'35
Age of Indiscretion (A)	May Robson-Madge Evans	May	10,'35	80	May 11,'35
Babes in Toyland (G)	Laurel and Hardy-C. Henry	Nov.	30	79	Nov. 24
Baby Face Harrington (G)	Charles Butterworth	Apr.	12,'35	63	Mar. 30,'35
Band Plays On, The (G)	Robt. Young-Betty Furness	Dec.	21	85	Dec. 29
Barretts of Wimpole Street (A)	Norma Shearer-Charles Laughton-Fredric March	Sept.	21	111	Aug. 4
Biography of a Bachelor Girl (A)	R. Montgomery-Ann Harding	Jan.	4,'35	84	Dec. 29
Casino Murder Case (G)	Paul Lukas	Mar.	15,'35	84	Apr. 27,'35
David Copperfield (G)	Frank Lawton - Freddie Bartholomew - W. C. Fields - L. Barrymore-Edna M. Oliver	Jan.	18,'35	133	Jan. 19,'35
Evelyn Prentice (A)	William Powell-Myrna Loy	Nov.	9	80	Nov. 3
Forsaking All Others (A)	Joan Crawford - Clark Gable - Robert Montgomery	Dec.	28	84	Dec. 8
Gay Bride, The (A)	Carole Lombard-Chester Morris	Dec.	14	82	Nov. 17
Mark of the Vampire (A)	L. Barrymore-Bela Lugosi	Apr.	26,'35	60	Apr. 6,'35
Merry Widow, The (A)	Maurice Chevalier-J. MacDonald	Nov.	2	100	Sept. 8
Naughty Marietta (G)	J. MacDonald-Nelson Eddy	Mar.	29,'35	106	Mar. 2,'35
Night Is Young, The (G)	Ramon Novarro-Evelyn Laye	Jan.	11,'35	82	Dec. 29
One New York Night	Franchot Tone-Una Merkel	Apr.	5,'35	71	
(See "Mystery in Room 309" "In the Cutting Room," Mar. 16,'35.)					
Painted Veil, The (A)	Greta Garbo-Herbert Marshall-George Brent	Nov.	23	86	Nov. 10
Reckless (A)	Jean Harlow-Wm. Powell	Apr.	19,'35	99	Apr. 13,'35
Sequoia (G)	Jean Parker-Russell Hardie	Feb.	1,'35	72	Nov. 17
Shadow of Doubt (G)	Ricardo Cortez-Virginia Bruce	Feb.	15,'35	75	Feb. 9,'35
Society Doctor	Chester Morris-V. Bruce	Jan.	25,'35	68	Jan. 12,'35
(Reviewed under the title "Only 8 Hours")					
Times Square Lady (G)	Robert Taylor-Virginia Bruce	Mar.	8,'35	69	Mar. 2,'35
Vagabond Lady	Robert Young-Evelyn Venable	May	3,'35	73	
(See "In the Cutting Room," Mar. 16,'35.)					
Vanessa: Her Love Story (A)	Helen Hayes-Robert Montgomery	Mar.	1,'35	77	Feb. 23,'35
West Point of the Air (G)	Wallace Beery-Robert Young	Mar.	22,'35	*88	Mar. 16,'35
Wicked Woman (A)	Mady Christians-Chas. Bickford	Dec.	7	74	Dec. 1
Winning Ticket, The (G)	Leo Carrillo-L. Fazenda	Feb.	8,'35	70	Jan. 19,'35

Coming Attractions

Anna Karenina — Greta Garbo-Fredric March
Bonnie Scotland — Laurel and Hardy
Broadway Melody of 1935 — Jack Benny-June Knight
Flame Within, The — Ann Harding-Herbert Marshall — May 17,'35
(See "In the Cutting Room," Apr. 27,'35.)
Mala — Mala-Lotus Long
Masquerade — William Powell-Luise Rainer
(See "In the Cutting Room," May 11,'35.)
Mutiny on the Bounty — Clark Gable-Charles Laughton-Robert Montgomery
Murder in the Fleet — Robert Taylor-Jean Parker — May 24,'35
(See "In the Cutting Room," May 11,'35.)
No More Ladies — Joan Crawford — June 14,'35
(See "In the Cutting Room," Apr. 27,'35.)
Public Hero No. 1 — Chester Morris-Jean Arthur — May 31,'35.
(See "In the Cutting Room," Mar. 30,'35.)

PARAMOUNT

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
All the King's Horses (G) 3430	Mary Ellis-Carl Brisson	Feb.	22,'35	*85	Feb. 23,'35
Behold My Wife (A) 3419	Sylvia Sidney-Gene Raymond	Dec.	7	79	Feb. 23,'35
Car 99 (G) 3432	Fred MacMurray-Ann Sheridan	Mar.	1,'35	*75	Feb. 16,'35
College Rhythm (G) 3417	Joe Penner-Lanny Ross	Nov.	23	*83	Nov. 10
Devil Is a Woman, The (A)	Marlene Dietrich-Cesar Romero	May	3,'35	80	Mar. 2,'35
Enter Madame (A) 3414	Elissa Landi-Cary Grant	Jan.	4,'35	83	Nov. 3
Father Brown, Detective (G) 3420	Walter Connolly-Paul Lukas-Gertrude Michael	Dec.	21	*65	Dec. 1
Four Hours To Kill (A)	Richard Barthelmess	Apr.	19,'35	74	Apr. 6,'35
Gilded Lily, The (G) 3426	C. Colbert-Fred MacMurray	Jan.	25,'35	80	Jan. 5,'35
Goin' to Town" 3442	Mae West	May	17,'35	71	May 11,'35
Here Is My Heart (G) 3423	Bing Crosby-Kitty Carlisle	Dec.	25	76	Dec. 8
Hold 'Em Yale (G)	Patricia Ellis-Cesar Romero	Apr.	12,'35	82	Mar. 30,'35
Home on the Range (G) 3421	Jackie Coogan-Randolph Scott	Dec.	21	55	Mar. 2,'35
Limehouse Blues (A) 3415	George Raft-Jean Parker	Nov.	9	66	Dec. 22
Lives of a Bengal Lancer (G) 3427	Gary Cooper-Franchot Tone	Jan.	18,'35	89	Jan. 5,'35
Love in Bloom (G) 3434	Joe Morrison-Dixie Lee	Mar.	15,'35	*77	Mar. 9,'35
McFadden's Flats (G)	Betty Furness-Richard Cromwell	Mar.	29,'35	65	Mar. 9,'35
Mississippi (G) 3433	Bing Crosby-Jean Bennett	Mar.	22,'35	*80	Mar. 2,'35
Once in a Blue Moon 3425	J. Savo-Michael Dalmatoff	May	10,'35		
One Hour Late (G) 3422	Joe Morrison-Helen Twelvetrees	Dec.	14	75	Dec. 8
President Vanishes (G) 3416	Arthur Byron-Janet Beecher	Jan.	11,'35	83	Nov. 24
Private Worlds (A) 3435	C. Colbert- J. Bennett-C. Boyer	Apr.	19,'35	*84	Mar. 16,'35
Rocky Mountain Mystery (G) 3428	R. Scott-Chas. "Chic" Sale	Feb.	8,'35	68	Apr. 27,'35
Ruggles of Red Gap (G) 3431	Charles Laughton-Mary-Boland-Charles Ruggles-Zasu Pitts	Mar.	8,'35	*90	Feb. 16,'35
Rumba (A) 3429	George Raft-Carole Lombard	Feb.	15,'35	*70	Feb. 2,'35
Stolen Harmony (G)	George Raft-Ben Bernie	Apr.	26,'35	74	Apr. 27,'35
Wings In the Dark (G) 3424	Cary Grant-Myrna Loy	Feb.	1,'35	75	Jan. 19,'35

Coming Attractions

Accent on Youth — Sylvia Sidney-Herbert Marshall
Big Broadcast of 1935, The — Jack Oakie-Burns & Allen
College Scandal 3445 — Arline Judge-Kent Taylor — June 7,'35
(See "In the Cutting Room," Apr. 27,'35.)
Crusades, The — Loretta Young-Henry Wilcoxon
(See "In the Cutting Room," Mar. 30,'35.)
Eighteen Minutes 3447 — Gregory Ratoff - John Loder - R. Bennett-Kath. Sergrave — June 28,'35
Everything Happens at Once — W. C. Fields-Mary Brian
Glass Key, The 3444 — George Raft — May 31,'35
(See "In the Cutting Room," Mar. 30,'35.)
Men Without Names 3446 — Fred MacMurray-Madge Evans — June 21,'35
(See "In the Cutting Room," May 11,'35.)
Milky Way, The — Harold Lloyd-Adolphe Menjou
Paris In Spring — Tullie Carminati-Mary Ellis
(See "In the Cutting Room," Feb. 23,'35.)
People Will Talk (G) 3443 — Chas. Ruggles-Mary Boland — May 24,'35 — 67 Apr. 6,'35
Scoundrel, The (A) 3437 — Noel Coward-Julie Haydon — June 14,'35 — 68 May 4,'35
So Red the Rose — Margaret Sullavan-Fred Stone-Pauline Lord
Virginian, The 3460 (Re-Issue) — Gary Cooper - Richard Arlen - Walter Huston - Mary Brian — June 21,'35

PRINCIPAL

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Little Damozel 722	Anna Neagle-James Rennie	June	11	59	
Peck's Bad Boy (G) 516	Jackie Cooper-Thomas Meighan-Dorothy Peterson-Jackie Searl	Oct.	19	69	Sept. 8
Return of Chandu, The (G) 300-312	Bela Lugosi-Maria Alba	Oct.	4	60	Apr. 27,'35

REPUBLIC PICTURES (Monogram)

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Desert Trail	John Wayne-Mary Kornman	Apr.	22,'35	54	
(See "In the Cutting Room," Feb. 23,'35.)					
Flirting With Danger (G) 3023	Robert Armstrong-Marion Burns	Dec.	1	70	Nov. 17
Girl of the Limberlost (G) 3001	Marian Marsh-Ralph Morgan	Oct.	15	86	Sept. 1
Girl O' My Dreams (G) 3015	Mary Carlisle-Creighton Chaney	Nov.	17	65	Nov. 16
Great God Gold (A)	Sidney Blackmer-Gloria Shea	Apr.	15,'35	72	Mar. 9,'35
Hoosier Schoolmaster, The (G)	Charlotte Henry-Norman Foster	May	15,'35	76	Apr. 13,'35
Lawless Frontier (G) 3035	John Wayne-Sheila Terry	Nov.	22	54	Feb. 2,'35
Lost in the Stratosphere (G) 3020	June Collyer-William Cagney	Nov.	15	64	Oct. 27
Million Dollar Baby (G)	Arline Judge - Ray Walker - Jimmy Fay	Jan.	15,'35	65	Dec. 20
Mysterious Mr. Wong, The (A) 3022	Bela Lugosi-Wallace Ford	Jan.	25,'35	68	Jan. 19,'35
Mystery Man (G)	Robert Armstrong	Apr.	25,'35	62	Feb. 16,'35
'Neath Arizona Skies (G) 3032	John Wayne-Sheila Terry	Dec.	5	52	Dec. 15
Nut Farm, The (G)	Wallace Ford	Mar.	25,'35	65	Feb. 9,'35
Rainbow Valley (G)	John Wayne-Lucille Brown	Mar.	15,'35	52	Mar. 16,'35
Reckless Romeos (G) 3019	Robt. Armstrong-Wm. Cagney				
Redhead (A) 3012	Bruce Cabot-Grace Bradley	Nov.	1	76	Sept. 22
Sing Sing Nights (A)	Conway Tearle-Mary Doran	Dec.	15	60	Feb. 2,'35
Successful Failure, A (G) 3024	Wm. Collier, Sr. - Lucille Gleason	Oct.	15	62	Oct. 6
Texas Terror	John Wayne	Feb.	1,'35	51	
Tomorrow's Youth 3021	Dickie Moore - Martha Sleeper - John Miljan-Gloria Shea	Sept.	15	63	
Trail Beyond, The (G) 3031	John Wayne-Verna Hillie	Oct.	22	55	Sept. 22
Women Must Dress (G)	Minna Gombell-Gavin Gordon	Feb.	1,'35	77	Jan. 26,'35

(THE RELEASE CHART--CONT'D)

Coming Attractions

Title	Star	Rel.	Date	Running Time	Reviewed
Cheers of the Crowd					
Dawn Rider, The	John Wayne-Marion Burns	June	20,'35		
Forbidden Heaven	Charles Farrell-C. Henry				
Healer, The (See "In the Cutting Room," Apr. 13,'35.)	Ralph Bellamy-Karen Morley	June	15,'35		
Honeymoon Limited	Neil Hamilton-Irene Hervey	July	1,'35		
Keeper of the Bees, The (See "In the Cutting Room," May 11,'35.)	Neil Hamilton-Betty Furness	July	15,'35		
Paradise Canyon	John Wayne-Marion Burns	July	20,'35		

RKO RADIO PICTURES

Features

Title	Star	Rel.	Date	Running Time	Reviewed
Anne of Green Gables (G) 507	Anne Shirley-Tom Brown	Nov.	23	79	Oct. 27
Captain Hurricane (G)	James Barton-Helen Westley	Mar.	1,'35	72	Feb. 16,'35
Chasing Yesterday (G)	Anne Shirley	May	3,'35	*80	Apr. 6,'35
Dog of Flanders (G)	Frankie Thomas-Helen Parrish	Mar.	22,'35	*72	Mar. 2,'35
Enchanted April, The (A)	Ann Harding-Frank Morgan	Feb.	1,'35	*78	Dec. 15
Gay Divorcee, The (G) 505	Fred Astaire-Ginger Rogers	Oct.	19	*107	Oct. 19
Gigolette	Adrienne Ames-Ralph Bellamy	Feb.	15,'35		
Grand Old Girl (G) 519	May Robson-Hale Hamilton	Jan.	18,'35	72	Jan. 12,'35
Gridiron Flash (G) 511	Eddie Quillan-Betty Furness	Oct.	26	64	Jan. 26,'35
Laddie (G)	John Beal-Gloria Stuart	Apr.	5,'35	69½	Mar. 9,'35
Lightning Strikes Twice (G) 517	Ben Lyon-Pert Kelton	Dec.	7	66	Mar. 2,'35
Little Minister (G) 512	Katharine Hepburn-John Beal	Dec.	28	110	Dec. 22
Murder on a Honeymoon (G)	Edna May Oliver-J. Gleason	Feb.	22,'35	73½	Feb. 2,'35
People's Enemy (A)	Preston Foster-Melvyn Douglas	Mar.	15,'35	70	May 4,'35
Red Morning (G) 515	Steffi Duna-Regis Toomey	Dec.	14	63	Apr. 20,'35
Roberta (G)	Irene Dunne - Fred Astaire - Ginger Rogers	Mar.	8,'35	105½	Feb. 23,'35
Romance in Manhattan (G) 518	Francis Lederer-Ginger Rogers	Jan.	11,'35	78	Dec. 1
Silver Streak, The (G) 513	Sally Blane-Charles Starrett	Dec.	21	72	Dec. 8
Star of Midnight (G)	William Powell-Ginger Rogers	Apr.	19,'35	90	Apr. 6,'35
Strangers All (G)	May Robson	Apr.	26,'35	*70	Mar. 30,'35
Village Tale (See "In the Cutting Room," Mar. 2,'35.)	Randolph Scott-Kay Johnson	May	10,'35	80	
West of the Pecos (G) 516	Richard Dix-Martha Sleeper	Jan.	4,'35	69	Jan. 5,'35
Woman in the Dark (G)	Fay Wray-Ralph Bellamy	Nov.	9	70	Dec. 8

Coming Attractions

Title	Star	Rel.	Date	Running Time	Reviewed
Arizonian, The	Richard Dix-Margot Grahame	July	12,'35		
Becky Sharp (See "In the Cutting Room," Mar. 9,'35.)	Miriam Hopkins				
Break of Hearts (See "In the Cutting Room," Apr. 6,'35.)	K. Hepburn-Charles Boyer	May	31,'35		
Hooray for Love (See "In the Cutting Room," Apr. 13,'35.)	Gene Raymond-Ann Sothern	June	14,'35		
Informer, The (A)	V. McLaglen-Margot Grahame	May	24,'35	91	May 4,'35
Last Days of Pompeii, The	Helen Mack-Preston Foster				
Mitwits, The (See "In the Cutting Room," Mar. 30,'35.)	Wheeler and Woolsey	June	7,'35		
The Return of Peter Grimm	Lionel Barrymore-Helen Mack				
She	Helen Gahagan-Randolph Scott	June	28,'35		
Three Musketeers	Margot Grahame-R. Pinchot	July	5,'35		
Top Hat	Fred Astaire-Ginger Rogers				

STATE RIGHTS

Features

Title	Star	Dist'r	Rel.	Date	Running Time	Reviewed
Calling All Cars (G)	Jack LaRue	Empire Films	Jan.	25,'35	67	Jan. 26,'35
Cowboy Holiday (G)	Big Boy Williams	Syndicate	Jan.	1,'35	57	Jan. 26,'35
Cyclone Ranger, The (G)	Bill Cody	Spectrum Pictures			60	Apr. 6,'35
Dealers in Death (A)		Topical Films	Dec.	13	68	Dec. 22
Life in the Congo (G)		Kinematrade	Nov.	29	60	Dec. 29
Lost City, The (G)	Wm. Boyd - Claudia Dell	Regal Pictures	Feb.	14,'35	74	Mar. 9,'35
Maryjka	Ina Benita	Principal Film	Dec.	1	65	Dec. 15
Rustler's Paradise (G)	Harry Carey	Ajax Pictures	June	1,'35	61	May 11,'35
Sangen Till Heine (G)	Martin Osman	Scandinavian			75	Mar. 16,'35
Ticket to a Crime (G)	Ralph Graves	Syndicate	Dec.	15	67	Dec. 29
War is a Racket (A)		Eureka Prod.	Dec.	8	68	Dec. 29

UNITED ARTISTS

Features

Title	Star	Rel.	Date	Running Time	Reviewed
Call of the Wild, The (G)	C. Gable-Loretta Young	May	6,'35	*90	May 4,'35
Cardinal Richelieu (G)	George Arliss	Apr.	28,'35	*80	Mar. 30,'35
Clive of India (G)	Ronald Colman-Loretta Young	Jan.	25,'35	*90	Jan. 26,'35
Folies Bergere (G)	Maurice Chevalier-Merle Oberon	Feb.	22,'35	*85	Feb. 23,'35
Kid Millions (G)	Eddie Cantor - Ann Sothern - Ethel Merman	Dec.	28	*92	Oct. 27
Les Miserables (G)	Fredric March-C. Laughton	Apr.	21,'35	*105	Apr. 6,'35
Let 'Em Have It (See "In the Cutting Room," Apr. 27,'35.)	Richard Arlen-Virginia Bruce	May	17,'35	95	
Mighty Barnum, The (G)	Wallace Beery - Adolphe Menjou-Janet Beecher-V. Bruce	Dec.	25	*105	Dec. 1
Private Life of Don Juan, The	Douglas Fairbanks, Sr. - Merle Oberon	Nov.	30		Sept. 22
Runaway Queen	Anna Neagle-Fernand Gravey	Dec.	21		
Scarlet Pimpernel, The (G)	Leslie Howard-Merle Oberon	Feb.	15,'35	95	Jan. 26,'35
Thunder in the East (Reviewed under the title "The Battle")	Charles Boyer-Merle Oberon	May	13,'35	79	Dec. 1
Wedding Night, The (G)	Anna Sten-Gary Cooper	Mar.	8,'35	*90	Feb. 23,'35
We Live Again (A)	Anna Sten-Fredric March	Nov.	16	*83	Sept. 29

Coming Attractions

Title	Star	Rel.	Date	Running Time	Reviewed
Brewster's Millions (G)	Jack Buchanan-Lili Damita	May	20,'35	78	Apr. 13,'35
Dark Angel, The	Merle Oberon-Fredric March - Herbert Marshall				
Escape Me Never (A)	Elizabeth Bergner-Hugh Sinclair	June	21,'35	80	Apr. 20,'35
Nell Gwyn (A)	Anna Neagle-Cedric Hardwicke	June	14,'35	75	July 14,'35
Sanders of the River (G)	Leslie Banks - Paul Robeson - Nina Mae MacKinney	July	4,'35	95	Apr. 20,'35

UNIVERSAL

Features

Title	Star	Rel.	Date	Running Time	Reviewed
Bride of Frankenstein (A) 8009	Boris Karloff	May	6,'35	80	Apr. 20,'35
Crimson Trail, The (G) 8083	Buck Jones	Feb.	11,'35	58	Mar. 16,'35
Good Fairy, The (G) 8003	Margaret Sullavan-H. Marshall	Feb.	18,'35	98	Feb. 9,'35
Imitation of Life (G) 7003	Claudette Colbert-W. William	Nov.	26	111	Dec. 1
It Happened in New York (G) 8023	Lyle Talbot-Heather Angel	Mar.	18,'35	66	Apr. 13,'35
I've Been Around (A) 8025	Chester Morris	Dec.	31	*75	Dec. 29
Man Who Reclaimed His Head (G) 8028	Claude Rains-Joan Bennett	Dec.	24	*80	Dec. 8
Mister Dynamite (G) 8012	Edmund Lowe-Esther Ralston	Apr.	22,'35	*65	Apr. 6,'35
Mystery of Edwin Drood (G) 8024	Claude Rains-Heather Angel	Feb.	4,'35	87	Mar. 30,'35
Night Life of the Gods (G) 8008	Alan Mowbray	Mar.	11,'35	*75	Jan. 12,'35
Notorious Gentleman, A 8032	Charles Bickford-Helen Vinson	Jan.	21,'35	*75	Jan. 19,'35
Princess O'Hara (G) 8013	Jean Parker-Chester Morris	Apr.	1,'35	*80	Mar. 30,'35
Rendezvous at Midnight 8031 (See "In the Cutting Room," Nov. 17.)	Ralph Bellamy	Feb.	11,'35		
Secret of the Chateau (G) 8033	Claire Dodd-Clark Williams	Dec.	8	69	Sept. 15
Stone of Silver Creek (G) 8084	Buck Jones-Noel Francis	Apr.	15,'35	60	Apr. 20,'35
Straight from the Heart (A) 8036	Mary Astor-Roger Pryor-Baby Jane	Jan.	14,'35	*68	Feb. 16,'35
Strange Wives (G) 8020	June Clayworth-Roger Pryor	Dec.	10	75	Dec. 8
Transient Lady (G) 8019	Gene Raymond-Henry Hull	Mar.	4,'35	72	Mar. 23,'35
When a Man Sees Red (G) 8082	Buck Jones	Nov.	12	60	Jan. 26,'35

Coming Attractions

Title	Star	Rel.	Date	Running Time	Reviewed
Alias Mary Dow 8011 (See "In the Cutting Room," Apr. 13,'35.)	Sally Eilers-Ray Milland	May	27,'35		
Border Brigands 8085	Buck Jones	May	27,'35		
Chinatown Squad 8017 (See "In the Cutting Room," Apr. 13,'35.)	Lyle Talbot-Valerie Hobson	May	20,'35	70	
Diamond Jim (See "In the Cutting Room," May 11,'35.)	Edward Arnold-Binnie Barnes				
Magnificent Obsession	Irene Dunne				
Mom 8034	Douglass Montgomery - Alice Brady	June	10,'35		
Raven, The 8016 (See "In the Cutting Room," Apr. 13,'35.)	Karloff-Bela Lugosi				
Sing Me a Love Song 8026	Ricardo Cortez				
Werewolf of London (A) 8015	Henry Hull	June	3,'35	75	May 4,'35

WARNER BROS.

Features

Title	Star	Rel.	Date	Running Time	Reviewed
Bordertown (A) 806	Paul Muni-Bette Davis	Jan.	5,'35	90	Feb. 2,'35
Church Mouse 881	Laura La Plante	Dec.	15		
Devil Dogs of the Air (G) 816	James Cagney-Pat O'Brien	Feb.	9,'35	86	Feb. 9,'35
Dinky (See "In the Cutting Room," Apr. 13,'35.)	Jackie Cooper-Mary Astor	May	11,'35	65	
Florentine Dagger, The (G) 829	Donald Woods-Margaret Lindsay	Mar.	30,'35	69	May 4,'35
Night at the Ritz, A 823 (See "King of the Ritz," "In the Cutting Room," Jan. 26,'35.)	William Gargan-Patricia Ellis	Mar.	23,'35	62	
Right to Live (A) 828	George Brent-J. Hutchinson	Jan.	26,'35	66	Feb. 23,'35
Sweet Adeline (G) 802	Irene Dunne-Donald Woods	Dec.	29	*82	Dec. 15
Sweet Music (G) 805	Rudy Vallee-Ann Dvorak	Feb.	23,'35	95	Mar. 2,'35
White Cockatoo (G) 827	Jean Muir-Ricardo Cortez	Jan.	19,'35	70	Jan. 26,'35

Coming Attractions

Title	Star	Rel.	Date	Running Time	Reviewed
Alibi Ike (See "In the Cutting Room," Apr. 6,'35.)	Joe E. Brown	June	15,'35		
Broadway Gondolier (See "In the Cutting Room," Apr. 27,'35.)	Dick Powell-Joan Blondell				
Case of the Lucky Legs, The	Warren William				
Dr. Socrates	Paul Muni				
Front Page Woman	Bette Davis-George Brent				
Going Highbrow (See "Crashing Society," "In the Cutting Room," Apr. 13,'35.)	Guy Kibbee-Zasu Pitts				
Goose and the Gander (See "In the Cutting Room," Mar. 9,'35.)	Kay Francis-George Brent				
Green Cat	Bette Davis				
Haircut	George Brent-Jean Muir				
Irish in Us, The	James Cagney-Pat O'Brien				
Living Up to Lizzie	Aline MacMahon				
Midsummer Night's Dream	All Star			135	
Money Man	Edw. G. Robinson-Bette Davis				
Not on Your Life	Warren William-Claire Dodd				
Page Miss Glory	Marion Davies-Dick Powell				
Present from Margate, A	Kay Francis-Ian Hunter				
Stranded (See "In the Cutting Room," Apr. 27,'35.)	Kay Francis-Geo. Brent	June	22,'35		
We're in the Money	Joan Blondell-Glenda Farrell				

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel.	Date	Running Time	Reviewed
Abdul the Damaed (A)	Nils Asther	Gaumont-British			95	Apr. 13,'35
Bella Donna (A)	Mary Ellis	Gaumont-British			85	Jan. 5,'35
Chapayev (A)		Amkino	Jan.	12,'35	95	Jan. 26,'35
Czardas Duchess, The (G)	Marta Eggerth	Ufa	Apr.	24,'35	102	May 4,'35
Dandy Dick (G)	Will Hay	Assoc. British			70	Mar. 16,'35
Death at Broadcasting House	Ian Hunter	ABFD British			90	Jan. 12,'35
Der Judas von Tirol	Fritz Rasp	86th St. Corp.	Apr.	26,'35	78	
Der Page vom Dalmasse-Hotel	Dolly Haas	86th St. Corp.	Mar.	22,'35	80	
Die Grosse Chance	Hans Soehnker	86th St. Corp.	May	3,'35	80	
Die Unschuld vom Lande	Lucie Englisch	86th St. Corp.	May	10,'35	85	
Die vom Niederrhein	Lien Deyers	86th St. Corp.	May	17,'35	84	
Dirty Work (G)	Ralph Lynn	Gaumont-British			80	Jan. 26,'35
Drei von der Kavallerie	Paul Hoerbiger	86th St. Corp.	Apr.	12,'35	90	
Doctor's Orders	Leslie Fuller	British Int'l			75	Jan. 5,'35
In a Monastery Garden (A)	John Stuart	R & S	Mar.	12,'35	77	Mar. 30,'35
It's a Bet (G)	Gene Gerrard-Helen Chandler	British Int'l			80	Mar. 16,'35
La Crise Est Finie (G)	Albert Prejean	European Films	Mar.	12,'35	81	Mar. 30,'35
Lady in Danger (A)	Tom Walls	Gaumont-British			63	Dec. 29
Lorna Doone (G)	John Loder	ADFD British			80	Feb. 2,'35
Morals of Marcus, The (G)	Lupe Velez-Ian Hunter	Gaumont-British			75	Apr. 13,'35
Moscow Laughs (G)	Leonid Utesov	Amkino	Mar.	21,'35	95	Apr. 27,'35
Oh! Daddy (G)	Leslie Henson	Gaumont-British			75	Mar. 16,'35
Old Curiosity Shop	Elaine Benson	Assoc. British			85	Feb. 2,'35
One Night	Ingert Bluggren	Scandinavian			80	Feb. 9,'35
Phantom Fiend, The (A)	Ivor Novello-Elizabeth Allan	Olympic	Apr.	19,'35	67	Apr. 27,'35
Phantom Light, The (G)	Gordon Harker	Gaumont-British			75	Feb. 9,'35
Radio Parade of 1935	Will Hay - Helen Chandler	Assoc. British			85	Jan. 12,'35
Rosen aus dem Sueden	Paul Hoerbiger	86th St. Corp.	Apr.	19,'35	87	
Schwarzer Jaeger Johanna	Marianne Hoppe	86th St. Corp.	Mar.	29,'35	90	
Shepherdess' Sweetheart (See "In the Cutting Room," Apr. 13,'35.)	(Greek Feature)	Frank Norton	Feb.	17,'35	118	
So You Won't Talk (G)	Monty Banks	First National			85	Apr. 27,'35
Song of Happiness (G)	M. Victorov	Amkino	Apr.	6,'35	90	Apr. 20,'35
Soviet Russia Today (G)		Amkino	Mar.	3,'35	67	Mar. 16,'35
Strauss' Great Waltz (G)	Jessie Matthews	Tom Arnold	Apr.	6,'35	72	Apr. 27,'35
Strictly Illegal (G)	Leslie Fuller	Gaumont-British			70	Mar. 16,'35
Such Is Life	(Greek Feature)	Frank Norton	Jan.	19,'35	119	
Ten Minute Alibi (A)	Phillips Holmes	British Lion			80	Feb. 9,'35
They Are Looking Up (G)	Cicely Courtneidge	Gaumont-British			80	Feb. 9,'35
Triumph of Sherlock Holmes, The (A)	Arthur Wontner	Gaumont-British			87	Mar. 9,'35
Victor and Victoria (G)	Renate Mueller	Ufa	Jan.	26,'35	84	Feb. 2,'35
Wandering Jew, The (A)	Conrad Veidt	Olympic Pictures			83	Jan. 19,'35
Youth of Maxim, The (A)	Boros Chirkov	Amkino	Apr.	17,'35	80	May 11,'35
Zigeunerbluth	Adele Sandrock	36th St. Corp.	Apr.	5,'35	82	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PROD'TIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Jack and the Beanstalk	Apr. 27	8
Little Red Hen	May 18	7
The Brave Tin Soldier	June 8	7
Puss in Boots	June 29	1 rl.
The Queen of Hearts	July 20	7
Aladdin	Aug. 10	7
The Headless Horseman	Oct. 1	1 rl.
The Valiant Tailor	Oct. 29	1 rl.
Don Quixote	Nov. 28	8
Jack Frost	Dec. 24	8
Little Black Sambo	Feb. 6,'35	8
Bremen Town Musicians	Mar. 6,'35	8
Old Mother Hubbard	Apr. 3,'35	1 rl.
Mary's Little Lamb	May 1,'35	1 rl.
Summertime	May 29,'35	1 rl.
Sinbad the Sailor	June 26,'35	1 rl.

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Gum Shoes (All Star)	Mar. 1,'35	20
His Bridal Sweet. Harry Langdon	Mar. 15,'35	20
His Old Flame. Charlie Murray	Jan. 25,'35	20
Horse Collars (3 Stooges)	Jan. 10,'35	20
I'm a Father. Andy Clyde	Feb. 7,'35	20
In the Dog House. Andy Clyde	Dec. 1	20
Leather Necker, The. Harry Langdon		
Old Sawbones. Andy Clyde	Apr. 11,'35	17
One Too Many. Leon Errol	Dec. 28	20
Perfectly Mismated. Leon Errol	Nov. 20	20
Pop Goes the Easel (3 Stooges)	Mar. 29,'35	20
Restless Knights (3 Stooges)	Feb. 20,'35	16½
Shivers. Harry Langdon	Dec. 24	20
Three Little Pigskins (3 Stooges)	Dec. 8	20
Uncivil Warriors (3 Stooges)		20
COLOR RHAPSODIES 1934-35		
A Cat, a Bell and Mouse		
Babes at Sea	Dec. 12	7
Holiday Land	Nov. 9	7
Make Believe Revue, The	Mar. 22,'35	7
Shoemaker and the Elves	Jan. 20,'35	8
KRAZY KAT KARTOONS 1934-35		
4. Birdman	Feb. 1,'35	7
5. Hotcha Melody	Mar. 15,'35	7
6. King's Jester		
7. Garden Galties		
8. Peace Conference, The		7
LAUGHING WITH MEDBURY 1934-35		
Among the Caesons	Nov. 9	10
At a County Fair	Dec. 7	10
Medbury in Hollywood	Jan. 11,'35	10
In the Old Days	Mar. 22,'35	10
LIFE'S LAST LAUGHS 1934-35		
No. 2	Oct. 12	10
No. 3	Nov. 9	10
No. 4	Dec. 12	10
No. 5	Jan. 4,'35	10
No. 6	Feb. 1,'35	10
SCRAPPY CARTOONS 1934-35		
Gloom Chasers, The	Jan. 18,'35	7
Happy Butterfly	Dec. 20	7
Concert Kid	Nov. 2	7
Gold Getters	Mar. 1,'35	7
Graduation Exercises	Apr. 12,'35	7
SCREEN SNAPSHOTS		
No. 2	Oct. 26	10½
No. 3	Nov. 23	10½
No. 4	Dec. 21	10½
No. 5	Jan. 18,'35	10
No. 6	Feb. 22,'35	10
No. 7	Mar. 15,'35	10
No. 8	Apr. 12,'35	10
No. 9		10
SPICE OF LIFE 1934-35		
No. 2	Sept. 29	10
No. 3	Dec. 13	10
No. 4	Dec. 31	10
No. 5	Jan. 20,'35	10
No. 6	Mar. 1,'35	10
WORLD OF SPORT (1934-35)		
Air Thrills	Mar. 1,'35	10
Flying Pigskins	Nov. 9	10
Good Golfers Start Young	Sept. 20	10
Hold That Shark	Mar. 29,'35	10
Pardon My Grip	Feb. 1,'35	10
Polo Thrills	Oct. 12	10
Thrill Flashes	Dec. 12	10
When Men Fight	Jan. 4,'35	10

DU WORLD PICTURES

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1	26
Chump	Nov. 1	15
Frankie and Johnny	Oct. 1	8
Charles Laughton		
Mire Unga	Aug. 15	9
Prisoner	Sept. 15	18
Retribution of Clyde Barrow and Bonnie Parker	July 10	20
Stars in the Making. Frank Albertson	Oct. 1	17
Sword of the Arab. Duncan Renaldo	Sept. 15	28
Yokel Dog Makes Good	Sept. 1	18

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
BING CROSBY SPECIALS		
1—I Surrender Dear	Aug. 3	22
2—One More Chance	Aug. 31	20
3—Billboard Girl	Oct. 5	21
4—Dream House	Sept. 28	19
CORONET COMEDIES		
An Ear for Music	Mar. 8,'35	18
Easy Money	Feb. 8,'35	18
Grooms in Gloom	May 10,'35	2 rls.
Rural Romeos	Nov. 16	20
Second Hand Husband	Oct. 26	19
Super-Stupid	Sept. 14	19
Two Lame Ducks	Nov. 30	18
FROLICS OF YOUTH	Dec. 21	21
Boosting Dad		
Campus Hoofer, The	Nov. 9	19
Educating Papa	Nov. 2	16
It Never Rains	May 24,'35	2 rls.
Little Big Top, The	Feb. 1,'35	21
MARRIAGE WOWS SERIES		
Domestic Bliss-Ters	Oct. 12	19
Dumb Luck	Jan. 18,'35	17
How Am I Doing?	Jan. 4,'35	20
MUSICAL COMEDIES		
Big Business	Dec. 7	19
Girl from Paradise, The	Nov. 23	21
Hail Brother	Mar. 22,'35	19
Nifty Nurses	Oct. 19	20
She's My Lilly	Sept. 7	22
SONG HIT STORIES		
Bounding Main, The	Nov. 16	10
Fireman's Day Off	Apr. 12,'35	10
Gay Old Days	Jan. 4,'35	10
House Where I Was Born, The	Oct. 26	10
Life of the Party, The	Apr. 26,'35	9
Old Camp Ground, The	Mar. 15,'35	9
Song Plugger	Jan. 18,'35	9
Time on Their Hands	Sept. 14	11
Way Down Yonder	Dec. 7	11
STAR PERSONALITY COMEDIES		
A Nose for News	Apr. 5,'35	17
Dame Shy	May 31,'35	2 rls.
Friendly Spirits		2 rls.
Hayseed Romance	Mar. 15,'35	20
Mr. Widget	Jan. 25,'35	21
Object Not Matrimony	Mar. 1,'35	18
One-Run Elmer	Feb. 22,'35	19
Only the Brave	Apr. 19,'35	17
Tars and Stripes	May 3,'35	20
TERRY-TOONS		
Black Sheep, The	Oct. 5	6
Bull Fight, The	Feb. 8,'35	6
Dog Show, The	Dec. 28	6
Fireman Save My Child	Feb. 22,'35	6
First Snow, The	Jan. 11,'35	6
Five Puplets	Apr. 19,'35	6
Flying Oil	Apr. 5,'35	6
Hot Sands	Nov. 2	6
Jack's Shack	Nov. 30	6
Jail Birds	Sept. 21	6
Magic Fish, The	Oct. 19	6
Mice in Council	Aug. 24	6
Modern Red Riding Hood, A	May 17,'35	6
Moth and the Spider, The	Mar. 8,'35	6
Old Dog Tray	Mar. 21,'35	6
Opera Night	May 31,'35	1 rl.
Peg Leg Pete, the Pirate	May 3,'35	6
South Pole or Bust	Dec. 14	6
Tom Tom the Piper's Son	Nov. 16	6
What a Night	Jan. 25,'35	6
Why Mules Leave Home	Sept. 7	6
TREASURE CHEST		
Chums	Mar. 1,'35	9
Harlem Harmony	Dec. 21	10
Hollywood Movie Parade, The	Nov. 2	9
Personality and the Pen	May 10,'35	1 rl.
Ski-Scrapers	May 24,'35	7 rl.
Taming the Wild	Apr. 26,'35	10
YOUNG ROMANCE		
Love in a Hurry	May 17,'35	2 rls.
Moon Over Manhattan	Feb. 15,'35	17
Three Cheers for Love	Dec. 14	19

FIRST DIVISION

Title	Rel. Date	Min.
MARCH OF TIME		
No. 1	Feb. 1,'35	
No. 2	Mar. 8,'35	
No. 3	Apr. 19,'35	
MUSICAL MOODS (Technicolor)		
In a Monastery Garden	Oct. 2	7
Mexican Idyll	Oct. 16	
By the Waters of Minnetonka		
Hymn to the Sun		
Les Preludes		
October Day		9
Italian Caprice		8
Voices of Spring		
Irish Melody		8
Countryside Melodies	May 4,'35	8
Mediterranean Songs		7
Barcarolle		8
In a Mountain Pass		
Fingal's Cave (Black & White)	Nov. 13	
Waltz in A Flat Major		
Dance of the Hours	Dec. 15	
Air for the G String	Nov. 3	
Liebestraum		
6 THRILLING JOURNEYS		
Old Faithful Speaks		8
Realm of Ghosts		
Deep Sea Harvest		
Ride Along Dude		
City of Proud Memories		
Craters of the Moon		

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Casting for Luck		10
Man's Mania for Speed		10
Marching with Science		9
On Foreign Service		9
Tracking the Explorers		10
MAGIC CARPET SERIES		
The Coast of Catalonia		
Crossroads of the World		9
Geneva-by-the-Lake		10
MOVIE TINTYPE SERIES		
The Heart of Valeska	Mar. 9	10

MASTER ART PRODUCTS

Title	Rel. Date (Variable)	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)		
1. Roosevelt Family in America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9
MELODY MAKERS		
Fields and McHugh		9
ORGANLOGUES		
What's in a Name		8
RAIN SONGS		
Irving Kaufman-Lew White		
SPECIAL		
Take a Letter Please. Eddie Stanley-Evelyn San		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR COMEDIES		
Caretaker's Daughter	Mar. 10	10
Movie Daze		19
Mrs. Barnacle Bill	Apr. 21	20
CRIME DOESN'T PAY		
No. 1—Buried Loot		19
CHARLEY CHASE		
Chases of Pimple Street	Dec. 22	20
Fate's Fathead	Nov. 17	18
It Happened One Day	July 7	19
Okay Toots		18
Poker at Eight		21
Something Simple	Sept. 8	16
You Said a Hatful	Oct. 13	19
IRVIN S. COBB		
Ballad of Paducah Jail	Oct. 20	19
Nosed Out	Sept. 15	18
Speaking of Relations		19
You Brings the Ducks	Nov. 24	16
FITZPATRICK TRAVEL TALKS		
Africa, Land of Contrast		9
Citadels of the Mediterranean		1 rl.
Colorful Guatemala		9
Colorful Ports of Call	Jan. 13	9
Cruising in the South Seas		1 rl.
Glimpses of Erin		1 rl.
Ireland, The Emerald Isle	Dec. 8	8
Los Angeles, Wonder City of the West		9
Rainbow Canyon	Feb. 2,'35	8
Zeeland, The Hidden Paradise	Jan. 5,'35	7
Zion, Canyon of Color	Nov. 10	8
GOOFY MOVIES		
No. 4	May 5	9
No. 5		8
No. 6		1 rl.
No. 7	Sept. 8	10
No. 8	Oct. 6	9
No. 9	Nov. 3	10
No. 10		10
HAPPY HARMONIES (Harman-Ising)		
3—A Tale of the Vienna Woods	Oct. 27	9
4—Bosco's Parlor Pranks	Nov. 24	9
5—Toyland Broadcast	Dec. 22	8
6—Hey, Hey, Fever	Jan. 9,'35	9
7—When the Cat's Away	Feb. 16,'35	9
8—The Lost Chick		8
9—Calico Dragon		9
10—Good Little Monkeys		
LAUREL & HARDY		
Fixer-Uppers		21
Going Bye-Bye		21
Live Ghosts		21
Them Thar Hills		2 rls.
Tit for Tat	Jan. 5,'35	20
MUSICAL COMEDIES		
Music in Your Hair	June 2	17
Roamin' Vandals	Apr. 28	18
MUSICAL REVUES		
Gentlemen of Polish		2 rls.
Grandfather's Clock	Oct. 27	17
Gypsy Night		18
Star Night at the Cocoanut Grove	Dec. 1	21
What Price Jazz?		18
ODDITIES		
Dartmouth Days	Nov. 17	11
Donkey Baseball		8
Little People, The		9
Motorcycle Cossacks	Jan. 12,'35	9
Pichianni Troupe	Sept. 22	9
Pro Football		9
Rugby	Dec. 15	10
Sporting Nuts		9
Strikes and Spares	Oct. 20	9
Taking Care of Baby	Aug. 25	9
Trick Golf	Mar. 24	8
Windy		11
OUR GANG		
Anniversary Trouble		18
Beginner's Luck		20
Mama's Little Pirate	Nov. 3	18
Teacher's Beau		20
Shrimps for a Day		21
Wash-ee Iron-ee	Sept. 29	17
TODD-KELLY		
Bum Voyage	Dec. 15	20
Done in Oil	Nov. 10	18
Maid in Hollywood	May 19	20
Misses Stooge, The		19
One Horse Farmers	Sept. 1	18
Opened by Mistake	Oct. 6	19
Sing, Sister, Sing!		21
Three Chumps Ahead		2 rls.
Tin Man, The		16
Treasure Blues		19
WILLIE WHOPPER		
Cave Man		7
Good Scout		7
Jungle Jitters		7
Raslin' Round		
Reducing Creme	May 19	8
Robin Hood, Jr. (Color)	Mar. 10	8
Viva Willie		7

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Baby Be Good	Jan. 8,'35	7
Betty Boop's Little Pal	Sept. 21	7
Betty Boop's Prize Show	Oct. 19	7
Keep in Style	Nov. 16	7
No! No! A Thousand Times No!	May 24,'35	7
Stop That Noise	Mar. 15,'35	7
Swat the Fly	Apr. 19,'35	7
Taking the Blame	Feb. 15,'35	7
There's Something About a Soldier	Aug. 17	7
When My Ship Comes In	Dec. 21	7
COLOR CLASSICS		
An Elephant Never Forgets	Dec. 28	7
Kids in the Shoe, The	May 10,'35	7
Little Dutch Mill	Oct. 26	7
Song of the Birds	Mar. 1,'35	7
HEADLINERS		
Feminine Rhythm. Ina Ray Hutton and Her Melodears	Feb. 8,'35	10
Hark Ye, Hark. Ben Bernie-Grace Barry	Mar. 22,'35	10
Hollywood Rhythm. Gordon and Revel - Lyda Roberti - Jack Oakie-Norman Taurog-LeRoy Prinz-Edith and Bill Wilshire	Nov. 16	10
Is My Face Black. Molasses 'n' January-	May 3,'35	10
Ladies That Play. Phil Spitalny and His Musical Ladies	Dec. 7	10
Melody Magic. Johnny Green and His Orchestra	Apr. 12,'35	10
Million Dollar Notes. Red Nichols and his World Famous Pennies	Feb. 8,'35	11
Radio Announcer's Review	Sept. 14	10
Rhythm on the Roof. Anson Weeks & Orchestra	Oct. 26	11
Song Writers of the Gay Nineties. Pat Rooney	Mar. 1,'35	10
Yacht Club Boys Garden Party	Dec. 28	10
PARAMOUNT PICTORIAL (NEW SERIES)		
No. 6—Twilight Melody —. Pets from the Wild—Howard Chandler Christy	Jan. 4,'35	10
No. 7—Queen of the Waters. —Billy Blue Gum—Meri-	Feb. 1,'35	10
No. 8—Aubrey Rainier—Old. Madeira—Rube Goldberg, World Famous Humorist.		1 rl.
No. 9—Marseilles — Bird City — Eddie Dowling (Thumbs Up)	Mar. 29,'35	10
No. 10—Metropolis Afloat—Lilies (Technicolor)—Lew Pollack	Apr. 26,'35	10
No. 11—	May 24,'35	10
PARAMOUNT VARIETIES		
No. 7	Feb. 1,'35	10
No. 8	Mar. 1,'35	
No. 9	Mar. 29,'35	
Broadway Highlights	May 17,'35	10
Coo-Coo News	Jan. 25,'35	10
Jungle Antics	Feb. 22,'35	10
Madhouse Movies No. 1	Aug. 24	9
Manhattan Rhythm	May 3,'35	10
Monkey Shines	Nov. 16	10
Movie Sideshow	Jan. 11,'35	11
Nerve of Some Women, The	Nov. 2	10
Old Kentucky Hounds	Sept. 7	10
Screen Souvenirs No. 1	Sept. 21	10
Screen Souvenirs No. 2	Nov. 30	10
Screen Souvenirs No. 3	Feb. 8,'35	10
Screen Souvenirs No. 4	Apr. 19,'35	10
Sherty on the Farm	Apr. 5,'35	9
Strings and Strains	Mar. 22,'35	10
Superstition of the Black Cat	Aug. 10	10
Superstition of the Rabbit's Foot	Mar. 8,'35	9
Superstition of Three on a Match	Oct. 19	11
Superstition of Walking Under a Ladder	Dec. 28	11
POPEYE THE SAILOR		
A Dream Walking	Sept. 28	7
Be Kind to "Animals"	Feb. 22,'35	7
Beware of Barnacle Bill	Jan. 25,'35	7
Choose Your "Weppins"	May 31,'35	7
Dance Contest	Nov. 23	7
Hyp-Nut-Tist, The	Apr. 26,'35	7
Pleased to Meet Chal	Mar. 22,'35	7
Shiver Me Timbers	July 27	7
Sheein' Hosses	June 1	7
Strong to the Finich	June 29	7
Two Alarm Fire	Oct. 26	7
We Aim to Please	Dec. 28	7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		

(THE RELEASE CHART--CONT'D)

PRINCIPAL

Title	Rel. Date	Min.
Death Day	Apr. 10	17
Glory of the Kill	May 23	28
Newslaugh—No. 2	Dec. 20,'33	9
Wonders of the Tropics	Dec. 13,'33	32
CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant Lion, The	Feb. 14	7
Farmer's Friend	Oct. 11	7
From Cocoon to Butterfly	Jan. 10	7
Her Majesty the Queen Bee	Dec. 1,'33	6
Insect Clowns	Mar. 4	7
Queen of the Underworld	Dec. 6,'33	7

REPUBLIC (Monogram)

Title	Rel. Date	Min.
PORT O' CALL SERIES		
10. Dravidian Glamour	Sept. 1	10
11. Adventure Isle	Oct. 1	10
12. Queen of the Indies	Nov. 1	10
13. A Mediterranean Mecca	Dec. 1	10

RKO RADIO PICTURES

Title	Rel. Date	Min.
BLONDE and RED HEAD SERIES		
Dancing Millionaire	Dec. 14	19
Hunger Pains	Feb. 22,'35	17½
Ocean Swells	Oct. 12	21
Pickled Peppers	June 7,'35	19½
Wig Wag	Apr. 12,'35	19½
CHICK CHANDLER COMEDIES		
Big Mouthpiece	Nov. 9	20
Horse Heir	Feb. 1,'35	19½
Raised and Called	Mar. 22,'35	20
Unlucky Strike	Aug. 31	20½
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	June 14,'35	21½
Everything's Ducky	Oct. 19	21
Flying Down to Zero	Apr. 19,'35	19
In a Pig's Eye	Dec. 28	20½
In the Devil Dog House	Feb. 2	21
Oder in the Court	Aug. 2	21½
DUMBBELL LETTERS		
No. 9	Jan. 18,'35	5
No. 10	Feb. 1,'35	5
No. 11	Feb. 15,'35	5
No. 12	Mar. 1,'35	5
No. 13		
No. 14	Mar. 29,'35	5
No. 15	Apr. 12,'35	5
No. 16	Apr. 26,'35	4
No. 17	May 10,'35	4½
No. 18	May 24,'35	4½
No. 19		
No. 20		
No. 21		5
EASY ACES		
Little New New York	June 14,'35	10
Pharachland	Feb. 22,'35	9
Topnotchers	Apr. 19,'35	11
FOUR STAR COMEDIES		
Fixing the Stew	Nov. 2	20
Hit and Run	Apr. 26,'35	19
How to Break 90 at Croquet	Jan. 4,'35	15
HEADLINER SERIES (1934-35)		
No. 1—Songs of the Colleges	Oct. 5	15
No. 2—Ferry Go Round	Nov. 23	20
No. 3—This Band Age	Jan. 25,'35	21½
No. 4—Simp Phoney Concert	Mar. 15,'35	21
EDGAR KENNEDY COMEDIES		
Bric-a-Brac	Jan. 18,'35	19
Love on a Ladder	Sept. 7	20½
Poisoned Ivory	Nov. 16	21
Sock Me to Sleep	May 17,'35	
South Seasickness	Mar. 29,'35	20½
Wrong Direction	Nov. 16	21
MUSICALS		
Everybody Likes Music	Mar. 9	19½
Henry the Ape	Jan. 26	2 rls.
Bert Lahr		
If This Isn't Love	Sept. 28	21½
Spirit of 1976	Feb. 15,'35	21½
MUSICOMEDIES SERIES (Ruth Etting)		
An Old Spanish Onion	Mar. 1,'35	20
Bandits and Ballads	Dec. 7	18½
Southern Style	Sept. 14	20
Ticket Or Leave It	May 26,'35	21
PATHE NEWS Released twice a week		
PATHE REVIEWS (1933-1934) Released once a month		
PATHE TOPICS Released seven times a year		
RAINBOW PARADE CARTOONS		
Japanese Lantern	Mar. 8,'35	8
Merry Kittens, The	May 31,'35	7
Parrotville Old Folks	Jan. 25,'35	7
Picnic Panic	May 3,'35	9
Spinning Mice	Apr. 5,'35	8
Sunshine Makers, The	Jan. 11,'35	8
SPECIALS		
Century of Progress	June 15	22
A Day with the Dionne Quintuplets	Dec. 28	11½
Grand National Irish Sweepstakes Race, 1934	Apr. 2	10
La Cucaracha	Aug. 31	20½
Steffi Duna-Don Alvarado (Technicolor)		
A Trip Thru Fijiland		14½
TODDLE TALE CARTOONS		
A Little Bird Told Me	Sept. 7	5
VAGABOND ADVENTURE SERIES		
Eyes on Russia	Aug. 9	11
Fakeers of the East	Dec. 7	18½
Isle of Spice	Jan. 11,'35	10½
Jamaica	May 17,'35	9½
Red Republic	Sept. 21	10
Roumania	June 28,'35	11
Saar, The	Mar. 22,'35	11

STATE RIGHTS

Title	Min.
CARTOON EXHIBITOR	
Of All Things	4
CENTRAL	
Child of Mother India	30
Hindu Holiday	9
METROPOLITAN LIFE	
Once Upon a Time	10
METROPOLIS-TAPERNOUX	
Bolero	14
Sorcerer's Apprentice, The	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
9. The Dognappers	Nov. 10	
10. Two-Gun Mickey	Dec. 25	8
11. Mickey's Man Friday	Jan. 17,'35	7
12. Band Concert (Color)	Feb. 23,'35	
13. Mickey's Service Station	Mar. 15,'35	9
14. Mickey's Kangaroo	Apr. 20,'35	9
15. Mickey's Garden (Color)		
SILLY SYMPHONIES		
8. Peculiar Penguins	Sept. 6	8
9. Goddess of Spring	Nov. 1	
10. The Golden Touch	Mar. 21,'35	8
11. Robber Kitten	Apr. 18,'35	9

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 2—Toyland Premiere	Dec. 10	9
No. 3.—Candyland	Apr. 22,'35	1 rl.
No. 4—Springtime Serenade	May 27,'35	1 rl.
GOING PLACES with LOWELL THOMAS		
No. 6	Jan. 14,'35	9
No. 7	Feb. 18,'35	9
No. 8	Mar. 25,'35	11
No. 9	May 27,'35	1 rl.
No. 10	June 17,'35	1 rl.
No. 11	June 25,'35	1 rl.
No. 12	July 22,'35	1 rl.
No. 13	Aug. 19,'35	1 rl.
OSWALD CARTOONS		
Do a Good Deed	Mar. 25,'35	7
Elmer The Great Dane	Apr. 29,'35	1 rl.
Gold Dust Oswald		1 rl.
Hill Billy	Feb. 1,'35	9
Robinson Crusoe Isle	Jan. 7,'35	9
Towne Hall Follies	June 3,'35	1 rl.
Two Little Lambs	Mar. 11,'35	8½
STRANGER THAN FICTION SERIES		
No. 5—Novelty	Dec. 17	9
No. 6—Novelty	Jan. 28,'35	8
No. 7—Novelty	Mar. 4,'35	8
No. 8—Novelty	Apr. 1,'35	10
No 9—Novelty	Apr. 22,'35	10
No. 10—Novelty	June 3,'35	1 rl
No. 11—Novelty	June 17,'35	1 rl.
No. 12—Novelty	July 15,'35	1 rl.
No. 13—Novelty	Aug. 12,'35	1 rl.
UNIVERSAL COMEDIES		
At the Mike (Mentone No. 3-A)	Oct. 10	20
Demi Tasse (Doane Musical No. 1)	Oct. 3	2 rls.
Desert Harmonies (Mentone No. 12-A)	Apr. 10,'35	10
Doin' the Town	Jan. 30,'35	18
(Mentone No. 9-A)		
Father Knows Best	Feb. 20,'35	2 rls.
Sterling Holloway		
Henry's Social Splash	Dec. 19	21
Henry Armetta		
Here's the Gang	May 8,'35	2 rls.
(Mentone No. 13-A)		
Hollywod Trouble	Jan. 9,'35	20
Just We Two	Aug. 8	19
Knickerbocker Knights (Mentone	Dec. 12	20
Meet the Professor (Mentone No. 10-A)	Feb. 13,'35	19
Oh! What a Business (Mentone No. 5-A)	Nov. 26	2 rls.
Old Age Pension Henry Armetta	Mar. 27,'35	20
Revue a la Carte Tom Patricola (Mentone No. 8)	Jan. 16,'35	17
Sterling's Rival Romeo Sterling Holloway	Nov. 14	2 rls.
Telephone Blues (Mentone No. 11-A)	Mar. 13,'35	19
Tid Bits (Doane Musical No. 2)	Oct. 24	2 rls.
Well, By George (Mentone No. 4-A) George Price	Oct. 31	20
Whole Show, The (Mentone No. 7-A) James Barton	Dec. 26	20
World's Fair and Warmer	Oct. 17	22
Would You Be Willing? (Van Ronkel No. 4)	May 22,'35	2 rls.

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES 1934-35		
All Sealed Up Ben Blue	Sept. 15	19
Get Rich Quick Allen Jenkins	Apr. 20,'35	2 rls.
His First Flame Shemp Howard Daphne Pollard	Mar. 9,'35	19
Oh Sailor Behave El Brendel	Sept. 29	17
Old Grey Mayor, The Bob Hope	Apr. 6,'35	19
Smoked Hams Shemp Howard Daphne Pollard	Oct. 20	18
So You Won't T-T-T-Talk Roscoe Ates	Nov. 3	20
Out of Order Ben Blue	Nov. 17	19
Vacation Daze Jenkins & Donnelly		2 rls.
Dizzy and Daffy Dizzy and Daffy Dean	Dec. 15	19
Once Over Lightly Roscoe Ates	Jan. 12,'35	20
Radio Scout El Brendel	Jan. 26,'35	19
Why Pay Rent? Roscoe Ates-Shemp Howard	May 4,'35	2 rls.
BROADWAY BREVITIES 1934-35		
Syncopated City Hal LeRoy-Dorothy Dare	Sept. 1	20
Paree, Paree Dorothy Stone-Bob Hope	Sept. 8	21
Good Morning Eve Leon Errol (Technicolor)	Sept. 22	19
No Contest Ruth Etting	Oct. 6	21
Off the Beat Morton Downey	Oct. 18	20
The Flame Song Bernice Claire-J. Harold Murray	Oct. 27	19
Gem of the Ocean Jeanne Aubert	Nov. 19	20
Gypsy Sweetheart Winifred Shaw-Phil Regan	Mar. 30,'35	20
Hear Ye! Hear Ye! Vera Van and the Yacht Club Boys	Dec. 22	2 rls.
See, See, Senorita Tito Guizar Armida	Jan. 12,'35	2 rls.
What, No Men? El Brendel-Phil Regan (Technicolor)	Jan. 5,'35	21
Soft Drinks & Sweet Music George Price-Sylvia Froos	Dec. 8	20
Show Kids Maglin Kiddies Tad Alexander	Jan. 5,'35	20
Radio Silly Cross & Dunn	Jan. 9,'35	2 rls.
Cherchez La Femme Jeanne Aubert	Feb. 2,'35	2 rls.
In the Spotlight Hal LeRoy & Dorothy Lee	Feb. 22,'35	20
Mr. & Mrs. Melody Ilomay Bailey—Lee Sims	Mar. 16,'35	20
Shoestring Follies Eddie Peabody	Feb. 16,'35	21
Singing Silhouette, The Olga Baclanova	Apr. 6,'35	20
Castle of Dreams, The Morton Downey	Apr. 6,'35	20
Cure It With Music Fifi D'Orsay	Apr. 13,'35	2 rls.
In This Corner Roscoe Ails	Apr. 27,'35	2 rls.
Main Street Follies Hal Le Roy	May 11,'35	2 rls.
LOONEY TUNES (1934-1935)		
No. 1—Buddy's Adventures		1 rl.
No. 2—Buddy the Dentist		1 rl.
No. 3—Buddy of the Legion		7
No. 4—Buddy's Theatre		7
No. 5—Buddy's Pony Express		1 rl.
No. 6—Buddy in Africa		7
No. 7—Buddy's Lost World		1 rl.
No. 8—Buddy's Bug Hunt		1 rl.
MELODY MASTERS 1934-1935		
Mirrors	Sept. 8	11
Freddy Rich & Orchestra		
Phil Spitalny and His Musical Queens	Oct. 6	10
Richard Himber and His Orchestra	Nov. 3	10
Don Redman and His Band	Dec. 29	10
Will Osborne and His Orchestra	Dec. 1	10
A & P Gypsies	Jan. 26,'35	10
Harry Horlick		
Charlie Davis and Band	Feb. 16,'35	10
Rimac's Rhumba Orchestra	Apr. 13,'35	1 rl.
Barney Rapp and His New Englanders	Mar. 16,'35	10
Freddy Martin and His Orchestra	May 11,'35	1 rl.
MERRIE MELODIES 1934-35 (In Color)		
No. 4—Country Boy		7
No. 5—I Haven't Got a Hat		1 rl.
No. 6—Along Flirtation Walk		7
No. 7—My Green Fedora		1 rl.
No. 8—Into Your Dance		1 rl.
SEE AMERICA FIRST E. M. NEWMAN		
No. 1—Pilgrim Days	Oct. 27	11
No. 2—Boston Tea Party	Nov. 17	11
No. 3—Hail Columbia	Dec. 8	10
No. 4—Remember the Alamo	Dec. 20	10
No. 5—Trail of the 49ers	Jan. 19,'35	10
No. 6—Dixieland	Feb. 9,'35	10
No. 7—Blue and the Gray	Mar. 2,'35	10
No. 8—The Mormon Trail	Mar. 23,'35	10
No. 9—Westward Bound	Apr. 13,'35	1 rl.
No. 10—Remember the Maine	May 4,'35	1 rl.
PEPPER POT 1934-35		
Radio Reel No. 1	Sept. 15	9
Mr. and Mrs. Jesse Crawford	Sept. 29	9
Vaudeville Reel No. 1	Oct. 13	11
Movie Memories	Oct. 27	8
Songs That Live	Nov. 10	9
Gus Edwards		
Two Boobs in a Balloon	May 5,'35	1 rl.
Edgar Bergen		
Good Badminton	Nov. 24	1 rl.
Stuffy's Errand of Mercy	Dec. 15	9
Listening In	Dec. 8	10
Radio Reel No. 2		
Vaudeville Reel No. 2	Dec. 29	10
Harry Von Tilzer	Jan. 5,'35	10
Chas. Ahearn	Jan. 19,'35	10
A Trip Thru a Hollywood Studio	Feb. 2,'35	9
We Do Our Part	Feb. 9,'35	1 rl.
Radio Reel No. 3		
Vaudeville Reel No. 3	Feb. 16,'35	1 rl.
Guess Stars	Mar. 22,'35	10
Radio Ramblers		
Billy Hill	Mar. 16,'35	
Eggs Marks the Spot	Mar. 30,'35	11
Radio Reel No. 4		
Some Bridge Work Easy Aces	Apr. 13,'35	10
Vaudeville Reel No. 4	Apr. 27,'35	1 rl.
Movieland Revue	May 11,'35	1 rl.

SERIALS

12 Episodes Each Unless Otherwise Specified

Title	Rel. Date	Min.
FIRST DIVISION		
Young Eagles Boy Scouts	July 1	2 rls.
MASCOT		
Lost Jungle, The Clyde Beatty	June 13	2 rls. (each)
Law of the Wild Rex, Rin Tin Tin, Jr. Ben Turpin, Bob Custer	Sept. 5	2 rls. (each)
Miracle Rider Tom Mix	May 18,'35	1st episode, 5 rls. (followed by 14 two-reel episodes)
Mystery Mountain Ken Maynard-Verna Hillie	Dec. 3	2 rls. (each)
Phantom Empire Gene Autry-Frankie Darro	Feb. 23,'35	2 rls. (each)
PRINCIPAL		
Chandu on the Magic Island Bela Lugosi-Maria Alba		
Return of Chandu, The Bela Lugosi-Maria Alba	Oct. 1	(Seven-reel feature followed by eight two-reel episodes)
UNIVERSAL		
Call of the Savage Noah Beery, Jr.	Apr. 15,'35	20 (each)
Roaring West Buck Jones (15 episodes)		20 (each)
Rustler's of Red Dog John Mack Brown	Jan. 21,'35	20 (each)
Tailspin Tommy Maurice Murphy-Noah Beery, Jr.	Oct. 29	20 (each)
Vanishing Shadow, The Onslow Stevens-Ada Ince	Apr. 23	20

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EASTMAN *SUPER X*

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Paramount Pictures

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

England and America Drawn Closer by Code Conferences

British to Aim for Compliance with Our Film Standards and Request Machinery to Facilitate Handling of Their Product in U. S.



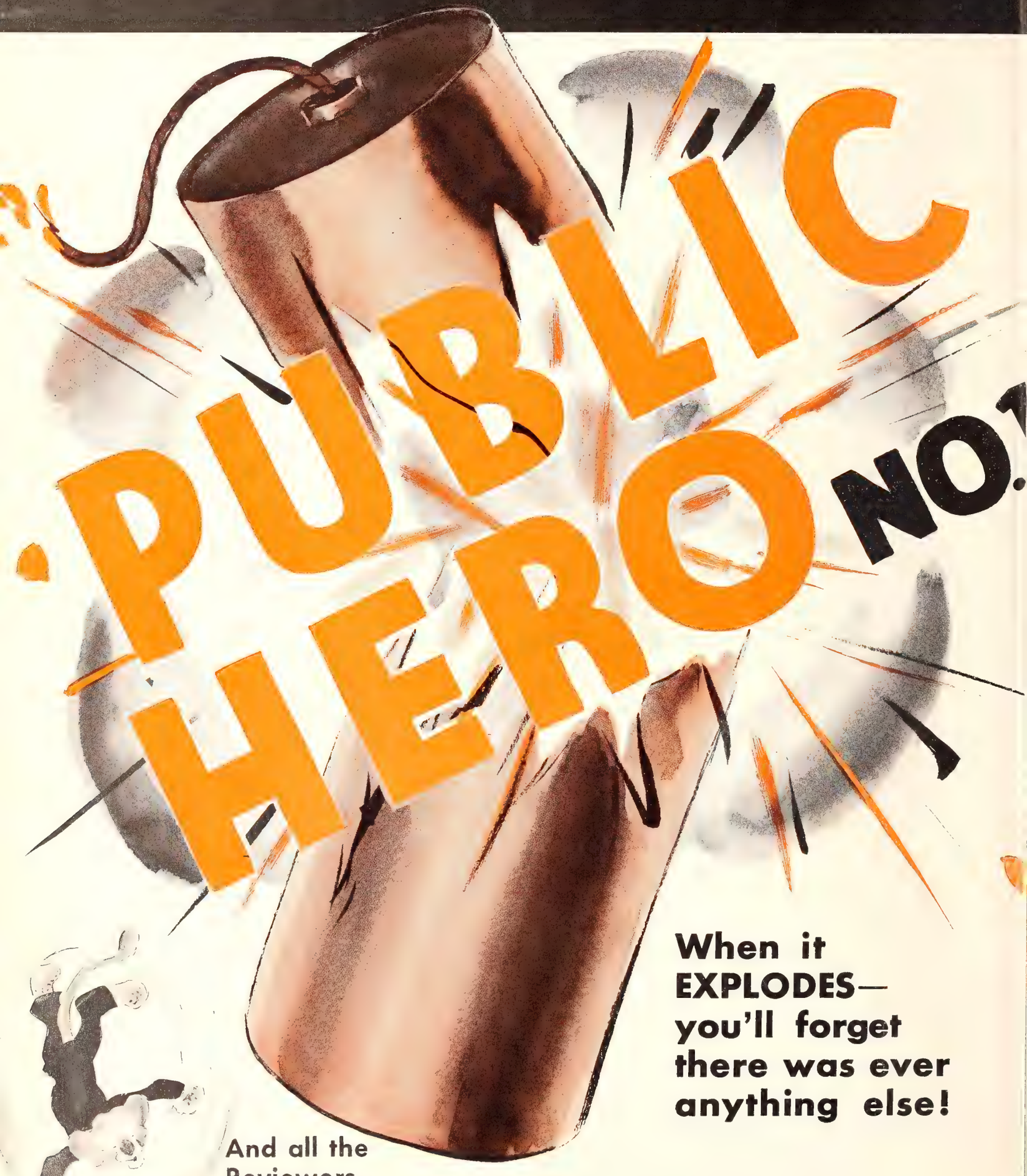
First 3-Color Feature Awaits Public's Verdict

Industry Agrees That "As 'Becky Sharp' Goes, So Goes Color"; Twenty-one Years of History Behind Production

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"THIS IS THE TOPS"

—Joe Blair in SHOWMEN'S TRADE REVIEW



When it EXPLODES— you'll forget there was ever anything else!

And all the Reviewers agree—SEE PAGE 39

"When I mark a man 'personal'—he stays that way! . . . . And when I tell you I'm going to give those 'G-Men' figures a run for New York's money starting Friday at the Capitol, I mean every word I say!"



BETTE DAVIS

The girl from "Bordertown" and "Of Human Bondage" heads for the heights in Warner Bros.'

"THE GIRL FROM 10TH AVENUE"

With Ian Hunter, Colin Clive, Alison Skipworth. Directed by Alfred E. Green. A First National Picture



"One of the fin

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JEAN M

hings I've seen. I was enthralled," says Alice Tildesly of Phila. Ledger

' will appeal particularly to women," says Lester Wagner of United Press

e and could see it again," says Harry Neimeyer of St. Louis Post-Dispatch

ıever stated more sympathetically the case of the man whose work comes

g and the woman who loves him in spite of it," says Harrison Carroll

Warner Bros. Present

L FOR THE

MPS OF CHINA

'rod'n from the famous best-seller. Directed by Mervyn LeRoy, starring

RIEN • JOSEPHINE HUTCHINSON

UIR • LYLE TALBOT • 1000's MORE

A First National Picture

THE BIG FOX PRESS BOOK CALLED THE TURN!

Shirley THEY WON'T LET YOU GO HELD OVER

SECOND WEEK!

held over through....

SECOND WEEK!

...EXTRA DAYS

....MORE DAYS

by PUBLIC DEMAND!

...MORE DAYS HELD OVER!

by PUBLIC DEMAND

HELD OVER

held over OF COURSE!

Shirley—they won't let you go HELD OVER

HELD OVER of course!

SHIRLEY TEMPLE

in her greatest picture

'Our Little Girl'

with

ROSEMARY AMES • JOEL McCREA

LYLE TALBOT • ERIN O'BRIEN-MOORE

Produced by Edward Butcher
Directed by John Robertson
From the story "Heaven's Gate"
by Florence Leighton Pfalzgraf

You haven't a show without FOX

MOTION PICTURE HERALD

Vol. 119, No. 8 — May 25, 1935

WILD WAVES

THE increasing use by radio concerns of short wave portable transmitters, obviating the use of wires from location to studio, promises to generate a heated controversy with the newsreels. It is found in practise that it is impossible for the sound recording mechanisms to tune out the adjacent radio chatter covering the same event. Demonstration of this destructive interference was afforded Sunday last when the news reels and radios set up their microphones to cover the frog jumping contest in New York Central Park, one of the events of the Mark Twain anniversary. The newsreel got no sound until the radio coverage was done. This cost the screen the appearance of Miss May Irwin, who came to sing the "Frog Song," a hit number from "The Widow Jones" in which she appeared in 1895. Incidentally Miss Irwin, pictured in a bit from that same play, in a fifty foot film entitled "The Kiss," with John C. Rice playing immediately opposite, became thereby the star of the first hit picture of the screen. The Irwin Kiss was the motion picture sensation of 1896. She is now seventy-three, and her song of Sunday last would have made a treasure of the screen history of tomorrow.

△ △ △

THEY'LL FIND HER

THE United Press solemnly cables from Moscow that the Soviet controlled Russian motion picture industry has just discovered the box office value of sex appeal and "has sent scouts scouring the big cities and even the country for pretty girls." Can it be that the famous chant about "My Collective Farm," in that much touted "Three Songs about Lenin," is to be followed now by "My Collective Cutie?"

△ △ △

MR. BUDDY ROGERS, discoursing to the Los Angeles *Times* on his single state, is quoted as saying: "Marriage and movies don't mix." The young man is not much of an observer. The fact is we've never seen them mixed more completely than in Hollywood.

△ △ △

A COUPLE of years ago there was a White House roar over a baby's salary in Hollywood. And now, in spite of codes and blue eagles, they are daring to pay Jiggs, a mere chimpanzee, $350 a week to work in pictures. There has been plenty of monkey business about the code, but not one word on chimps.

THE EDUCATORS' JOB

RECOGNITION of the sound film as an instrument for education is urged by Mr. John Marshall of the Board of Education of New York in a report made public this week, with the assertion that investigation has found the use of films has given increased efficiencies of as high as 60 per cent in science lessons and 20 per cent in music. Fortunately Mr. Marshall pointed out that film production for education was "radically different from that in the theatrical field." When it becomes sufficiently clear to all educators that the problem of educational films and their production is all theirs, the pressures upon the theatre screen and the amusement industry to be something besides entertaining will be less acute.

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OUR Paris correspondent, M. Pierre Autre, calculates that the French exhibitor pays a total of about 35 percent of his box office gross in taxes. Figures like that make the American situation, tax menaced even though it is, look better.

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KIND WORDS

FOR some months now the motion picture has fared rather pleasantly at the hands of the editorial writers of the daily public press, with the general impression across the land that the Production Code has indeed brought new high standards to the screen, and improved moral tone and better entertainment. In sequence now comes a considerable tide of favorable editorial comment on Warner's "G-Men" as a service of the cause of law and order, and this from many of the same newspapers which not so long ago were deploring "the gangster cycle."

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IT is to be noted with approbation that the New Orleans Council for Better Films has voted to change its name to the Louisiana Council for Motion Pictures. The frequent use of "Better Films" in organization titles has been rather a standing indictment of the industry. The change made in Louisiana is in the same constructive pattern which ordered the change from the National Board of Censorship to the National Board of Review.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK---

TEACHING FILMS

Films should be used in schools, not because they are interesting or new, but because they provide a technique which may greatly facilitate teaching, according to Professor Kirtley Mather of Harvard, at the "Parents and their Children" conference in Boston last week. "Films are not a substitute for something else," he said, "but there are certain things that can be done better with pictures." . . .

CONTESTS

Hollywood publicity directors decided last week not to sanction the Chicago Amusement Publicists Association plan for a series of beauty contests, winners to take screen tests on the Coast. The directors also ruled film concessions on the San Diego Exposition must clear through the Coast office. . . .

ILLINOIS STRIKE

Scores of theatres in 49 central and southern Illinois towns have ceased operation due to a strike of Illinois Power and Light Company employees. Strikers refused to permit several theatre owners to install private power plants, others are using stage shows, with oil lamps for light. Local exchanges are cooperating. . . .

ENTERTAINMENT

Twenty-five Paramount features, complete projection equipment have been taken by Pan American Airways for entertainment of workers on new supply stations at Midway, Wake and Easter Islands, in the Pacific Ocean, to be stopping off points on the air route being developed between the Coast and the Far East. . . .

SALES DEBATE

Bringing the block-booking and blind-buying issue to a head, following agitation against those distribution policies by the San Francisco PTA, arrangements have been made for a debate, late this month, with Lydell Peck, attorney, taking the affirmative and Dean Schulling, Golden Gate, Jr., College, the negative. . . .

LEWIS STONE

With more than a thousand screen roles behind him since Bessie Barriscale urged him, a matinee idol, to be her leading man, Lewis Stone last week started his twentieth year on the screen with a new MGM contract. He plans to retire in three years.

STEN CONTRACT

Samuel Goldwyn has anounced that the contract between himself and Anna Sten has been terminated by mutual consent. . . .

ANNAPOLIS FILMS

Three carloads of film equipment, with a production crew of 50, are en route from the Warner studio to Annapolis for the filming of "Anchors Aweigh" musical romance, at the Naval Academy. Paramount's "Annapolis Farewell" group is also at the Academy. . . .

ACCIDENT

A second accident nearly came on the heels of the crash last week of the Maxim Gorky, huge Russian plane, with a loss of 49 lives, it was revealed in Moscow by Vladimir Rybushkin, piloting the ship which filmed the flight. The cameraman, according to the pilot, lost his head, attacked him and the plane fell into a spin. The pilot knocked him unconscious, brought the plane out of the spin, and landed safely. . . .

SURPRISED MANAGERS

Managers of three Kansas City downtown first runs were surprised last week to find in the local *Star* advertisement for the Tower theatre, a box calling attention to outstanding attractions at competitive houses. S. Bernard Joffee, Tower manager, explained that he thought attention should be called to the fact that major attractions were showing simultaneously. . . .

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WINS PATENT SUIT

General Register last week in federal court won its patent infringement suit against R. H. Helsel, C. J. Wolfe and F. J. Faust, operating as Silent American Ticket Machine Company. A decree enjoined Silent American from making or selling the infringing machines, and ordered recovery of profits and damages from the defendants. . . .

"HORROR" FILMS

A crusade against "horror" films, as extensive as the Decency campaign, is predicted by Lowell Lawrance, screen editor of the Kansas City *Journal-Post*. He reports a meeting of the women's council of a local church, which he addressed, turned into an indignation meeting against "shock" films. . . .

MEXICAN EMPLOYMENT

The National Confederation of Workers and Peasants in Mexico is supporting theatrical workers and musicians in their petition to President Cardenas asking that he compel theatres to use orchestras and vaudeville to increase employment. . . .

SURVIVORS CHEERED

The members of the Paramount production crew, recuperating at the Samaritan Hospital in Macon, Mo., from injuries sustained in the recent crash of the air liner Sky Chief, en route to Washington, received a telegram containing 600 signatures of Paramount studio players, executives and others. . . .

MANAGER BONUS

Following a successful six-weeks' drive, Laurence Bolognino, head of Consolidated Amusements, New York circuit, has adopted a permanent bonus plan for his 17 theatre managers. Managers are to get a percentage of their salaries on increased grosses. An ad budget of $50 is to be allowed for each house, a $10 monthly prize going to the manager who spends the $50 to the best advantage. . . .

"BESTS"

The senior class of Manhattan College, New York, in annual vote, selected Katharine Hepburn as the greatest screen actress and Katharine Cornell as the greatest on the stage. Best novel was "The Forty Days of Musa Dagh," by Franz Wurfel, which MGM is adapting for the screen. . . .

CROSBY WANTED

Five companies are said to be bidding for the services of Bing Crosby since announcement that his three-year Paramount contract allows one outside picture each year. . . .

BRITISH CODE MEETINGS BRING NATIONS CLOSER

Visit to London of Quigley and Milliken to Explain How Our Production Code Affects Their Exports to U. S. Draws Agreement to Aim for Full Compliance and Request for Machinery for Handling

An understanding of international import to remove the difficulties encountered by British producers in marketing their product in the United States because of unfamiliarity with the American Production Code, and which brings the world's two largest film industries in accord on the common principles of morality and decency in motion picture production, has crystallized out of the visit to London of Martin Quigley and Carl E. Milliken, who had been invited to explain the Production Code and its effects upon British films intended for distribution in this market.

Hailing the Americans' visit as a medium for strengthening and developing international trade relations, the British producers as a whole agreed that in their product for the American market they will aim for full compliance with the Production Code as it now governs the American product.

Too, they requested the Motion Picture Producers and Distributors of America to establish Production Code machinery in New York in order to facilitate the handling of British scripts and pictures intended for American consumption.

LONDON PRODUCERS STUDY DIFFERENCES BETWEEN CODE AND BRITISH CENSOR RULES

Will H. Hays, president of the MPPDA, had been invited by the Film Producers Group of the Federation of British Industries to explain how their producers seeking distribution in the United States might conform with the production standards of control in this country. Mr. Hays was unable to make the trip and so asked Mr. Quigley to represent him and assigned Mr. Milliken to attend the conferences as secretary of the Motion Picture Producers and Distributors of America. Both returned to New York on Tuesday afternoon on the *Majestic*. [On page 31 is reprinted an article written by Mr. Quigley for Kinematograph Weekly.]

The proceedings and the results are set forth in a letter received this week by Mr. Hays from Charles Tennyson, chairman of the Federation of British Industries Film Group in London. Mr. Tennyson's letter in full appears elsewhere in this issue.

Admitting that the same basic principles of morality and decency animate both Hollywood's Production Code and the British Board of Censorship regulations, the London producers set out to determine, for application, the nature of those of our methods which differed with their own in arriving at the identical ends. Both systems of control were brought into being by the voluntary action of the respective industries.

Mr. Tennyson explained that our code gives in considerable detail the reasons for the conditions with which producers of motion pictures are required to comply, while the British Board of Censors' regulations lay down similar principles but do not fully explain their detailed application.

ASKS CODE BRANCH BE SET UP IN NEW YORK FOR ADVICE TO BRITONS REGARDING SCRIPTS

Indicative of the extent of the seriousness with which the British producers intend continuing their bid for business in the American market is Mr. Tennyson's request in the letter to Mr. Hays for the establishment of a Production Code branch in New York so that British companies "may obtain, without undue delay, the advice of your Code authorities on the scripts of the pictures they contemplate making for distribution in the United States before these have actually been put into production."

Owing to the fact that this service is now carried out on the West Coast, the British

(Continued on following page)

Procedure and Results Explained in Letter

The proceedings and the results of the conferences in London between Martin Quigley, representing Will H. Hays, and Carl E. Milliken, representing the M.P.P.D.A., with British producers who had asked for an explanation of America's Production Code, are set forth in a letter to Mr. Hays from Charles Tennyson, as chairman of the Film Producers Group of the Federated British Industries. Text of the letter follows:

Dear Mr. Hays:

I need scarcely tell you how greatly the Film Producers of this country appreciate your friendly and courteous action in deputing Mr. Martin Quigley and Governor Carl Milliken to represent you and your Association in the Conversations which have just concluded with regard to the application of the American Production Code, and its effect upon the distribution of British films in the United States.

Some misunderstanding seems to have arisen in certain quarters here as to the purpose of the visit and it has been found desirable to emphasize the fact that, as originally announced, Mr. Quigley and Governor Milliken came over to London in response to the invitation addressed to you by the Film Producers' Group of this Federation, on behalf of British Film Producers, with the sole object of facilitating the distribution of British Films in the United States by explaining personally the application of the American Production Code.

The purpose and scope of your Code have been most carefully and meticulously explained to Producers here, and we are much indebted both to your representatives and to you for the information so willingly furnished.

Arising out of the discussions that have taken place certain definite points emerge, and it is upon these that I am writing to you.

The system of control operated under your Code and by the British Board of Film Censors respectively have both of them been brought into being by the voluntary action of the Film Trade, in the sense that neither has been brought about by legislative action and neither has any statutory sanction.

A comparison of your Code with the regulations issued by the British Board of Film Censors for the guidance of producers shows that the principles animating both systems are identical, and that both are founded upon the necessity for avoiding in motion pictures any element calculated to debase public morals.

While, however, both systems are directed towards an identical end, the methods of achieving this differ slightly in the two countries. Your Code explains in considerable detail the

(Continued on following page, column 1)

ASK CODE MACHINERY IN THE EAST

Many Points of U. S. Procedure Are Cleared Up by Conferences

(*Continued from preceding page*)

Industries Federation, through Mr. Tennyson, complained that "considerable expense and loss of time are involved in submitting of scripts and explanations by British producers who wish to secure advice as to whether their contemplated productions are likely to meet with approval."

A similar service is now rendered to American producers by the British censor board, but in neither case does the advice given ensure that a completed picture will be accepted in whole or in part, even if the recommendations are carried out. It is intended merely as a means of saving the expense and trouble of making scenes or sequences which would almost certainly be disallowed. Under both systems certificates of approval are given when the production meets the standards set down.

"In our opinion no censorship can be satisfactorily worked out from the point of view of the producer unless some facility of this kind is readily available," Mr. Tennyson declared, in behalf of the F. B. I., in urging Code machinery for the east.

In any event, Mr. Tennyson told Mr. Hays, there have been cleared up "many points of American procedure that might have remained obscure had not the visit of Mr. Quigley and Governor Milliken taken place."

As explained in MOTION PICTURE HERALD on May 18th, page 13, the British news press evidenced considerable interest in their pages to the conferences, although they gave voice to something less than unanimous enthusiasm, viewing with considerable skepticism any suggestion that America may tell Britain anything on issues pertaining to taste, morals or social values, most especially concerning the screen. Their comments, however, were generally of a tenor welcoming the visit as a definitely helpful gesture to the British production industry. On the other hand, the British trade press was most friendly and the producers themselves exhibited keen interest.

Speedy Advice on Scripts Is Asked

(*Continued from preceding page*)

reasons for the conditions with which producers of motion pictures are required to comply, while the British Board of Film Censors' regulations lay down similar principles but do not so fully explain their detailed application.

The British censorship regulations have been in operation for a considerable number of years and the American Industry has found it useful to develop a system of sending scripts to the British Board for advice before starting production of pictures intended for distribution in this country. This practice is admittedly of considerable advantage to American producers as it enables them to ascertain in advance the subjects or treatments to which exception would probably be taken, and although the advice given naturally does not ensure that a completed picture will be accepted in whole or in part, even if the recommendations are carried out, it certainly saves producers the expense of making scenes or sequences which would almost certainly be disallowed, and might have to be remade at heavy cost. In our opinion no censorship can be satisfactorily worked from the point of view of the producer of films unless some facility of this kind is readily available.

Although it is true that the American Code goes into considerably more detailed explanation than do the regulations of the British Board of Film Censors, it is clear that such detailed explanation cannot in any circumstances be exhaustive and that a very great deal must always depend upon the treatment of individual incidents. Incidents which are not specifically mentioned in either your Code or the B.B.F.C. regulations as being objectionable might easily become objectionable if unsuitably treated, while on the other hand incidents which are mentioned as to be avoided might be unobjectionable if treated in a proper manner. **There are also differences in National taste in different countries, an understanding of which it is almost impossible for a foreigner to ascertain except by special reference in each case.**

While therefore, we appreciate very much the thought which has been given to the development of the American Production Code and have learned much from the explanations which Mr. Quigley and Governor Milliken have been good enough to give us, we feel that the point of view which we both have in mind (namely, the facilitating of the distribution of British pictures in the United States) will be further advanced **if some arrangement can be made whereby British Film Producers may obtain, without undue delay, the advice of your Code authorities on the scripts of the pictures they contemplate making for distribution in the United States before these have actually been put into production.**

We are well aware that your Code administration offers to all producers a service similar to that rendered by the British Board of Film Censors in this country in the examination of scripts before production commences, but, owing to the fact that this service is carried out on the West Coast of the United States, considerable expense and loss of time are involved in the submitting of scripts and explanations by British Producers who wish to secure advice as to whether their contemplated productions are likely to meet with approval.

We think that this difficulty arises chiefly from the fact that the Overseas representatives of producers carry on their work in the principal distribution centers. It so happens that, as regards this country, London is both the principal production and principal distribution center, whereas in the United States the chief production center is California and the chief distribution center New York. The representatives of American producing companies being located in London can readily discuss with the British Board of Film Censors the scripts sent over to them by their principals from America, whereas the representatives of British producers being located in New York (i. e., the distribution center) have not the same advantage of personal contact with the Code authorities dealing with the practical application of your Code.

We feel, therefore, that if it were possible to establish in New York an organization (or branch organization) of your Code administration similar to that established in the West of the United States, the difficulties which our producers have recently encountered in America, and fear they may encounter in the future, should be substantially reduced. It is obvious that personal contact and explanation are much more likely to be effective in matters involving questions of taste and treatment than written communications can be. This has indeed been proved by the recent conversations with your representatives, which have cleared up many points of American procedure that might have remained obscure had not the visit of Mr. Quigley and Governor Milliken taken place.

I venture to call attention to this important point in the confident hope that, if it is deemed practicable, effect will be given by your Organization to the suggestion put forward above.

In conclusion may I express once again the greatest appreciation of the personal contact that has been brought about between representatives of your organization and British producers as a result of the visit. I feel sure that if other points of difficulty arise in the future you will permit me to bring them to your notice.

(Signed) CHARLES TENNYSON,
Chairman—F.B.I. Film Group.

Transradio Sues Wire Services

A suit for $1,700,000 damages was filed in U. S. district court, New York, this week, by Transradio Press Service, Inc., and Radio News Association, Inc., an affiliate, against the three major press associations—the Associated Press, United Press and International News Service—and Columbia Broadcasting and National Broadcasting companies, charging them with conspiracy in restraint of trade under the Sherman and Clayton anti-trust laws and violation of the Federal communications act.

The complaint charged the defendants with acts of unfair competition, and asked an injunction. The action purportedly involves the news broadcasting agreement.

FIRST 3-COLOR FEATURE AWAITS PUBLIC VERDICT

Industry Agrees That "As Becky Sharp Goes, So Goes Color"; 21 Years of History Behind New Technicolor Production

The destiny of color as a medium for enhancing the entertainment value of the motion picture and adding realism to the screen is about to be placed in the hands of the theatregoing public, and whether color eventually can make black-and-white film as obsolete as sound has made the silent picture will be decided solely by that public.

Just as in 1927, when the industry and public heard the first revolutionary gasps of talking pictures, so today the industry and the same public await the debut of an improved color in feature pictures which will cost the production branch at least three times as much in negative expenditure as ordinary black-and-white film, but which, its sponsors hope, will prove to be the last word in technical and artistic development of the sound motion picture.

As the time approaches for release of the first feature to be made in the new three-color-component Technicolor, the consensus of the film industry is that "as 'Becky Sharp' goes, so goes color."

The history of "Becky Sharp," which makes its appearance early in June through RKO, is 21 years old. In 1904, Herbert Thomas Kalmus and Daniel Frost Comstock were graduated from the Massachusetts Institute of Technology on the banks of the Charles river in Cambridge. In 1914, with W. Burton Wescott, they started their first work on subtractive color in motion pictures. Mr. Wescott, who was not a college graduate, left the organization of Kalmus, Comstock & Wescott in 1921 and later his brother Ernest, who still is connected with Technicolor, joined them.

Shortly after graduation from Tech, Mr. Kalmus and Mr. Comstock went to Europe for their degrees, Kalmus taking his from Zurich and Comstock from Basel. Dr. Comstock went to Cambridge University in England where he taught for one year, after which he returned to this country and both he and Dr. Kalmus held teaching jobs at Tech.

Turned to Color in Pictures

During this time the firm of Kalmus, Comstock & Wescott, industrial research and development counsel, was formed. Many valuable contacts were made, including an important one with the Carborundum Company, leading abrasive manufacturer. In 1912, William Coolidge, a Boston corporation lawyer who had had much to do with formation of United Shoe Machinery Corporation, and other companies, brought to Dr. Kalmus and his associates a new invention called the Vanoscope, a machine designed to take the "flicker" out of motion pictures. Although the firm of Kalmus, Comstock & Wescott refused to have anything to do with the Vanoscope, through the research they became vitally interested in motion pictures. Their main objective from that time on was to put satisfactory color into films.

They went to Mr. Coolidge and asked him to back them in their color venture to the extent of $1,000,000, and Technicolor was the result. In 1915 Technicolor, which took the first half of its name from M.I.T., was incorporated. Not long thereafter, Mr. Coolidge decided he had expended as much money as he could and new financing was obtained, among those contributing being the late William Travers Jerome, the late William Hamlin Childs, A. W. Erickson and Eversly Childs. Mr. Erickson, who today is one-half of the advertising firm of McCann-Erickson, also is one of the largest individual stockholders in Technicolor, Inc., Mr. Erickson and Dr. Kalmus between them holding approximately 50 per cent of the outstanding 656,000 shares. The remaining 50 per cent is held by the public, that public including John Hay "Jock" Whitney, head of Pioneer Pictures and producer of "Becky Sharp." Mr. Whitney's present holdings in Technicolor are reputed to be around 15 per cent, though at one time it was reported he owned nearly as much stock as Dr. Kalmus and Mr. Erickson combined.

J. A. Ball Heads Technics

In 1925, Dr. Comstock left Technicolor, but shortly after this, Dr. Kalmus, casting about for some one who could head the technical phases of Technicolor, selected Joseph Arthur Ball, who is considered now to have been more responsible for the new three-component process of Technicolor than any other individual.

This process was not developed until after 1925 and the efforts of the associates' labors in perfecting it did not begin to bear fruit until sometime after 1932. Prior to that all Technicolor was a two-component in which only two colors were registered, red and green. Until 1932, it was not possible to get an accurate reproduction of all colors in the spectrum using only red and green and a certain shade of blue could not be captured. Blue today is the third color in the three-component process. Other than the name, the new color has very little in common with the original two-color Technicolor.

How It Operates

As explained by medical experts, the human eye receives its color impressions through three primary nerve centers, each of which transmits to the brain one primary-color impression, the three colors thus received—red, yellow and blue—being termed the primary colors of the subtractive process. All other color impressions are made up of varying combinations of these three—green, for example, being an overlapping of blue and yellow impressions.

If three black and white negatives of a scene are made, recording on one plate all the red elements, on another all the yellows and on a third all the blues, the selective action of the three-color sensory nerve centers of the eye is duplicated. If, then, positive transparencies from the three superimposed are made, the resynthetizing brain action is duplicated and the image of the scene in natural colors is accomplished.

The earlier two-color process was generally conceded to be more or less color-blind, giving a fair suggestion of actual color. It could not, however, give natural color because it omitted one-third of the primary color components. In an effort to use colors which in some measure partook of the missing third, most colors were rendered with more or less distortion, while others were impossible to reproduce. In addition, the two primaries generally were exaggerated.

In the three-color process, three separate films are used, exposed through a single lens, at standard speed. All three are standard Eastman black and white stock and are hypersensitized in the Technicolor laboratories.

Production Use of Film Tripled But Technicians Say the Chief Theatre Change Will Be in Projector Focus; Small Costs

The laboratories' manipulation of trichrome Technicolor functions as follows:

1. The three negatives are developed by a machine to a rigidly fixed time. A very considerable degree of control is possible in printing, however, not alone over density, but also over the color balance.

2. The prints are made by the inhibition process. In this a matrix is made from each of three color separation negatives by printing onto a special film coated with di-chromated gelatin instead of the conventional emulsion.

3. The matrices are developed in warm water, causing portions to expand, forming a relief image. Each matrix is then dyed in the complementary color of its negative, the red's negative matrix being dyed cyanide blue-green; the green matrix, magenta, and the blue matrix, yellow. The three matrices are then successively printed in register onto clear film.

As each matrix has absorbed its dye only in the relief portions of its image—that is, in the shadows—it prints only where the original negative has recorded little or no color, while its complementary colored matrix prints in the color actually recorded by the first separation negative. When the positive has been so printed and dried, it is complete and ready for use.

First Three-Color Feature

"Becky Sharp" is the first three-color Technicolor feature, its three-color predecessor having been "La Cucaracha," also produced by Mr. Whitney. In addition, Technicolor's new process has been receiving considerable attention from Walt Disney the past two years. The creator of Mickey Mouse and other cartoon characters was given a two-year contract for exclusive use of the trichrome Technicolor in cartoons. This agreement expires in September, and Dr. Kalmus and his associates are busy lining up contracts with other producers for the 1935-36 season.

Dr. Kalmus said in New York this week that at least 52 cartoons will be produced in the new Technicolor next season, 13 by MGM, 13 by Warner Bros., 13 by Columbia and 13 by Paramount, with the possibility that RKO Radio, in addition, may produce 13. Beside these cartoons, Warner has contracted to do seven two-reel shorts, MGM six, and the 10 Traveltalks, released by MGM, also will be done in the new color.

Six features at least will be produced in the new Technicolor next season, but Dr. Kalmus declined to name the producers. These six are in addition to those pictures which will be produced by Pioneer.

To production and distribution the new Technicolor means added costs. To the exhibitor it means little, if any, increase in operating expenditure.

Film Consumption Tripled

For the producer, the first item of increased expense lies in the amount of film shot. The average amount of footage shot on a 7,000-foot picture is 66,000 feet on the ordinary black-and-white feature. In Technicolor, this immediately is multiplied by three, or a total of 198,000 feet. For this negative, Technicolor gets seven and

(Continued on following page)

FEW CHANGES REQUIRED IN THEATRE

(Continued from preceding page)

one-half cents a foot and takes in, therefore, $14,850. These 198,000 feet are developed at a cost of two cents a foot, which brings in an additional $3,960. Out of the 198,000 feet of negative shot, possibly 99,000 feet would survive the first process of elimination and Technicolor would rush-print these 99,000 feet at 12 cents a foot for an additional $11,880. From the 200 prints usually made—and 7,000 feet multiplied by 200 prints makes a footage total of 1,400,000 —Technicolor's return is $77,000.

Thus Technicolor's photographic income amounts to:

$14,850 from negative
3,960 from developing
11,880 from rush prints
77,000 from all other prints for a

$107,690 grand total

In addition to these charges, Technicolor supplies cameras, rented at $90 a week; a part-time color director at $125 a week, and one, two or three cameramen, according to requirements, at salaries ranging from $200 down to $50 a week.

Beside all these detailed items of additional expenditure by the producer, preparatory work on a Technicolor feature may be twice as long as that on an ordinary production, although actual shooting time is said to be practically the same. More care and experience must be exercised in the painting of sets, in lighting and in costume designing, all of which swells the production cost.

An example of the production outlay is seen in the fact that "Becky Sharp" cost well in excess of $1,000,000 in negative cost alone, and the short subject, "La Cucaracha," amounted to $81,000 negative cost.

The Theatre Phase

As far as Technicolor in the theatre is concerned, the only changes, as far as can be determined, which the theatre man must make are in the focus of his projector because of the difference in the size of Technicolor film, the possible change from incandescent lamps to carbon lamps, to bring out the blues, purples, lavenders and other colors, and installation of a pure-white screen for accurate reflection of colors. In many theatres the screen is of a bluish tint. In addition, the exhibitor must be sure the Technicolor picture is thrown on a normal-size screen.

Of primary importance, however, is the factor of focus. Dr. Ball, head of Technicolor's various "technicalities" departments, said that if black and white prints from two different laboratories were joined together and projected, it would be discovered that to maintain equal sharpness of focus, at the splice between the two a slight shift in the projection lens would be necessary.

Splices and Focus

"This is in part due to the difference in the way the two films will lie in the aperture," Dr. Ball said, "either because of humidity or the manner in which the two films were handled at the laboratories. This effect is particularly in evidence where Technicolor film is spliced to black and white. True, the difference is slight, but it is of just sufficient amount to be of very real importance. The really able, conscientious projectionist will therefore check his focus at all such splices. After the first projection he will know which way to move his lens, and approximately how much."

Of lamps, Dr. Ball said:

"We balance our prints for, and inspect them by a high-intensity light. However, from actual tests we know our prints will give satisfactory results when projected by any arc light source, high or low intensity.

"If, however, our prints are projected with an incandescent light source there is a considerable loss in values, particularly at the blue end of the spectrum. This does not necessarily mean that the result is ruined, but it does mean that it will be inferior as compared with results from arc light projection.

"My third point has to do with brightness of the screen itself, usually stated in terms of foot candles. In a great many theatres, especially the smaller ones, the screen brightness is inadequate for best results, either black-and-white or color. Technicolor does not require any more illumination on the screen than does black-and-white, but it has an added value to the screen when properly projected, and by the same token, when projected with inadequate brilliancy the 'failure to deliver' is more noticeable."

Dr. Kalmus said that while Technicolor is far past the experimental stage it still is not at a point where the prices involved will be satisfactory to all concerned, a situation that can be corrected only by more consistent use of the process.

As was stated in the October issue of *Fortune Magazine*, Technicolor technicians had at least visualized a three-color future even as far back as 1924.

"The mystery," *Fortune* said, "is not why three components came, it is why they came so late. The difference between the three and two-component results is truly extraordinary. There are now rich, deep blues and it is no longer necessary to avoid or to regret the existence of blue skies, blue water, and blue costumes. The old process presented blurred outlines which were even harder on the eyes than its imperfect colors. No color process will ever duplicate the sharp outline of black and white, any more than a three-color magazine illustration will ever have the perfect registration of a black and white page.

"Color producers today may again mishandle their medium. But at least they will have good colors, well focused, to abuse."

Up to Public, Says Jones

In the background of the newest of color developments is Robert Edmond Jones, former ace scenic designer of the Broadway stage, now under contract to Mr. Whitney and Pioneer Pictures.

"The business of introducing colors to the screen simply opens incalculable vistas of possibilities," said Mr. Jones, currently in New York. "And I don't think it is merely a costly technical device for the production of shorts and novelties, either.

"Just as soon as the public gets a taste for color, it will no more consider going to a black-and-white film than it would now think of paying money to see an oldtime silent film with printed captions.

"The technique of color is mechanically perfect now. Mark you, I'm not saying that it is artistically perfect. That may be a long way in the future, but it is ready and available as a new medium of artistry the implications of which are really tremendous.

"Color in films will not be confined to the Easter-egg effect of makeup and costume for which it has hitherto been used. The whole emotional effect of a drama may be heightened by its judicious use, just as by the introduction of music, although almost more legitimately. It is more valid in some ways than mere form and outline, although to me pure color without form has very little meaning.

"But you can see for yourself the uses to which subtle, almost understated lighting lends itself, the chances it holds in ghostly greys, tragic violets, eerie greens and romantic pinks. The whole emotional effect of a given scene may be stepped up, subdued, altered and controlled by the composition of lighting. Scene lighting will, as I say, be very subdued, just a suggestion of color part of the time, and harmony, not volume, will be the objective of the color director. The best paintings in the world are not the gaudiest.

"The executives in Hollywood expect color photography to be in universal practice within four years."

Briskin Sees General Use

Typical of the reaction of Hollywood producers is the comment of Samuel J. Briskin, general production manager for Columbia, who said that "color may not come into general use in feature length films for six months or for three years, but when the first really good color picture is made it will antiquate black and white on the screen, and all producers will have to use it."

"When color films can be made as cheaply as black and white, when they become less artificial looking, when they approximate real life more closely than monotone film, then color will be used in all feature length films," is the opinion of Ernst Lubitsch, in charge of Paramount production.

"Color photography is a splendid addition to

WHAT PRESS SAYS OF COLOR PICTURES

The lay press apparently does not share the enthusiasm of some motion picture industry quarters over the possibilities of all-color features.

Here are a few comments:

"Unless backed by a worthwhile story, color photography will not attract. As a means to an artistic end it has merit; as the end itself it has no appeal" . . . Maurice Carter Tull, Kokomo (Ind.) Tribune-Dispatch.

"Color should be used judiciously, with a view to pictorial values. Black-and-white will always be the best story-telling medium" . . . Lecta Rider, Houston Chronicle.

"I doubt it. Ask me after 'Becky Sharp' has been shown" . . . Mildred Martin, Philadelphia Inquirer.

"Any element that adds to the realism and believability of a film play aids it. Life is not lived in grey tones" . . . Nelson B. Bell, Washington Post.

"The story is the most important factor, and until they get educated to the beauty of color they couldn't appreciate its values" . . . Mona J. Pape, manager WHBL, Sheboygan (Wis.) Press Radio.

"If you mean general use under a director with a sense of color values, yes. I think color is the next big step" . . . Pettersen Marzoni, Birmingham News-Age-Herald.

OTHER DEVELOPMENTS IN COLOR

cinema progress, particularly in subjects which adapt themselves to chromatic effects," said Darryl F. Zanuck, vice-president in charge of 20th Century Pictures' production. "We were the first to use the new three-color Technicolor process for dramatic spectacle in our production, 'The House of Rothschild.' The present uses to which it is being put will demonstrate its further utility, and I look forward confidently to the time when it will be a big factor in film production."

All in Color, Wanger Predicts

Walter Wanger, producer of "Gabriel Over the White House," "The President Vanishes," and others, believes that within five years all feature films will be made in color.

"The innovation of color," he said, "is just like the innovation of sound. The first experiments were very unsatisfactory. Color is excellent now, so far as the mechanical processes are concerned, but the producers' great problem now lies in exercising choice of color, in not using so much of vivid contrast that the eye becomes wearied.

"Feature length films with only one reel of color are absurd. They are not good show business. They are not good entertainment. Films should be all black-and-white, or all color."

Laboratories Abroad Planned

Meantime, in New York, Dr. Kalmus is busy making final plans to leave for Europe on May 29, where, he hopes, he will negotiate contracts for immediate erection of laboratories in London, Paris and, possibly, Berlin. Accompanying him will be his wife, Natalie Kalmus, who is in charge of color control for Technicolor.

Sir Adrian Baillie M. P., cousin by marriage to "Jock" Whitney, recently went to Hollywood from England to negotiate with Dr. Kalmus for the British rights to Technicolor and Dr. Kalmus is about to make Sir Adrian a reciprocal visit to conclude negotiations.

Refusing to divulge the identity of admittedly existing French interests seeking to obtain rights to the Technicolor patents, Dr. Kalmus said that Sir Adrian, who founded Film City in Bombay, India, and who represents British capital, has connections with major British producers which will assure wider use of Technicolor facilities in England.

Technicolor to Retain Control

Technicolor will retain control of all prospective foreign resources, Dr. Kalmus said, "to the extent of assuring world wide consistency of all factors considered fundamental, such as patents, quality and prices."

English companies, he said, for some time have been desirous of making use of natural color and are now ready for the new Technicolor process after experimenting with other methods.

Dr. Kalmus said that, for the present, Technicolor will continue to insist upon doing the laboratory work on all pictures made by its process, that regular black-and-white laboratories are not yet equipped to handle the medium. Eventually the company may license established laboratories.

There are several other new developments in the field of color, one of the most important of which is the new Eastman Kodachrome process, which has no relation to a process of the same name used years ago. The new process is the invention of two young musicians, both of whom turned to color photography experimentation as a hobby a few years ago. They are Leopold Mannes, son of David Mannes, head of the Mannes School of Music in New York, and a nephew of Walter Damrosch, and Leo Godowsky, Jr., son of Leopold Godowsky, pianist, composer and conductor, and brother-in-law of George Gershwin, composer.

The process invented by these two is designed primarily for use by amateur photographers in 16 mm., but may, according to Dr. Kalmus, develop into the basis of commercial Technicolor if it overtakes what Technicolor has at present. Although the actual invention of Kodachrome may be credited to Mannes and Godowsky, the basic principles involved are those of Technicolor and Eastman.

The Kodachrome process centers around the film, coated with five layers of color emulsion so thin that the total thickness is no more than the ordinary 16 mm. motion picture film. Each of these layers is particularly sensitive to one of three color components, red, green and blue. Pictures are taken by these three components, the two remaining layers of the emulsion being dividing layers, and are dissolved during the developing process, leaving them yellow, blue and red, the pigmentary primary colors. It may be used in an ordinary 16 mm. motion picture camera and there are no filters necessary for either reproduction or projection.

Paramount Active

Paramount is reported to be planning a color expansion of its own and is working secretly both in Hollywood and in New York on what is thought to be the Keller-Dorian process, or Eastman Kodacolor. It is known that J. G. Capstaff of Eastman is spending considerable time at the Paramount studios in Hollywood, while Dr. N. M. LaPorte of Paramount is studying the color situation in New York.

Eastman put the Keller-Dorian process on the market in 1928 and it has been in widespread use on 16 mm. film, but so far has not been used by the studios.

One side of the film in this process is embossed with myriad tiny lenses. The other side carries the light sensitive emulsion. Light, entering the camera lens, passes through a filter having three stripes of color on it, these being the light primaries, or red, blue and green. In passing through the little lenses on the film itself, varying intensities of these three colors are registered on the emulsion. It is the presence of the color that is registered, however, not the color itself, the film remaining at this point black and white. After development, that same film is placed in the projector which also has a filter with red, blue and green stripes on it.

This film is reported to be selling for about one-third more than the ordinary 16 mm. film.

There are several other color processes, but the only one which has had enough commercial experience to date to establish itself publicly as unquestionably practical appears to be Technicolor. The Keller-Dorian process has been brought to the point of commercial use, but has not appeared before the motion picture audience. Dufaycolor, based on the Spicer-Dufay patents, has just been seen in this country as part of British Movietone News, in pictures of King George V's Silver Jubilee.

Technicolor and its wholly-owned subsidiaries reflected losses in 1934 totaling $282,607.96, according to earning figures issued last week. the net loss after interest, depreciation, amortization of patents and other charges and after capitalization expenditures of $30,806. The 1933 loss was $249,396, after capitalizing expenditures of $36,830, representing research, development and patents cost.

Footage Doubled

On the other hand, Dr. Kalmus pointed out this week, the amount of footage handled by Technicolor's West Coast laboratory last year was 1,000,000, while to date for the 1934-35 season it has been in excess of 2,000,000 feet.

Shortly after the flurry of color pictures utilizing the Technicolor process which came in with Warner's "Gold Diggers of Broadway," the company again was participating in little else but short subject production. In 1932 its sales were $500,000—one-tenth of the 1929 top. The deficit was $235,000. In 1933, sales climbed to $630,000, but expenditures also increased and the deficit was $249,396.

Then came Walt Disney with his Silly Symphonies. Other short subject producers looked longingly at the color pictures being turned out by Disney in the three-color-component Technicolor. But Disney had a monopoly on Technicolor shorts for two years. At last, as a gesture to those producers who had turned their backs on the new Technicolor, "La Cucaracha" made its appearance. It was hailed as the forerunner of all-color features, and Mr. Whitney immediately determined to be the first in the field. Hence "Becky Sharp."

CHILD MEMORY AND THE SCREEN

A child of eight retains three-fifths of the essentials of a film as compared to the adult, and a child of 15 retains 90 per cent, according to Dr. Edgar Dale, Ohio State University, reporting, after a lengthy survey, to a conference on film appreciation under the auspices of the department of public instruction at Harrisburg, Pa., last week.

General Theatres Plan Due Shortly

The tentative plan for the reorganization of General Theatres Equipment, Inc., which is to be submitted to the federal court at Wilmington, Del., shortly, provides that the Chase National Bank turn back to General Theatres 170,000 shares of common stock of Fox Film Corporation. In addition the bank will give General Theatres options for two years to acquire an additional 320,000 shares of Fox at $15 the first year and $17 the second year.

The Chase Bank also will turn back to General 19,769 shares of National Theatre Supply preferred stock and 24,640 shares of International Projector preferred stock.

The plan provides further that bondholders are to receive ten shares of stock for each $1,000 bond and that the bank creditors shall share on the same basis. Additionally, bondholders and bank creditors will receive options to acquire six shares of additional stock at between $10 and $12 per share. According to report the Chase Bank may lend General Theatres $1,800,000 at five per cent as working capital. The management is expected to remain as at present.

A SYMPHONY OF THE EMOTIONS

Music in "Break of Hearts", Says O'Sullivan, Never Crosses Line but Speaks in Own Idiom

by JOSEPH O'SULLIVAN

THE musical movie is growing up. Vocally, it has demonstrated its power to lift the prosaic into the stratosphere of exalted emotion, and the result has been gratifying alike to the public and to the exhibitor.

Now, it seems that the producers are beginning to comprehend what scientists and physicists, as well as musicians, mean by the dictum that music is in closer *rapport* with the emotions than any other media. And this also is encouraging, for the heart-throb in drama is not to be despised—from any viewpoint.

This preamble is prompted by the very effective musical treatment given to the RKO Radio picture, "Break of Hearts," a treatment that accords with fundamental principles governing emotional reactions, and one that marks a distinct advancement in methods of film production in vehicles with musical themes and tonal backgrounds.

"Break of Hearts" is not a "musical" in the ordinary significance associated with that term. It might be aptly called a Symphony of Emotions. While the two characters around whom the romantic drama is built are musicians, they never cross the barrier that separates the natural spoken word from the lyrical. The music they create and interpret—that dominates their lives and is the motivating force of their every action—speaks in its own idiom, telling its own story while revealing the inner life, the experiences, the heartbreak of two kindred spirits in quest of love and understanding.

It is the manner in which the abstract terms of the music interpret and reinforce the action and situations—the development and reiteration of musical motifs with the varying moods and human conflicts—that transforms a rather obvious story into a screen drama of profound emotional appeal, sincere and convincing.

Eclectic and Flexible Score

The score, created and arranged by Max Steiner, general musical director for RKO Studios, is eclectic and flexible and adapted with a fine sense of values. A symphony orchestra of 85 interprets the score and, in the concert scenes around which several of the dramatic scenes are developed, is both seen and heard in the great Bach Toccato and Fugue and in a movement from a Tschaikowsky symphony.

More important, however, from a musical-dramatic viewpoint is the handling of the music that is an integral part of the story. The principal motif is that composed (in the story) by Constance Dane (Miss Hepburn), ambitious young creator of music. This theme is introduced in the very beginning when Franz Roberti (Mr. Boyer), famous orchestra leader, surprises Constance in the throes of composition and immediately falls in love with the aspiring young genius.

Not to become technical, but taking it off the record, there was a certain illustrious physicist named Helmholtz who was one of the first to make an exhaustive research into sound vibration, its phenomena and effect on the human specie, and who came to the conclusion that "music stands in a much closer connection with pure sensation than any of the other arts," and that the direct relation of music is not to ideas, but emotions. J. O'S.

This composition (which might be termed the Constance Theme) is a haunting melody that is subsequently amplified and intensified in keeping with the dramatic progress of the romance. For Franz marries Constance, and although deeply in love with her, relapses into his pre-nuptial habit of philandering. When Constance discovers an affair that seems serious, she leaves him, with no clue to her whereabouts.

From the heights of Parnassus to Tin Pan Alley is the descent of Constance, whose urge for musical creation has taken wings with her blasted romance. At this crisis Johnny Lawrence, who has always been in love with her—whose ways are the ways of the flesh and to whom music is something to dance to—appears on the scene and proposes, and Constance, who has made the trip to Reno, accepts.

Musical Irony

It is in this Tin Pan Alley sequence that an ironic bit of musical significance is introduced. Constance, heartsick at the realization that her love, her ideals, her music, are but things of the past, is called upon to play a "hot" number for a customer while a song plugger bawls out the lyrics of "I'm Happy Go Lucky." She plays it "cold" like an automaton, then collapses.

Utterly disillusioned, Constance steps out on the primrose path with Johnny, and King Jazz blares the way with raucous rhythm. Roberti returns from Europe, encounters her in a cocktail bar and seeks a reconciliation—in vain. Shocked at her attitude, he seeks solace in liquor. At his next concert he is so overcome that he doesn't realize what he is doing, and falls unconscious from the podium while directing the Bach Toccato and Fugue.

Here is a poignantly dramatic sequence unsurpassed in musical treatment. Bach's masterpiece is tragic and foreboding and delivers its message of impending catastrophe with overpowering intensity. This liaison of music and action approaches genius.

The Symphony of Emotion reaches its climax in a scene of reclamation that reiterates and develops the musical motif dominating the romance of Constance and Franz. Roberti has fallen to the depths. Constance seeks him out and attempts to recall him to himself—to his career. Words are unavailing, but when she plays the composition that had its inception with their romance and had developed into an ecstatic rhapsody during their love life, something within the man whose soul has apparently died stirs into being—and the Symphony called Life is renewed.

"Break of Hearts" is a significant contribution to the cause of screen music-drama—a real achievement in the art of fusing action, dialogue and music into an inspiring vehicle.

Selwyn Moving Office to Coast

Unqualified concession that Hollywood has superseded Broadway as the hub of the of the world's amusement empire was contained in a statement issued this week by Arch Selwyn, who, in a more prosperous era of the legitimate stage, was one of the dominant figures of the Broadway scene, in announcing the removal of his interests from New York to Hollywood.

In association with Major John Zanft and Jules G. Evens but in no sense an integral part of that partnership, Mr. Selwyn—one-time producer of "This Year of Grace," "Bitter Sweet," "Private Lives" and other plays on the stage of Broadway—henceforth will spend his time counselling artists and producers identified with the kindred arts, under the own corporate title of Arch Selwyn, Ltd.

"The American theatre is disintegrating rapidly," he said, "and will reach new levels of despair unless the motion picture comes to its rescue. This can come about only through a more sympathetic understanding of the relative requirements of the two arts. The stage needs the talent and genius that the screen has wrested from it. With pictures no longer an infantile entertainment, it has lured from the footlights most of the artisanship that made the theatre an amusing as well as a profitable institution."

On the other hand, Mr. Selwyn pointed out, the screen can utilize the stage with equal benefit in that it provides an invaluable outlet for expression for player and playwright that the studio set cannot afford.

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Legitimate "art theatres," socalled, are flourishing throughout the Middlewest, particularly in Chicago and environs. Chicago is just concluding what generally is considered its worst stage season. Five legitimate houses were open the past season as compared with 12 in 1933-34 and up to 40 in pre-depression days.

Now, however, in Chicago and suburbs, there are 150 art theatres in competition with legitimate and motion picture houses, and in seven middlewestern states the estimated number is between 450 and 500.

THE CAMERA REPORTS





AT EUROPEAN CONCLAVE. Delegates to the International Film Congress in Berlin. Above: Roncoroni, Italy; Lippert, Germany; Scheuerman, president of German Film Chamber; Mayor Salm of Berlin; Hubrich, British International; Defeo, Italy. Upper right: Charles Delac, president of French Chambre Syndicale; Guido von Parich, Italy; Signor Roncoroni. Lower right: Heads of German and French theatre owners' organizations, Fritz Bertram and Raymond Lussiez, with Ludwig Klitzsch, general manager of Ufa.



SUMMER FASHION NOTE. Convincingly sounded by Dolores Del Rio, Warner star, in demonstration of business pursued by her in "In Caliente." Although the costume obviously represents today's vogue of sun-bathing, it is, so far as it goes, uniquely seaworthy, being made of white rubberized silk.





POPPY GIRL OF 1935. So chosen, was Ginger Rogers, by Los Angeles Veterans of Foreign Wars. "Top Hat" is her next RKO Radio picture.



HAS LEAD. A new picture of Elizabeth Allan, whom MGM is featuring in the principal feminine role of "Mark of the Vampire."



ACTRESS-SINGER HONORED FOR SCREEN ROLE. Members and guests of the Society of Arts and Sciences assembled in tribute to Grace Moore at dinner in New York at which she was awarded a medal by the organization for her contribution to the art of the screen in the starring role of Columbia's "One Night of Love." Will Hays was among the speakers.



WELL WELCOMED. (Above) A delegation for the most part representing Columbia's home office at Newark airport to greet President Harry Cohn. Shown are: Nat Cohn, New York division manager; A. Schneider, treasurer; Jack Cohn, vice president; Mr. and Mrs. Harry Cohn, Nate B. Spingold and A. Montague, general sales manager.



HIGH HAT. (Right) Freddie Bartholomew, MGM's lad of "David Copperfield" fame, returns to Hollywood a la Bill Hart, in whose welcoming arms he is.



TO BUSINESS. Helen Erickson, who was recently signed by Warner Brothers, snapped by an early-rising camera reporter on her way to the studio.

ALLIED ARMED WITH RESOLVERS AT LARGEST NATIONAL MEETING

Cole Proposes Boycott on "Racketeering" by Combines To Withhold Product and Lay Tribute Upon Independents

by TERRY RAMSAYE
Attending Atlanta Convention of Allied States Association

All the nation's economic problems and the issues of all industry, symbolized and epitomized in terms of motion pictures, are before the sessions of the 200-odd exhibitor members of Allied States Association at the Hotel Piedmont in Atlanta this week. The picture is triangular, with the causes of the independent exhibitor on the long side, with the producer-distributor-affiliate and circuit theatres on the second side, and the federal government in its current invasions of business on the third side.

The most positive word of the convention, most convincing of ultimate action, was "Boycott," brought to the floor of the convention by Colonel H. A. Cole, of Dallas, down in Texas, voicing complaint in behalf of his and other regions, mainly southern, against "racketeering" by way of booking associations, combines and related methods of withholding product and laying of tribute upon independents by sundry groups of exhibitors affiliated with and in the favor of distributors. There appeared promise of considerable promulgation of the plan of action by boycott discussed by Colonel Cole.

Winning Without Success

"A boycott does not have to be successful to win," whimsically suggested the Colonel, white-haired and linen-suited in Texan dignity, discussing the situation informally at the Piedmont. "The cost of defeating such a movement is often enough to gain a practical victory in subsequent avoidance of a fight. We made precedent and proved the method ten years ago in Texas in bringing Paramount to abandoning the service of nontheatrical competition."

What action the convention might take with reference to "boycott" programs, meanwhile, appears less material at this time than the fact that the boycott weapon should be under serious general consideration by Allied.

Other outstanding aspects of the docket of the convention are:

1. Alarm at distributor aggression as a part of sales pressures, as typified and made immediately apparent by the Metro-Goldwyn-Mayer-Loew Theatres invasion projected in Chicago—a subject on which Aaron Saperstein, president of the Allied of Illinois is chief spokesman. (Allied in Chicago was taking tangible action against the "invasion." See page 38.)

2. Disapproval of the NRA code as applied to the motion picture industry, with the charge that it is a controlled bureaucracy working against the interests of the independent exhibitor — a subject on which Abram Myers, counsel and chairman of the board of Allied, is the speaking authority, with anticipation of relief and escape from United States code domination by declaration and establishment of exhibition as strictly intrastate activity, therefore not within the domain of national regulation.

3. Hope of national legislation regulative of picture distribution practices in directions calculated to improve the status of the independent exhibitor, for the time centering this hope on the Pettengill Bill against compulsory block booking and related matters. Sidney E. Samuelson, national president of Allied, forecasts as inevitable the ultimate enactment into law of such a measure.

Conventions being what they are, the immediate results of these discussions can be at most an array of resolutions intended to crystallize opinion, point up issues, and encourage continuing attention. This, like all other conventions, is well armed with resolvers. The heavy resolving was to begin Thursday.

Businesslike Convention

The Atlanta convention reveals a considerably strengthened and a somewhat steadied, sobered business-like Allied Association, geared to a considerably less noisy, but more effective tempo, than formerly. The violent table-thumping and hysteria that colored the presentations of speakers at a reckless white heat characterizing some prior conventions is not in evidence at Atlanta, with a resulting atmosphere of heightened effectiveness.

Within the year Allied has acquired considerable strength in membership, both in numbers and personnel. The elimination of pyrotechnics and of hell-roaring for personal showmanship purposes gives the Atlanta meeting added significance.

A set of contradictions as intricate as any on the worried map of American industry is presented by some of the contentions and projects before the convention and in the councils of the leaders. Here is presented the picture of the association condemning federal interferences with the conduct of the industry in terms of NRA and at precisely the same moment asking for more federal interference in an anti-blocking law.

To this Mr. Myers makes answer that the NRA code sets up a man or men to control the industry, while the Pettengill Bill, or its equivalent, would be a statute precisely defining conduct. That however, leaves yet the fact that national legislation regulative of the motion picture would be none the less more government-in-business, which is admittedly a general source of nationwide discontent, and one which is particularized acutely in the shortcomings of the NRA code affecting motion pictures. It is perhaps fitting that the first raising of the ancient issue of states rights as applied to the motion picture in contentions of interstate versus intrastate should be made a text of discussion at a convention in the heart of Dixieland.

Also along with that comes the interesting reflection that the federal drive at the demolition of state boundaries in commerce should be a movement of the alleged Democratic party's administration.

—

BULLETIN

Allied's Atlanta convention, proceeding quietly, took an abrupt turn late Wednesday when fighting Al (W. A.) Steffes appeared from almost complete retirement, and brought to the floor wholesale charges that distributor tactics were crowding the independents out of existence.

The convention then voted unanimously to send a committee to Will H. Hays and the "powers that be" in New York demanding an end to distributor "aggression" in the theatre field, and, if the committee failed to get "justice" for "injured" exhibitors, to ask the Department of Justice to prosecute under the antitrust laws.

"This is a lousy convention," was Mr. Steffes' opening bon mot, referring to its orderliness.

Resolutions Committees Plan Action on NRA Code, Loew Situation, Newsreel 'Payoffs', Block Booking, Sales Policies

26 States Represented At Allied Convention

The convention was by far the largest national Allied meeting in years, and the most widely represented, delegates converging from some 26 states, as follows:

ALA.	LA.	MINN.	PENN.
ARK.	ME.	N. H.	R. I.
D. OF C.	MD.	N. J.	S. D.
FLA.	MASS.	N. Y.	VT.
GA.	MICH.	N. C.	TENN.
ILL.	MO.	N. D.	TEX.
KAN.		OHIO	

Representatives and executives of equipment companies, film distributors and of premium manufacturers were on hand in large numbers.

The Allied generals on Wednesday night and Thursday morning were bustling about building the machinery for resolution drafting, through which the organization's stand and manner of meeting the issues were to be determined on Thursday.

NRA Code Committee

The attitude toward the motion picture code and the NRA was to be shaped by Colonel H. A. Cole, Texas; M. B. Horwitz, Cleveland; L. Neuberry, New Jersey; C. Wilson, Troy,

(Continued on following page)

ALLIED RESOLVERS GO INTO ACTION

(Continued from preceding page)

N. Y.; Bob Higgins, Grove City, Pa.; I. A. Roth, Morristown, N. J.; Frank Roach, Tennessee, and Fletcher Thornton.

Loew-Chicago Issue

The Chicago situation involving the independents' fight against the Loew-Metro invasion was in the hands of H. M. Richey, Detroit; Morris Wax, Philadelphia; Harry Hecht, Passaic, N. J.; Benny Berger, Minneapolis; L. Bach, Atlanta; M. M. Osman, Covington, Ga., and Nate Ginsberg, of Alabama.

Mr. Wax told the convention MGM realizes it cannot have its own way but does not dare admit defeat, and is willing to compromise. He said if MGM persists in the invasion, the issue will become national.

Newsreel "Payoffs"

A committee, headed by S. S. Stevenson and Frank Lydon, was appointed to investigate "payoffs" in the newsreels for political favors, and was named the "Committee on Political Activities."

Block Booking

Important was the anti-compulsory block booking committee, composed of Walter B. Littlefield, Boston; Roy Branch, Michigan; Nate Wolf, Illinois; Ike Katz, Atlanta; John Pillar, North Dakota; H. Fried, Pennsylvania; H. C. Wales, Florida; M. Batterson, Pittsburgh; C W. Neth, North Carolina.

Sales Policies

Of equal importance was a committee to investigate distributors' sales policies for the new season. Heading this group were: Aaron Saperstein, Chicago; Sam Borisky, Tennessee; Fred McWilliams, Wisconsin; Glen Dickenson, Kansas; Al Yeomans, Mississippi; Henry Lazarus, New Orleans; W. G. Browning, Georgia; Charles Olive, Washington, D. C.; Henry Greenberger, Ohio; David Barrist, Philadelphia.

Nontheatricals

The committee appointed to act on nontheatricals included: H. M. Ritchey, Detroit; C. E. Herman, western Pennsylvania; F. Weiss, Savannah, Ga.; Columbus Stamper, eastern Pennsylvania; A. Kramer, Ohio; Richard Rubin, Saugus, Mass.; J. Gardner, New York, and C. L. Strozier, North Carolina.

Individual Grievances

Individual grievances were in the hands of a committee consisting of Burt McWilliams, Wisconsin; R. Wilkins, New Jersey; Fred Harrington, western Pennsylvania; F. Snyder, Michigan; Hascom Block, New Jersey; Rubin Frels, Texas, and Paul Scott.

Miscellaneous

Other resolutions that might be advisable as a result of the development of any new issues were to be drafted by a "Committee on Miscellaneous Resolutions," composed of Martin Smith, Ohio; Herman Blum, Baltimore; C. W. Moss, Pennsylvania; Arthur Howard, Boston; W. J. Ray, Florida; Oscar Neufeld, Philadelphia; C. Walter, Florida, and James Ritter, Detroit.

Monday was given over to informal gatherings, although in the evening Allied's board appointed working convention committees. Policy was relegated to Walter B. Littlefield, Massachusetts; Aaron Saperstein, Illinois; Morris Wax, eastern Pennsylvania, and Sam Borisky, Tennessee. A convention committee, named to advise the president on committees, was composed of H. M. Richey, Michigan; Martin Smith, Ohio; Fred Herrington, western Pennsylvania; Abe Stone, Upper New York, and Ike Katz, Georgia.

A third committee, created, it was believed, to discuss a cooperative insurance plan submitted to Allied, was comprised of Martin Smith, Henry Lazarus, and C. H. Olive.

The committee on convention policy set the program for actual business sessions, with discussions taking place as follows: NRA code, Abram F. Myers; distributor practices, David Barrist; affiliated theatre practices, H. A. Cole; film carriers, James Clark; block booking, Walter Littlefield, and the American Society of Composers, Authors & Publishers, Mr. Myers.

Mr. Myers sharply attacked the code as having failed to give independents the conditions they want, because it presumably added to the advantages of major companies, because it did nothing about ending alleged evils of compulsory block booking and for other reasons.

David Barrist spoke of increasingly higher rentals, despite lower negative costs, of a distributor practice of failing to provide old accounts with product in favor of new ones, and of a three-point program, including a buyers' strike for bringing to independents a better break.

Colonel Cole told about aggressions of circuits in his territory, intimating that what was going on there was part of an organized movement either to eliminate the independents or to make them "bend the knee in tribute to a potential national booking combine."

Lauds Pettengill Bill

Mr. Littlefield, regional vice-president representing New England, deplored the evils of compulsory block booking and blind buying. He, too sounded a war cry for the Pettengill Bill, which, he declared, would eliminate both practices and pave the way toward a better day for independent theatre operation.

Mr. Myers returned to the dais and characterized both the American Society of Composers, Authors and Publishers and the Copyright Protection Bureau as "racketeers." He indicated that Allied was favorable to Senator Duffy's bill, to revise the copyright laws. While not representative of all Allied wanted, Mr. Myers said, it was better than the present.

The Copyright Protection Bureau Mr. Myers called "an extorter of money" from theatre men. He charged that efforts to collect on unauthorized holdovers were unjust, with no attempt to ascertain whether the exhibitor had committed a violation unintentionally.

Mr. Littlefield hit block booking on three counts: that it is economically unsound, compels the exhibitor to run product which he knows is not suited to his clientele, and is the greatest monopoly weapon. He added that the practice hurts theatre business, robs customers and deprives other producers of playing time.

One direct result of the current system, he said, is continued public resentment and encouragement to movements like the Legion of Decency.

"All troubles are traceable to insufficient product supply," he said. If 350 more pictures were thrown into the market, there could be no forcing of short sales with features, no troubles on preferred playing time or protection, he declared.

A government representative was to explain the method of obtaining loans and their advantages under the Federal Housing Act and their relation to the modernization of theatres.

Governor Talmadge on Wednesday evening was to address a special convention program at the Atlanta Athletic Club, at which "Heaven Bound," a play featuring the Big Bethel Negro Choir, was to be presented.

RCA Photophone, which is paying particular attention to independent theatre business, sent eight sales executives and seven engineers, in addition to a complete equipment display, to the convention.

Among RCA executives from New York were E. N. Hartley, sales manager; Lawrence B. Morris, vice-president and general counsel; J. D. Cook, treasurer; Ed Auger, assistant to Mr. Hartley.

Neil Blount, New Orleans district sales manager, and J. W. Sims, Charlotte district sales manager, also were present, as were Jack Dumestre, Atlanta district sales manager, and Harry Leighlery, Atlanta district service manager.

The engineering crew from New York included Mike Yahr, Charles Herbst, Charles Swinney, Jack Faulstick, David Gould, P. Reed and Al Ramsey.

Photophone displayed PG32 High Fidelity equipment as well as a public address system for small houses and a Sonotone hard-of-hearing device which it sells but does not manufacture, and also a portable 16 mm. projector.

Other Equipment Displays

Other equipment displays at the convention included those by National Screen, National Theatre Supply, Conger Printing, Southern Fan, Claude Neon Sign, Triangle Poster, Amity Film Exchange, Theatre Service Company, N. Emile Savini, Visugraphic Film, Wil-Kin Theatre Supply, American Seating, Selig, and National Film Carriers.

Among executives of National Film Carriers scheduled to speak at the convention was James P. Clarke, president. Other executives attending were Clint Weyer, secretary of the organization; Harold Robinson, Detroit; E. E. Jameson, Kansas City; John Vickers, Charlotte; George Blackman, Syracuse, and L. M. Miller, New Orleans.

Finney Addresses School Forum at New Haven, Conn.

Edward Finney, director of publicity for Republic Pictures, addressed civic and school groups in New Haven, Conn., last week on "The Motion Picture in Transit from Studio to Theatre." The Forum was conducted by Professor A. F. Mayhew, assistant superintendent of schools. Other speakers were Frank Vreeland, story department, Paramount; Burt Gillett, Van Beuren and Harold Hendee, research department, RKO.

Senate Bans Reels

Newsreel cameras were denied admittance to the House on Wednesday when President Roosevelt delivered his message on the soldier's bonus legislation, as a result of a ruling made by Speaker Byrns.

RKO-RADIO has the honor to announce PIONEER PICTURES' presentation of a signal achievement in the art of the screen

BECKY SHARP

A MIRACLE OF BEAUTY....THE FIRST FULL-LENGTH PRODUCTION FILMED IN THE FULL GLORY OF THE NEW TECHNICOLOR



BEAUTIFUL ★ CHARMING ★ DANGEROUS



BECKY SHARP

One of the most astonishing private lives in the annals of the world . . . Portrayed by

MIRIAM HOPKINS

with

FRANCES DEE
CEDRIC HARDWICKE
BILLIE BURKE
ALISON SKIPWORTH
NIGEL BRUCE · ALAN MOWBRAY

★

A ROUBEN MAMOULIAN PRODUCTION

RKO-RADIO PICTURE

Designed in color by
ROBERT EDMOND JONES

Presented by
PIONEER PICTURES
Produced by
KENNETH MACGOWAN

POSITIV-E-L-Y COMICOLOSSAL!

. . . The laughing-gas-baloonatics loose in Tin Pan Alley . . . all mixed up on a merry-go-round of murder, music, mystery and madness. . . . Booping the boops with nightsticks and slapsticks in a murder mystery as fast and fascinating as it is funny!



BERT WHEELER

ROB'T WOOLSEY

The NIT WITS



"MUSIC IN MY HEART"

RKO RADIO PICTURE

DIRECTED BY GEORGE STEVENS

with

FRED KEATING

BETTY GRABLE

EVELYN BRENT

ERIK RHODES

KATHARINE

CHARLES

H
B



BREAK

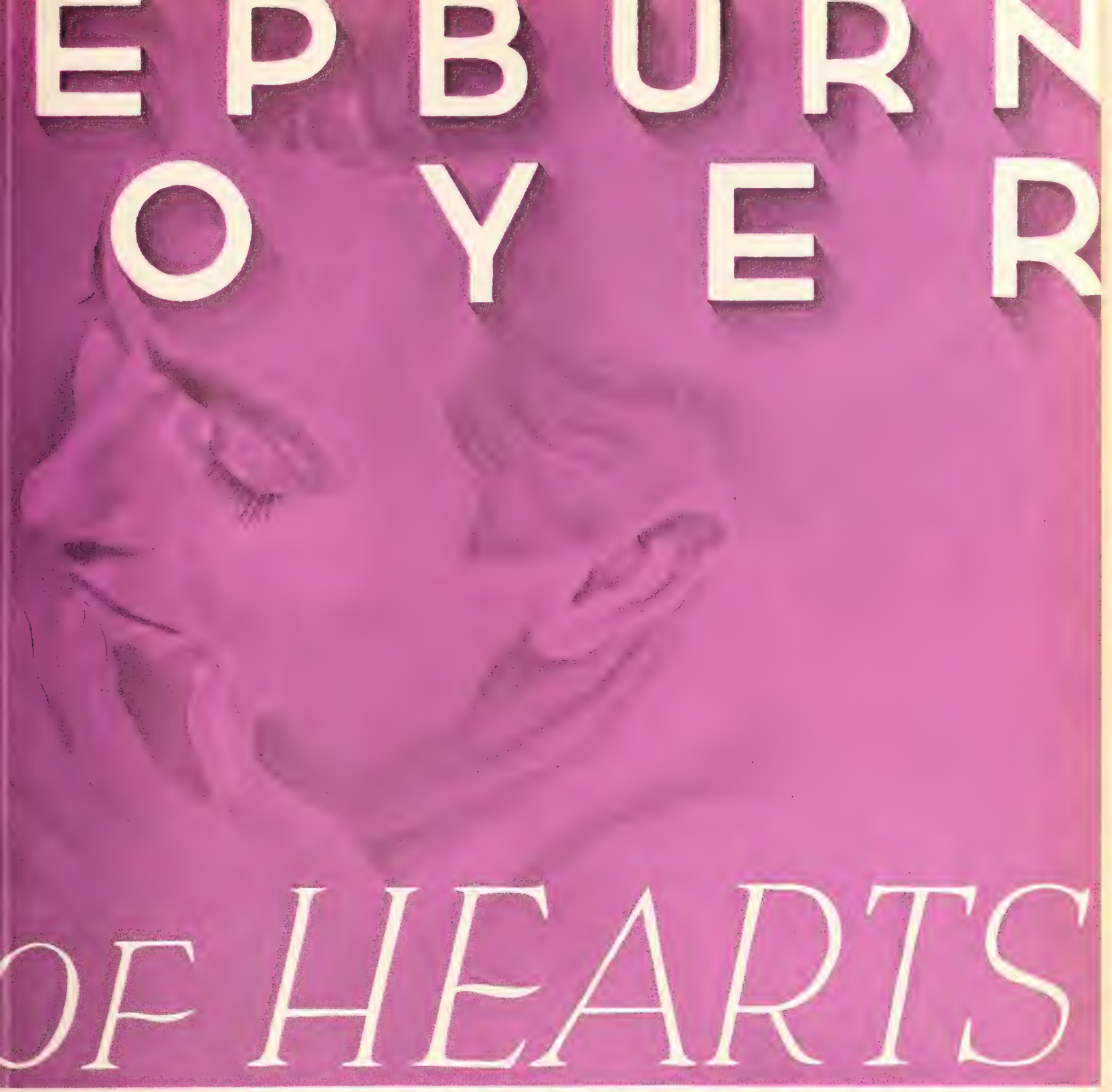
A LOVE STORY..TOLD

with JOHN BEAL . . . JEAN HERSHOLT

Directed by Philip Moeller . . . Jane Loring,
Asso. Director Pandro S. Berman Production

RKO RADIO PICTURE

EPBURN
OYER



OF HEARTS

IN BOX-OFFICE LANGUAGE!

HEPBURN ***aflame! . . amazing! . . glorious! . . A 1935 heroine . . gorgeously gowned by the fashion wizard of "Roberta"! . .*** **BOYER!** ***. . The new heart thrill for women! Masculine . . magnetic . . romantic dynamite! . . Together in the surging drama of a love as sweeping as the tides of human emotion!***



The beginning of a motion picture producing industry in the Philippine Islands has as its sponsor George (Doc) Harris, shown above directing a "Filipino Super" talking motion picture, the first native language feature made there. Tait & Harris is the company name and the Santa Anna Studios at Manila their headquarters.

"Tagalog" features a snake, one of the longest pythons ever captured in that area, and shown above in the arms of some 15 natives who were cast as extras. The little doctor used to be a Medicine Show Man. He's an old "pal" of Frank R. Capra, Columbia Pictures director in Hollywood.

Columbia Asks Curb Listing

Columbia Pictures Corp. on Tuesday in Washington filed application with the Securities and Exchange Commission for registration on the New York Curb Exchange of 177,933 shares of no par common stock, all issued.

The application filed with the SEC showed that Columbia has 100 per cent interest in Columbia Pictures Corp. of California, William Horsely Film Laboratories, Inc., Columbia British Products, Ltd., Columbia Pictures of Louisiana, and Columbia Pictures Dist. Co.

The company has 50 per cent interest in Screen Gems, Inc., and wholly-owned subsidiaries to operate in England, France, Germany, Mexico, Cuba, Denmark, Sweden, China, India, Argentina, Brazil, Chile and Colombia.

The Columbia stock structure consists of an authorization for 300,000 shares of no par common, of which 177,933 shares are outstanding with a liability of $2,219,294, and 25,000 shares of $3 cumulative preference stock, of which 17,261 shares are outstanding with a liability of $517,830.

Holders of 10 per cent, or more, of any class of stock were shown to be Harry Cohn, A. H. Giannini and Jack Cohn, voting trustees; 169,856 shares of common, or 95.46 per cent; Harry Cohn, voting trust certificates for 47,632 shares, or 28.04 per cent, and Jack Cohn, voting trust certificates for 25,078 shares, or 14.76 per cent.

Officers holding stock, including Harry Cohn, A. H. Giannini and Jack Cohn as voting trustees with 169,856 shares of common are: Harry Cohn, president, 51,301 voting trust certificates and 995 shares of common; Jack Cohn, vice-president, 995 voting trust certificates and 314 shares of common; Nathan Burkan, director, 25 shares of common, and S. J. Briskin, assistant secretary, two voting trust certificates.

4 Tourneys Keep Film Golfers Busy

The golfers of the film industry in New York are in the throes of combat on the greens and fairways as no less than four tournaments have been held, are to be held this week, or are scheduled for next month. The four, and their times and places are: Saturday, Electrical Research, Briarcliff Lodge, Westchester; Tuesday, Code Authority, at the Lakeville Country Club, Great Neck, L. I.; Thursday, RKO, Fenimore Country Club, Westchester; June 12, *Film Daily*, Progress Country Club, Purchase, N. Y.

About 45 teed off in the Erpi tournament. Representatives from Washington, Philadelphia and Newark were on hand to compete for the grand prize, the Otterson Trophy.

Members of the Code Authority and of the local New York code boards met at Great Neck for their battle of the links. The program was golf, lunch, golf, dinner, and prizes.

At the RKO meeting, a qualifying round was scheduled for the morning session, with the championship 18 holes to be played off after luncheon.

Universal Promotes Boylan

Malcolm Stuart Boylan has been named to succeed Leonard Spiegelgass as scenario editor for Universal on the Coast. Jerry Sackheim remains as story editor. Mr. Boylan was formerly studio publicity head. Henry McRae has succeeded Milton Gaetzert as serial producer.

Dr. Wilbur Heads Research Council

Dr. Ray Lyman Wilbur, president of Stanford University and former Secretary of the Interior, has become the new national president of the Motion Picture Research Council. Mrs. James Roosevelt and Mrs. Calvin Coolidge have consented to continue as honorary vice-presidents of the organization after the transfer has been made on June 1 to the Pacific Coast.

The decision to make this transfer of national headquarters has been unanimously approved, it was said both by the executive committee, of which Mr. Stephen Perkins Cabot of Boston is chairman and Mrs. Walter McNab Miller, secretary, and the national board of the Council of which Dr. Edwin R. A. Seligman of Columbia University is vice-president and acting chairman.

Herbert S. Houston, chairman of the Council's committee on information, in explaining the plan, said in part:

"Under Dr. Wilbur, it is confidently believed, the Motion Picture Research Council can go forward to carry out its two primary purposes. Its first purpose, as its name indicates, has always been that of research. That was completed under the direction of Dr. W. W. Charters of Ohio State University and an able scientific board after five years of work and an expenditure of over $200,000. The findings have been published in nine volumes.

"With these findings published, the Council at once took up its second objective under the presidency of the late John Grier Hibben of Princeton University—that of applying the findings to the improvement of motion pictures. To this end all of our studies and data were made available at once to the Catholic Legion of Decency, the various Protestant, Hebrew and other organizations that sought to improve the character of pictures—and much has been accomplished.

"But the Council has seen that the work of improving the motion picture is a continuous job and that it can be most effectively carried on close to the motion picture producing center, which of course is California. It was pointed out that this proximity to the industry gave much greater opportunity for successfully realizing the second objective of the Council.

"Another important activity with which the Council has been associated from the beginning, the formation of a National Film Institute along the lines of the British Film Institute, is now well under way."

Grainger Signs New Universal Contract

James R. Grainger this week signed a new long term contract with Carl Laemmle, president, to continue as general manager in charge of distribution, a post he has held for two years. The contract was transmitted and signed via the teletype, Mr. Laemmle being in Hollywood and Mr. Grainger in New York.

Robert Ellis Dies

Robert J. Ellis, art director at the Pathe Studios on the Coast, died in Hollywood, Monday, after a short illness. His last picture was "Hardrock Harrigan," which Sol Lesser produced.

TELEVISION WILL HAVE OWN FIELD, GOLDSMITH TELLS SMPE MEETING

But Producers and Exhibitors Must Maintain Improvement If They Are to Hold Leadership, Convention Hears

The motion picture theatre need not feel any undue apprehension over the advent of television, but producers and exhibitors must maintain steady improvement, with the aid of frequent experimentation, if they are to hold leadership in their fields, Dr. Alfred N. Goldsmith, consulting engineer and past president of the Society of Motion Picture Engineers, told the SMPE Monday at the Spring Meeting in Hollywood. Mr. Goldsmith's paper, which was read to the convention when business required his presence in New York, was a highlight of the 75 technical papers presented to the five-day gathering at the Hotel Roosevelt, which was to close Friday night.

Each Successful in Own Domain

The industry should be quick to adapt any good ideas or methods that may develop out of television, Dr. Goldsmith said, and should make use of any advice obtainable from the "relatively few" experts acquainted with both the theatre and broadcasting. He predicted that television-telephone broadcasting and the theatre will have separate domains, each successful.

Dr. Goldsmith scouted the thought that television broadcasting may keep patrons away from the theatre, citing these "controlling principles":

1. "Intrinsically the home is certainly not so good a showplace as the theatre;

2. "Conversely, the theatre has a number of definite and inherent advantages as a showplace;

3. "People are interested in change."

"Home manners," he declared, "tend to be more 'free and easy' than is desirable for showmanlike presentations. The problem of setting up the theatre in the home is far from simple when furniture must be moved to get a good view of the screen and the home folks and guests gotten into the corresponding convenient viewing positions, and home lighting is rarely as controllable or suitable for picture presentation as is the case for the theatre. Indeed, the customary surroundings of the home are not especially favorable for the creation of a world of illusion which has always been the successful function of the theatre."

The Theatre's Advantages

The theatre, on the contrary, "arouses the interest of the audience by heavy theatre advertising in the press, by the play-up of the 'fan-magazine,' and by other exploitation methods known to skilful managers, thus creating the proper mood of pleasurable anticipation in the prospective audience." He pointed to the marquee and lobby as factors, the discipline maintained by ushers, and the price of admission itself —"it takes a poor picture indeed to force the audience to cheat itself by inattention." The theatre program, he said, is a "well-planned arrangement of elements" whereas in broadcasting, with its 15 to 30 minute "slices," the elements are coordinated only with the utmost difficulty, if at all. He cited the fact that the theatre screen, "with the occasional obnoxious exception of excessively prolonged or unduly fulsome blurbs relative to approaching attractions," is practically free from advertising. He added the benefits of air conditioning in theatres, comfortable seating and lighting.

As for the desire of man for change, Dr. Goldsmith pointed to the individual's desire to seek entertainment elsewhere than in the home, to the fact that folk are gregarious, that they are distinctly conservative in their pleasures.

Dr. Goldsmith said home television-telephone reception will be accomplished by the use of

1. An electronic pick-up rather than by a mechanico-optical pick-up;

2. An ultra-short wave transmitter or transmitters for the television and telephone portions of the program;

3. A coaxial-conductor cable or its equivalent, or an ultra-short-wave radio relay system, for the syndication of the program material for network operation, and

4. An electronic receiver of the cathode-ray type, with a fluorescent image screen, rather than a mechanico-optical receiving system.

Comparing likely results of television broadcasts with those from motion picture theatre presentation, Mr. Goldsmith drew these observations:

1. Television depends even more on persistence of vision than the theatre picture, "being in fact nothing more than a flickering and flying dot";

2. The theatre picture has 5,000,000 picture elements, the good home television picture will have 150,000, though entertainment value is not in direct proportion to the number of picture elements;

3. Theatre pictures show negligible grain and no line structure; high-detail television pictures show no grain structure and practically no line structure.

4. A practically neutral white probably will become common to television.

5. Television in full colors seems almost impracticable.

6. The area of the theatre pictures is about 150 times that of home television.

7. Dark shades will be required by television for daylight hours.

8. By interlaced scanning, a substantially flickerless television picture may be obtained.

9. Theatre pictures may be most conveniently viewed at from 45 to 135 feet from the screen, television at 4 to 11 feet.

10. Audience ratio is 200 to 1 in favor of the theatre.

11. Synchronism in home television is "entirely correct and automatic."

Sees Close Connection Possible

There can be close connection between motion pictures and television if it is desired, Dr. Goldsmith said. The technique of producing a program will be closely similar, with the definite difference that in television only one "take" will be possible. "Sound motion picture films may be excellent subject matter for programs from some stations," he explained, and might afford a medium for syndicating programs, though he doubted syndication would be successful "unless there are also actual interconnecting wire or radio networks between the outlet stations."

Television broadcasting, he said, in the opinion of many will serve to arouse interest in the theatre. "It is also clear," he added, "that the theatre can, to a considerable extent, utilize radio advertising by television-telephony, for example, by the sponsored transmission of trailers."

In another paper on "Technical Aspects of the Motion Picture," Dr. Goldsmith touched upon the interrelationships between the motion picture and science in general, in the field of mechanics, in acoustic principles and practice, light or optics, heat, electrical theory and practice, and finally in the science of chemistry.

New Color Process Described; Two Sound Tracks Proposed for Musicals; IATSE Head Urges Society Cooperation

Color Session with Academy

Color was another special interest of the convention. A session devoted exclusively to color photography was held Tuesday night under the sponsorship of the Academy of Motion Picture Arts and Sciences at the Carthay Circle. Several Technicolor short subjects were screened and the new three-color process was demonstrated.

Natalie Kalmus, director of color control for Technicolor, discussed the psychology of color, while J. A. Ball, head of Technicolor's technical department, explained the new process. Rouben Mamoulian, director of "Becky Sharp," the first three-color Technicolor feature, spoke.

At the Monday session at which Dr. Goldsmith's paper on Television was read, H. R. Lubcke of the Don Lee Broadcasting System of Hollywood declared:

"We shall look to television as a source of news and timely presentations and to the theatre for highly artistic productions of the classics. The great need of television is to bring sight to radio just as sound was brought to the films."

Realism in Sound

Max C. Bastel, RCA Photophone engineering chief, traced the history of the development of sound film principles in the research laboratories and pointed out that these pioneers were actuated by fundamental ideals which many studio technicians now neglect because they are absorbed in production problems.

Insufficient attention has thus far been paid to the creation of ideal recording acoustics, he said, in addition to ideal reproducing acoustics in the theatres. For reproduction of speech in the theatre the auditorium should be free of resonant conditions and appreciable reverberation through the use of absorbing materials.

On the other hand, he pointed out, these conditions are not desirable for musical productions. The most desirable arrangement, Mr. Bastel suggested, might be to use two sound tracks and an entirely different loudspeaker arrangement.

The importance of a closer tie between the SMPE and the International Alliance of Theatrical Stage Employees, and a "common understanding of the aims of each other," was stressed by George E. Browne, IATSE head, in an address read by Thad C. Barrows, president of Local 182, IATSE, Boston.

Other speakers Monday session were Howard Green, Paramount writer; Kenneth Macgowan, RKO producer of "Becky Sharp" for Pioneer Pictures; and others. The delegates were welcomed at the luncheon by Major Levinson and Emery Huse, executive vice-president of the SMPE, with Homer G. Tasker, SMPE president, responding.

More than 350 delegates—from India, the Netherlands, Italy, Canada, Germany and Japan, as well as the United States—attended the convention, which voted Tuesday to hold the annual convention in Hollywood every other year.

SCHWALBE DEATH TAKES FIGURE IN STANLEY, FIRST NATIONAL, GENERAL

Signed Mary Pickford for First National Exhibitors' Circuit at $250,000 a Picture; Was Secretary-Treasurer Eight Years

Harry O. Schwalbe of Philadelphia, who came upon the scene that is the motion picture business before the General Film Company, died Monday in Atlantic City hospital to which he had been taken a fortnight ago, after more than two years of ill health. He was 60 years old. His illness had been accentuated by the death of his wife. Two married daughters survive him.

For 30 years Mr. Schwalbe had been a factor in both exhibition and distribution, and at his death still retained an interest in the Stanley Company of America, which he had organized.

Mr. Schwalbe was known before that memorable day of February 10, 1910, when, under the guidance of the late Jeremiah Kennedy, General Film Company of New Jersey was incorporated at Trenton with a capitalization of $2,500,000, an unheard of figure in the business of that early film period.

Mr. Schwalbe had formed the Electric Theatre Supply Company at Philadelphia. Between April, 1910, and the first day of January, 1912, General Film Company purchased the 57 varieties of principal exchanges in America for $2,243,089 in cash, and preferred stock with a face value of $794,000. Schwalbe became Philadelphia manager for General Film.

The name Schwalbe played an integral role also in the field of exhibition in the organization of the Stanley Company, earliest of the important theatre circuits and born of the purchase of the houses owned by Sigmund Lubin. Stanley V. Mastbaum became head of the Stanley Company, after which later theatre combinations were patterned. Jules Mastbaum carried on, and with his death was removed another of the figures with whom Mr. Schwalbe's earlier activities were linked.

Then came another development of significance. J. D. Williams, who had been the assistant treasurer of the Opera House in Parkersburg, W. Va., had taken in a wider territory in 1902 when he went on the road with a black tent and a one-reel film of President McKinley's funeral. Eventually he had landed in Australia.

Late in 1916, Mr. Williams, home from the Antipodes and having disposed of his theatres, set about a film theatre project in Los Angeles. Thomas L. Tally, a California leading showman who had been an early venturer with peep shows, opposed the Williams idea. Tally had another one. Distribution policies which forced him to purchase a complete program in order to get a Mary Pickford picture prompted the thought that exhibitors should pool buying power and deal with the stars themselves. Into that project with Tally went Williams as active organizer and in the middle of April, 1917, was announced in New York the First National Exhibitors' Circuit.

Mr. Schwalbe became interested in the First National idea, Stanley Company became a part of First National, and Schwalbe went to New York as representative of the Stanley theatres.



HARRY O. SCHWALBE at the time that he was secretary and treasurer of First National, which he had helped organize in association with the late J. D. Williams.

First National signed Charlie Chaplin as its first master stroke. The next objective was Mary Pickford. Mr. Schwalbe was given the job. In Los Angeles he met the star and her business counselor, her mother. The backing of the large theatre organization finally brought him victory in the bidding and he agreed to give her a contract for three productions at $250,000 each—and her mother $50,000—if the star would leave Artcraft. Miss Pickford accepted, and later the total reached $1,050,000 through an arrangement which added $100,000 to her salary for each picture.

For eight years Mr. Schwalbe was secretary and treasurer of First National.

The association with "Jaydee" Williams later appeared in another enterprise, this time in First Choice Pictures, as treasurer and member of the board of directors. In 1933 he resigned. Mr. Williams died late in August, 1934.

Mr. Schwalbe had many other interests, largely in the theatre field. He was treasurer of Novelty Amusement Company, president of the Lyndhurst Company of Baltimore, president of the Grand Company, also of Baltimore, and all three theatre operating companies. He was treasurer of the Sign Animation Corporation of Easton, Pa., and a director of other amusement enterprises.

The Masonic funeral services were set for Thursday at 2 p. m. at 27 City Line avenue, Bala, Pa., with burial at West Laurel Hill Cemetery, Philadelphia. He was trustee of Lulu Temple of Philadelphia.

Columbia Profit For Nine Months Is $1,572,720

Columbia Pictures Corporation has reported net profit for the nine months ended March 30, 1935, of $1,572,720.50, equal, after all charges and provisions for federal taxes, to approximately $8.62 per share on 177,933 shares of common stock outstanding on that date, after deducting preferred dividends. This compares with net profit of $739,338.94, or $4.17 per share, for the corresponding period of 1934, on 167,885 shares outstanding on March 31, last year.

The net for the third quarter of 1935 was equal to more than $650,000, or $3.47 per share. The consolidated balance sheet as of March 30, 1935, shows current assets of $7,620,760.48, and total current liabilities of $6,128,135.76. The earned surplus of the company increased to $4,499,595.20.

The board of directors has declared a quarterly dividend of 25 cents per share on the common stock and voting trust certificates for common stock, payable July 2, 1935 to stockholders of record June 12. A semi-annual dividend has also been declared on the common of 2½ per cent payable in common stock on August 2, 1935, to common stockholders and voting trust certificate holders of record June 12.

Actions on Duals Await Sales Plans

Exhibitors in Kansas City have discarded any plans to obtain an increased number of features for double featuring, and are awaiting developments to come with the announcement of new season sales policies.

According to Jay Means, president of Independent Theatre Owners, "nothing further will be done" in view of the distributors' rejection of the plan for a "release board" to designate product for duals. The plan was agreed upon as an answer to indiscriminate double billing.

Following the expiration on July 8 of the ban by Cleveland exhibitors on double billing, the local Motion Picture Exhibitors' Association is understood considering a plan whereby its members will play a restricted number of duals weekly. A general meeting June 4 will determine the action to be taken.

Members of the Independent Theatres' Protective Association in Milwaukee County last week decided temporarily to drop efforts to ban duals, chiefly because of the lack of support from Fox.

Despite opposition from producers and distributors, Fox West Coast began dual bills last week in Los Angeles. Double features have been announced as the new summer policy of the circuit.

MEN HID THEIR DARLINGS WHEN *this* GAUCHO GREW ROMANTIC!



Warner Baxter in a role more dashing than his "Cisco Kid"... as the adventurous, reckless king of love... in the Argentine, where love is king. A gay charmer who met his match in a matchless beauty... the only woman who dared deceive him. Melting melodies! Moon-kissed nights! The fiery, fascinating Cobra Tango!

WARNER BAXTER
KETTI GALLIAN
in

UNDER the PAMPAS MOON





a B. G. DeSylva Production
with
VELOZ & YOLANDA
Today's dancing sensations

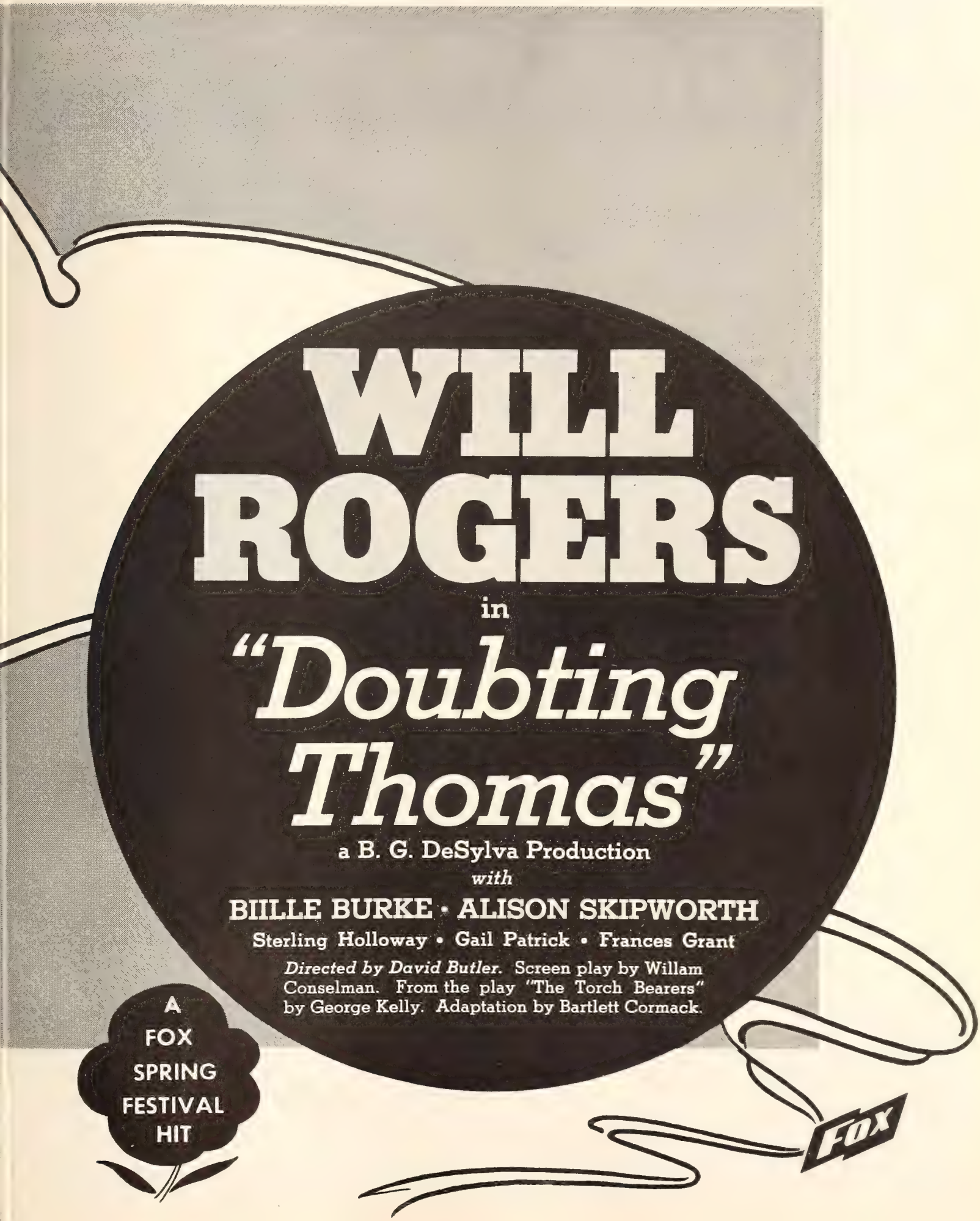
Directed by James Tinling. Screen play by Ernest Pascal and Bradley King. From an original story by Gordon Morris.

A *FOX* SPRING FESTIVAL HIT

You haven't a show without **FOX**

WHAT COULD BE SWEETER THAN "LIFE BEGINS AT 40"?

That's an easy one, teacher!
See the next page . . .


WILL ROGERS
in
"Doubting Thomas"
a B. G. DeSylva Production
with
BILLIE BURKE • ALISON SKIPWORTH
Sterling Holloway • Gail Patrick • Frances Grant
Directed by David Butler. Screen play by Willam Conselman. From the play "The Torch Bearers" by George Kelly. Adaptation by Bartlett Cormack.
A FOX SPRING FESTIVAL HIT
FOX

You'll be proud to show the pictures in the FOX Spring FESTIVAL

SHIRLEY TEMPLE in **"OUR LITTLE GIRL"**

WARNER BAXTER and **KETTI GALLIAN**
in **"UNDER THE PAMPAS MOON"**

"THE DARING YOUNG MAN"
with James Dunn, Mae Clarke, Neil Hamilton

WILL ROGERS in **"DOUBTING THOMAS"**

"CHARLIE CHAN IN EGYPT"
starring WARNER OLAND, with "Pat" Paterson, Rita Cansino, and Stepin Fetchit

"BLACK SHEEP"
with Edmund Lowe, Claire Trevor, Tom Brown, Eugene Pallette, Adrienne Ames, Herbert Mundin, Ford Sterling

"THE LORD'S REFEREE" (tentative title)
with Lew Ayres, Paul Kelly and all-star cast

"ORCHIDS TO YOU"
with John Boles, Jean Muir, Charles Butterworth, Harvey Stephens

"GINGER"
with Jane Withers, Jackie Searl, O. P. Heggie, Walter King, Katherine Alexander

GEORGE O'BRIEN in **"HARD ROCK HARRIGAN"**

SHIRLEY TEMPLE in **"CURLY TOP"**

You haven't a show without FOX

CONFERENCES FORTIFY GOODWILL, QUIGLEY TELLS BRITISH TRADE

Facetious Attitude of Some Appears Ridiculous in Light of Results, Publisher Says in Kinematograph Weekly

by MARTIN QUIGLEY

At the suggestion of Will H. Hays, president of Motion Picture Producers and Distributors of America, Inc., I have been happy to respond in his behalf to the invitation extended by the Film Producers Group of the Federation of British Industries to come to London for the purpose of submitting to British producers an explanation of the American Production Code and the method under which this code is now being applied in the American market.

It has been my good fortune to have associated with me in my visit to London, Governor Carl E. Milliken, secretary of the American association, who has attended the conferences as the association's representative.

Our visit to London, which seems to have given rise to much amazing speculation in the general press, has been animated simply and wholly for the purpose of the organized industry in the United States to supply the British producer complete and detailed information relative to the Production Code.

It has been thought in the United States—and I think quite fairly and rightly—that in view of the fact that certain definite policies governing the subject matter of motion pictures have been adopted in America, the British producer is entitled to be advised specifically of these policies so that the Production Code shall amount to neither hindrance nor handicap to the British producer in his efforts to obtain representation in the American market.

To Eliminate Minor Difficulties

In the absence in England of definite knowledge as to the prevailing requirements in the American market certain minor difficulties have occurred. It has been with a view to eliminating for the future grounds for any such difficulties that Governor Milliken and myself came to London and entered into discussions with British producers.

I wish to take this opportunity on behalf of Governor Milliken and myself to express hearty appreciation of the kindness and consideration which uniformly has been shown to us by all of the important factors in British production during our visit in London. To have met in conference with the Film Producers Group has been both an enjoyable and interesting experience. For many extraordinary courtesies we are especially indebted to Charles Tennyson, chairman, and M. Neville Kearney, secretary.

Anything, of course, which becomes associated in the public mind with a process of censorship is likely to be considered an item of inviting news to the general press.

The article herewith, reprinted from the current issue of Kinematograph Weekly, London, was written expressly for that publication by Martin Quigley, editor-in-chief of Motion Picture Herald and Motion Picture Daily. The article provides an outline of the proceedings and results of the recent London conferences attended by Mr. Quigley and by Carl E. Milliken.

These conferences have not escaped such attentions. If during the happy days of the Jubilee these attentions—however aside from the facts they have been—have afforded the reading public some merriment then, indeed, your visitors are gratified that their presence here has been the means of giving rise to these amusing and fanciful flights.

But to us, of course, and to the producing industry in Great Britain, the matter of facilitating the distribution of British pictures in the American market—an objective upon which the growth and development of the British film depends—is no matter for idle jest.

The American industry has always been committed to a policy providing for the free circulation of motion pictures everywhere, this circulation in its scope and extent being limited only by the entertainment quality of the films irrespective of their place of origin.

The American industry also is mindful of the enthusiastic reception which always has been accorded to its films in all the English-speaking markets outside the United States.

Finds Censor Regulations Coincide

It has been our privilege to detail to the Film Producers Group the American Production Code and the methods under which it is being applied. In the course of the conferences the interesting but, of course, assumed fact has developed that the regulations of the British Board of Film Censors coincide in viewpoint, spirit and essence with the regulations embodied in the American Code.

That there should be this coincidence is naturally inevitable, because among right-thinking, civilized peoples the world over there is an unanimity upon matters of common decency and morality. Especially were this to be assumed with respect to the Anglo-Saxon peoples of Great Britain and the United States.

While the pardonable ignorance of some sections of the general press on various of these matters is understandable, especially in the light of the ever-present temptations to poke fun at anything resembling censorship, it is unfortunate that some persons associated with the trade press, who might well be expected to seek to aid

Regulations of British Censor Board Found to Coincide in Spirit with Regulations in American Production Code

rather than to obstruct efforts put forth to assist British production in the international market, have seen fit to strike a facetious and destructive attitude. In the face, of course, of what these conferences have meant to British production, these obstructionists now appear sadly ridiculous. It is to be hoped that out of magnanimity the London trade will excuse the disservice.

I am grateful to *Kinematograph Weekly* for this opportunity to address a word to the British trade just prior to my return to America. I leave England with the thought uppermost in my mind that these conferences I have been privileged to attend have been an added strengthening of the spirit of cooperation and good will between the English-speaking peoples in whose hands to a very great extent lies the custody of the motion picture—that great influence in modern life.

Rightly directed, within the capabilities of its present custodians, this may not only amuse and entertain the world but may also assist importantly in directing world opinion along the lines of mutual understanding, good will and peace.

Harris Reelected Head of National Variety Clubs

John H. Harris of Pittsburgh was reelected national chief barker of the Variety Clubs of America last week at the two-day first annual convention in Pittsburgh. Delegates from each of the national organization's 14 local units attended. Two additional units were named, when Des Moines and Omaha were voted charters. Next year's convention will be held in April in Columbus.

New officers, in addition to Mr. Harris, are: Duke Clark, Columbus, first assistant chief barker; John J. Maloney, Pittsburgh, second assistant chief barker; James G. Balmer, Pittsburgh, national dough guy; Frank Drew, Cleveland, national property master, and six canvas men including Allan Mortiz of Cincinnati, Eddie Ruben of St. Paul, Louis Rome of Washington, E. E. Kirchner of Detroit, Marc Wolf of Indianapolis and Earl Sweigert of Philadelphia.

Among the chapters which, during the course of the year, handled milk funds, distributed toys to needy children and food and cash to needy families, presented annual shows at penitentiaries and hospitals, paid medical and hospital bills of people formerly employed in the amusement field, arranged for the care and adoption of orphans, held Christmas parties for poor children, and in general gave freely and generously of time and money, were Pittsburgh, Columbus, Detroit and Kansas City.

PARAMOUNT TO CHANGE NAME, BY-LAWS, CHARTER

Becomes Paramount Pictures; Stockholders to Vote June 3rd; To Reduce Directorate

Conclusion of formalities prior to Paramount's emergence from bankruptcy June 3 was at hand this week when Federal Judge Alfred Coxe approved a request of the management to change the name to Paramount Pictures, Inc., from Paramount Publix Corporation, and subsequently the directors voted changes in the corporate by-laws and then adopted the new charter of incorporation and the form for new debentures. Application was made to discharge Irving Trust Company as bankruptcy trustee of Publix Enterprises, as the bank filed its final report with the court.

The adoption of Paramount Pictures, Inc., as the name of the rehabilitated corporation, evolves from the Famous Players Film Company as organized by Adolph Zukor in 1912; Famous Players-Lasky Corporation, in which Jesse Lasky joined Mr. Zukor in 1916; Paramount Famous Players-Lasky Corporation, adopted in 1927, and Paramount Publix Corporation, the last previous change, made in 1930.

When the stockholders meet at the home office on June 3 to ratify the reorganization, they will formally vote on the new name, the new charter and debenture forms and on the revised by-laws.

Officers will not be elected until the next directors' meeting, about June 12th when, it is indicated, one of the first matters discussed will be a new contract for Ernst Lubitsch, production executive, whose present contract expires June 15th.

Directors under the new by-laws will be reduced in number from 20 to "not less than 16 and not more than 18," and the re-classification of the board will divide it into three groups of not more than six directors each. These subdivisions will serve one, two and three-year terms each until 1938, when annual elections of directors will be held. The board will retain all administrative powers and no finance committee will be created. A subcommittee was named to classify the directors as to terms.

Oscar W. Ehrhorn, referee in bankruptcy in New York, took under advisement the application to discharge Irving Trust as Publix trustee, and allowance of the application will mark the formal close of the bankruptcy of that former Paramount holding company.

Final Dividend Available

With claims aggregating $5,061,894, the trustee reported that a final dividend of 30 per cent on the allowable claims is available and will be paid upon court approval, the bulk of the dividends going to Famous Theatres Corporation, Paramount's new theatre holding subsidiary, which acquired assets of Publix Enterprises in 1933, these assets consisting of numerous theatre properties and partnership rights in others.

Operations of Publix were transferred to Famous Theatres some time ago, and it is expected that the old unit will be dissolved. Publix became a bankrupt at the same time that the Paramount consented to an equity receivership, in January, 1933.

Toronto reports, described by Paramount officials in New York as "ridiculous," said that there still is a possibility that control of Famous Players Canadian Corporation, Paramount theatre affiliate, would go to Canada at the instigation of N. L. Nathanson, president. Linked with this is the rumor that the company may yet be tied in with British film interests. In 1929, Famous Players Canadian shareholders were offered $75 per share by Gaumont British Pictures Corporation, but instead they exchanged their holdings for stock of Paramount Publix, despite Mr. Nathanson's protests. Mr. Nathanson withdrew from the company as a result, but has since become its president.

Paramount interests in New York pointed out that control of Famous Players could only pass from Paramount through sale of Paramount's Famous holdings, and that if Paramount had any intention of disposing of its stock in the circuit it would not now be subscribing to an additional 18,256 shares of the 18,940 additional common shares recently authorized by the Famous Players board for issuance on June 1.

Special Master J. A. Joyce in New York received an agreement for the settlement for $381,389 of a $503,827 claim against Paramount held by Commercial Investment Trust and United States and Foreign Securities Corporation for royalty agreements made with Paramount's purchase of Southern Enterprises circuit, from S. A. Lynch. The royalty contracts were made originally between Paramount and Mr. Lynch in 1919 as part of the circuit deal. They were revised in 1922 and in 1927 Mr. Lynch sold them to the two banking houses. Additional claims held by the two bankers against Publix were sold to Paramount in 1933 for $130,000.

Request of counsel for Paramount trustees to postpone until June 3 a hearing on an application of William Yoost, bondholder, appealing from a court order approving Erpi's $1,200,000 claim settlement against Paramount, was granted on Monday and the hearing was set for the United States circuit court of appeals. Mr. Yoost, taking exception to Judge Coxe's approval order, specifically opposes the new recording agreements between Paramount and Erpi provided for in the settlement.

Federal Judge Hulbert referred to Judge Coxe motions by Chase National Bank for leave to file new claims against Paramount for services as trustee under the Famous Players Lasky indenture of 1927 and the Paramount Publix indenture of 1930 and to liquidate claims already filed by the bank.

On Thursday a hearing will be held in New York before Special Master Joyce on petition of Paramount trustees to settle for $3,548 the $6,375 salary claim of A. John Michel, former Paramount general auditor.

Publix-Salt Lake, Inc., operating theatres in Utah and Idaho, reduced its capital from $455,000 to $50,999.

Paramount Properties, Inc., studio holding company, through counsel, told Federal Judge Paul McCormick in Los Angeles that approximately 46 per cent of the creditors have agreed to its own reorganization plan. The attorneys also gained postponement of a hearing until June 17 to obtain the sanction of other creditors, at which time Judge McCormick is expected to approve the plan on condition there will be no reduction in par value or lowering of interest in the company's outstanding $2,750,000 first mortgage 6 per cent bonds and no change in ownership or control.

Theatres In Paris Threaten to Close Unless Tax Is Cut

There is more than a possibility that the amusement centers of Paris will completely close down on May 31. All organized branches, legitimate and motion picture theatres, music halls, vaudeville houses, night clubs, sports arenas, even restaurants and cafes, have informed the government of France that they will close their doors on that date unless taxes are reduced.

The movement dates back to agitation originating during the last session of Parliament, in March. At that time the government promised action but nothing was done. Parliament resumes activity next week.

Under present conditions, film theatres pay 35 per cent of grosses in various forms of taxation, state, pauper, copyright and town. All employees have been given notice, substantiating the threat of closing.

Government officials contend more revenue is needed than ever before. Amusement interests are demanding a 50 per cent reduction in taxation, basing their demand on poor business. Film houses recently have cut their scales to an average of three francs (20 cents) for double features. Admissions generally are down about 30 per cent. The government has not indicated what action, if any, it proposes to take in the matter.

Hays Speaks at Award to Grace Moore for Picture

Will H. Hays, president of the Motion Picture Producers and Distributors of America, speaking at the reception of the Society of Arts and Sciences in New York last week for Grace Moore, honored by the Society, said: "The motion picture is a most potent factor in the development of national appreciation of music. It has been said that the art of the musician is ephemeral, that he interprets but for the moment. Now, neither the artist nor his art will ever die."

The occasion was the formal award of the annual medal of the Society to Grace Moore, opera and film star, for her work in Columbia's "One Night of Love," for "raising the standard of motion picture entertainment." Miss Moore was the first industry personage to receive the award, and the second woman in 53 years, the first having been Eva Le Gallienne. Harry Cohn, president of Columbia, and Mrs. Cohn, attended the dinner and reception, coming in from the Coast for the occasion.

Metro-Goldwyn Reduces Capital by $3,960,677

Metro-Goldwyn Pictures Corporation has reduced its capital at Wilmington by $3,960,677.13. It has been accomplished by retiring all issued and outstanding preferred stock, consisting of 146,691⅜ shares, each with par value of $27, and by providing that an amount not exceeding that part of the capital represented by the shares so retired may be charged against or paid out of the capital of the corporation.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

THE visit in London of Carl Milliken and Martin Quigley to explain to those of the British industry who are interested in exporting motion pictures to our shores the literal meaning and method of operation of Hollywood's Production Code was climaxed the other evening by a gala dinner given in their honor at the swanky Savoy Hotel by Alexander Korda, one of London's outstanding producers.

Attended by notables of the trade over there, the Savoy's best culinary experts conspired with some of London's jolliest film bigwigs to create for the occasion a menu both notable and appropriate. That their efforts were successful can best be attested by the net results, which follow:

Le Caviar Immacule
Pamplemousse Certificat "A"

—

La Terrapine des Indes Sans Sexe
Le Consomme a Double Entendre

—

La Sole Bonne Femme a la Cleavage
La Timbale de Homard Innocent

—

Le Poussin de Surrey Emaescule
Les Petits Pois en Pudeur

—

La Mousse de Foie Gras Cardinal Gibbons
Salade Diplomate Will Hayes

—

Les Gerbes de Lauris en Culotte

—

Le Coeur Flottant Voile
Les Fraises Rafraichies a l'Innuendo
Les Petites Betises de la Censure

—

Le Cafe

▽

Take Read Kendall's word for it, there's one thing in the California household of Leo Carrillo that the actor wouldn't part with for a million. And that's Gin, Chinese cook. Gin has been around so long that he is almost like one of the family.

The other day Carrillo was called away to Sacramento. Mrs. Carrillo was expecting an important telephone call from her husband. She had to leave the house to keep an appointment and instructed Gin to tell Mr. Carrillo, when he called, that she had gone to a beauty salon. Carrillo called.

"Vellee, vellee sorry, Mr. Carrillo," said the faithful Gin, "Mrs. Carrillo, she go to beautiful saloon."

▽

The chief problem with rain is distribution. That's one subject on which drouth-stricken Kansas farmers and independent motion picture producers agree.

▽

As the New Orleans *States* understands it, out in Hollywood a snappy title is written first, and then, the play is patched around it.

▽

In spite of the American Telephone and Telegraph Company's business-boosting suggestion about substituting phone calls for personal contacts, our motion picture sales managers still prefer the salesman who wears out the soles of his shoes instead of the seat of his pants.

▽

A fellow passenger of Tenor John McCormack and of Actress Mona Maris in the S.S. Bremen on his trip last week to Europe, has one of the oddest names we ever heard—Jamsetjee Jeejeebhoy. When they first told us about it we thought they were talking about a racing horse.

PAGING MR. FARLEY

This department, like others, has been plagued, pestiferously so, by chain letters of all kinds and description, for the relaying to others of sums ranging from five pennies to five dollars. We relayed them—to the trash basket. All, save this one:

A CHAIN TO END ALL CHAIN LETTERS
SUPER-PROSPERITY CLUB

LESTER THOMPSON (MPPDA)
PRESIDENT ROOSEVELT
AIMEE SEMPLE McPHERSON
KING GEORGE V
JAMES CUNNINGHAM

FAITH HOPE (and lots of) CHARITY

This chain was started in the hope of ending all chain letters. Within three days make five copies of this letter, leaving off the top name, and adding yours to the bottom. Then place the whole damn batch in the waste-paper basket.

Whip out your checkbook and write a check for $1,000 to the name that heads this list. Next have it certified at your bank and mail it to Lester (Hays organization) Thompson, The Lambs Club, 130 West 44th Street, New York City.

In turn you will receive a court summons, a summer cold, several bill collectors, a pain in the neck, a bad dose of sunburn, some counterfeit money, halitosis, athlete's foot, a breach of promise suit, streptococci, housemaid's knee and many other things you don't want. IS THIS WORTH $1,000?

And the Blackwell, Oklahoma, movie theatre actually set up in its marquee lights this dual billing burlesquing the chain letter craze:

I AM A FUGITIVE FROM A CHAIN LETTER
Starring Paul Money
and
I'LL BE DIMED

In Milwaukee, Harry Miller promoted a string of typewriters and several attractive young ladies from Wisconsin Commercial Academy and set them up in his newly-opened Strand theatre lobby, where signs announced that the pretty girls would gladly type chain letters for anyone, free of charge. Milwaukeeans stormed the theatre in regiments.

What with "Bank Night," "Cash Night," "China Night," "Kitchenware Night," "Country Store Night," "Amateur Night," "Merchants' Night," "Screen-O-Night" and such, we propose that as an innovation some pioneering theatre owner put on a "Motion Picture Night."

▽

Child actor David Holt has to wear false teeth in pictures these days, because he's losing all his first molars.

▽

And the golf advertisers are trying to help golfers add a few more yards to their drive, when all they really need is a larger hole. Ask Si Seadler.

"HAS Anybody Here Seen Kelly," asks the Evening Bulletin, of Providence, as it relates in print the amusing story of how, some three or four weeks ago, there arrived at the desk of the movie editor from the publicity office of Fox Films in New York, a proud announcement that one of their press agents had discovered among the chorus girls working in Jesse Lasky's picture, "Redheads on Parade," a native of every state in the Union.

"It was a veritable roll call of States," said the publicity blurb, "when the flame-haired beauties paraded on the set."

There followed a list of "the girls and their home towns." Sensing a story with a local angle, the list was duly inspected by Garrett Byrnes, Bulletin screen editor, and, sure enough, there was the name of a Miss Lynne Kelly of Providence, Rhode Island.

To Fox Films quickly went a request for a picture of Providence's Miss Lynne Kelly, and for some biographical information about her home in Providence, where she went to school, who were her parents, et al.

By return post came a picture from Fox's New York press agents, and a letter which said, in part, over the signature of Earl Wingart, publicity manager:

> "I am chagrined, to say the least, to discover that this young lady is a native of Hollywood and has never been nearer Rhode Island than San Bernardino. Apparently they were unable to find a Rhode Island girl in all Hollywood.
>
> "I am enclosing a picture of the young lady and her biography, which I doubt very much you will be interested in. However, she is what the Hollywood producers think a typical Rhode Island girl looks like."

▽

Songstress Grace Moore, last Friday night was the honor guest in New York at the annual banquet of the Society of Arts and Sciences, when she received a fellowship in the Society and its gold medal award, for raising the standard of motion pictures through her work in Columbia's "One Night of Love." Next morning she sailed for Europe with her husband, Valentin Parera, on the Ile de France. It was four years ago to the day, almost to the second, on the same boat and same trip that Grace met Valentin. While the steamer rides over the waves and the singer and her husband recline restfully on deck chairs under the May moon, Columbia will release her new production, "Love Me Forever." Nice?

▽

"The perfect marriage," believes Sid Rechetnik, "is a chorus girl who knows all the answers wedded to an inquiring reporter!"

▽

As true as Al Lichtman is his boss, Sammy Cohen, United Artists' foreign press agent at the New York home office, swears the following is a verbatim extract from a letter he received from a newspaper editor abroad:

> "Once again I am asking you your favour which I hope you will gladly do it. Please send me one (1) autographed photo of yours which I don't wish to publish but I will keep it in my cupboard thinking you to be one of my distant friends, who is helping me in my work. I know this request is out of rule but yet I have to do it. Kindly don't disappoint me."

P. S.: Sammy Cohen sailed from New York last week for Europe.

HER GLAMOROUS LIPS LURED A KING FROM HIS THRONE AS SHE SHOCKED A NATION WITH HER DARING AND ROMANTIC INTRIGUE!

The adventurous drama of a devil-may-care wench who rose from the streets to become the favorite of a monarch!



B&D

presents

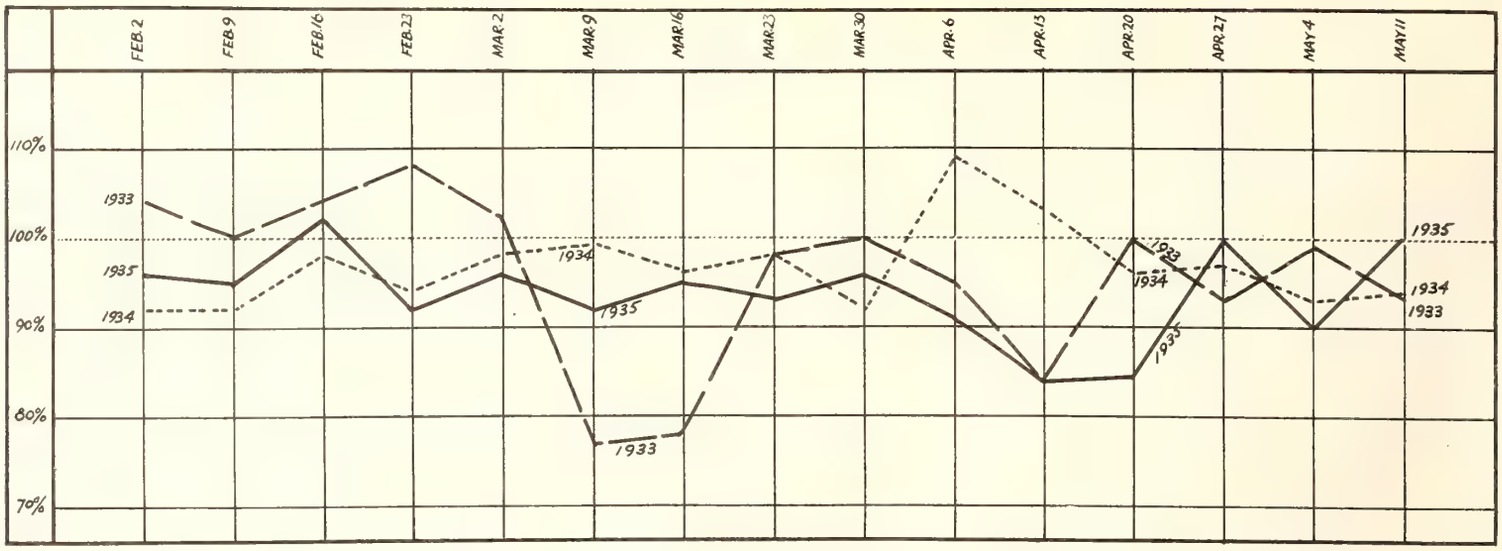
Nell

Gwyn

with ANNA NEAGLE *and*
CEDRIC HARDWICKE

Directed and Produced by
HERBERT WILCOX

Released thru
UNITED ARTISTS



The chart, based on Motion Picture Herald's tabulation of box office grosses, compares the business done in twelve key cities during the 15 weeks period from February 2 to May 11, 1935, with the receipts from the same cities for the same period in 1934 and 1933. The average weekly gross from these cities during the entire year of 1933 is taken as 100 per cent. The cities are Boston, Chicago, Cleveland, Hollywood, Kansas City, Los Angeles, Minneapolis, New York, Omaha, Oklahoma City, Portland, San Francisco.

AMERICANS SOLVING BRITISH QUOTA NEED

Fox Completes Technical Plan for Profitable Production in England; Warner Active

by BRUCE ALLAN
London Correspondent

Clayton Sheehan, Fox general foreign manager, told the trade press editors at an informal luncheon at the Savoy that he considered the experimental period at the Wembley studio had passed and that a technical set-out had been achieved which would enable Fox to cope with the problem of its quota requirements on business lines. [Mr. Sheehan arrives in New York next Monday.—Ed.]

This is an unsensational but nevertheless important statement. American companies, for the most part, have bought British films on a "pound a foot" basis and shelved them. This is no longer an economic policy, and there has been a tendency to think that the only alternative to "quickies" would be the production of a percentage of gross production in England, for American distribution. The Fox policy indicates that there is a third course—the direct production of films in England for profitable distribution in the British Empire and possibly in Europe.

It is a question how many American companies are organized to work on these lines. Fox, with its Wembley studio in order, has the assurance that all the money it invests in British production will be spent on the floor, and it can shape its budget with regard to the box-office; its problem is no greater than that of the several British companies which make profits without the American market. Warner-First National, apart from its plan to release British films in America, is similarly fixed. Most of the others are faced with the necessity of carrying a 20 per cent British quota—25 per cent of American output—with no better immediate resources than the $30,000 to $35,000 "quickie." On a 50 picture output that implies an investment of $360,000 to $450,000 in British films which may be a dead loss. In the background is the probability that many of the "quickies" in future will be refused registration under the Act. It looks as if British producers of high standard films shortly will be on velvet, but whether all the American firms searching for cover will find box-office material is a question.

▽

New Associated British Debentures

Financial circles here understand that Associated British Picture Corporation is to have a further issue of capital. The present issued capital of 6 per cent at £1,400,000 is likely to be increased to the authorized £2,000,000, and it is thought a further issue of ordinary capital will be made. The present preference shares are quoted at around 21s. 3d.

▽

At the annual meeting of the Denman Street Trust Isidore Ostrer said that the net profit had risen from £15,804 to £18,851; the surplus available was £35,519, permitting a dividend of 3 per cent—the same as the previous year's. This would absorb £19,164, leaving £16,355 to be carried forward. With market value improved, at April 30 the 23 per cent depreciation had decreased to 11 per cent.

Mark Ostrer and R. C. Bromhead were re-elected to the board.

▽

Following on the action of the Surrey county council's licensing committee in approaching the British Home Secretary to suggest that the film censorship consultative committee (a semi-official body) should virtually supersede the British Board of Film Censors, another council has made a similar recommendation. It is from the county of Warwickshire.

▽

Some 120,000 trade unionists in the industrial towns of Manchester and Salford have been asked by their union secretaries to buy their entertainment only at cinemas adhering to trade union conditions of employment. Some 52 houses are on the "permit" list, but the other theatres report no decrease in business.

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Production Notes

Rene Clair's first production for London Films will be a Robert Donat vehicle, starting next month. He is also under contract for another London film with Charles Laughton.

* * *

Associated Talking Pictures will begin work at once on two big productions. The first, starring the comedian George Formby (Junior) and Florence Desmond, is "No Limit," by Walter Greenwood, to be filmed on the Isle of Man. The other will star Victoria Hopper, John Loder, and Stephen Haggard. From a story by Margaret Kennedy, based on the life of Mozart, it will be filmed in Vienna.

* * *

Basil Dean, chief of ATP, has brought over Johnny Boyle and Paul Wiser to work as special cameraman and chief sound engineer, respectively.

* * *

Paul Soskin, managing director of Transatlantic Films, has obtained permission from the British Admiralty to shoot scenes of the battleships Renown and Hood for "While Parents Sleep," now being made in conjunction with British and Dominions.

* * *

Warner-First National's film designed for both the British and American markets to be made at the Teddington studios will star Douglas Fairbanks, Jr., Laura La Plante and Claude Hulbert.

* * *

After appearing in Korda's first production for London Films, "Wedding Rehearsal," three years ago, Roland Young has returned to star in "The Man Who Could Work Miracles," H. G. Wells story being directed by Lothar Mendes.

* * *

Charles Laughton will star as the poet-duellist in "Cyrano de Bergerac" for London Films on his arrival from America. Alexander Korda will direct.

Twickenham Signs Griffith for Film

D. W. Griffith has been signed by the Twickenham Film Distributors, Ltd., England, to produce "Broken Blossoms," which he made originally as a silent.

THEY'LL LIKE HIS NERVE!

It took plenty of brass to break his wedding date and leave his fair bride in the lurch at the altar...but thats how the daring young man earned the price of his honeymoon.



It hums with excitement ...as it bubbles with laughter!

The DARING YOUNG MAN

A *FOX* SPRING FESTIVAL HIT





JAMES DUNN
MAE CLARKE
NEIL HAMILTON

Produced by Robert T. Kane
Directed by William A. Seiter

Screen play by William Hurlbut. Additional dialogue by Sam Hellman and Glenn Tryon. From a story by Claude Binyon and Sidney Skolsky.

FOX

ILLINOIS BILL MAY HALT LOEW MOVE; INDUSTRY EYES 23 BILLS ELSEWHERE

Measure Would Make It Unlawful for Any Distributor to Build or Lease If Coercion as Aim of Project Is Proved

Legislative activity involving the motion picture is as pronounced at this late date in some states as that which marked the countrywide campaign against the theatre by law makers at the beginning of the 1935 sessions in midwinter.

This week the motion picture was the subject of debate, unfavorable and otherwise, in a dozen states and in Congress at Washington, the outstanding development being a proposal introduced in Illinois by Representative Granata to curtail, even prohibit, Loew's anticipated invasion of the theatre field in Chicago. Loew's calls the move necessary to get its product to the public, what with a boycott against Metro pictures effected by hundreds of exhibitors.

The bill would make it unlawful for any distributor to build or lease theatres—Loew's contemplates erection or acquisition of 20 properties—when the purpose of such expansion is demonstrated to be coercion or intimidation of any existing theatre. Fines would run in a series, from $200 to $2,500.

From Atlanta, where Allied States Association of Exhibitors was meeting in annual convention, members in attendance from Chicago indicated that their state organization, through the Granata bill, would choke off MGM's proposed invasion.

To block the Loew move, Essaness Theatres filed a complaint with the Chicago grievance board, citing two code clauses, one calling it unfair trade practice to interfere with operation of a theatre for the purpose of depriving the exhibitor of his theatre, the other declaring that no distributor shall coerce an exhibitor by operation of a competitive theatre. The complaint was taken under advisement.

Congress still was concerned with the Dickstein anti-alien actors' bill, and it appeared likely that the House immigration committee would recommend passage.

Alabama killed a 10 per cent admission tax proposal, California acted similarly on a measure to curtail child acting, while Florida was unusually active with admission, sales, anti-billboard and censorship-elimination proposals.

An anti-marathon bill and another permitting film sales before approval of pictures by censors, became laws in Kansas. Sales taxes, billboards, state lotteries and booking agent licenses were subjects before the Massachusetts legislature.

Complete legislative activities of the week involving the industry follow:

At Washington

Congressman Truax, of Ohio, sponsored the House bill to repeal the federal ticket tax. The measure makes its appearance annually.

Representative Celler, of New York, indicated he would fight on the floor of the House against passage of the Dickstein bill placing alien actors under the contract labor provisions of the Immigration Law, if the proposal ever reaches a vote. Declaring that many films and plays would have been ruined by imperfect casting if such a curtailment existed.

Deputy Commissioner of Immigration Edward J. Shaughnessy said the measure would not impose any hardship on high grade talent. Representative Kramer, California, will offer a substitute bill allowing free entry but requiring talent to leave the country after an engagement.

Brock Pemberton, Broadway stage producer, told the committee the bill would hinder recovery of the theatre.

▽

Alabama

Thirty exhibitors stormed the legislature at Birmingham and succeeded in having a clause creating a 10 per cent admission tax stricken from the general revenue bill.

▽

California

Exhibitors were pleased with passage of Assemblyman Hunt's bill outlawing endurance contests and marathons.

The Assembly's labor and capitol committee killed in the new child labor bill that clause which would have prevented players under 8, such as Shirley Temple, from working after 6 p. m.

▽

Florida

Representative Hill proposed a tax of one cent on each 20 cents or fraction of amusement admissions. Tickets of five cents or less would be exempt.

Representative Buchholz proposed to raise funds for schools by levying a 2 per cent general sales tax, including ticket sales.

July 23 will probably find Floridians voting, at a special election, on an anti-chain store bill, already passed by both houses. However, Representative Hunt's amendment to include chain theatres was killed at the last moment. Mr. Hunt called theatre circuits "the most vicious chain in Florida."

A tax on billboards was defeated, but Senator Sikes proposed that representatives whose business it is to collect royalties on musical compositions and radio programs would have to purchase a state license for $2,000 annually, and counties would have a right to assess a similar amount in addition.

A proposal was introduced to abolish the state censorship board.

▽

Kansas

All laws enacted by the 1935 legislature become effective this week with publication of the statute book. Of interest to exhibitors is the banning of endurance contests. Censorship regulations are amended to permit sales of films before their approval by the state censor board.

▽

Kentucky

The Covington city council barred billboards from the streets.

▽

Massachusetts

Motion pictures are directly concerned with the decision of the House rules committee favoring admission of the petition of Attorney General Paul Dever and of Samuel Hoar for appointment of a director of outdoor advertising to regulate all signs exposed to public view.

The Senate sent back to the House three bills for general sales taxes, thereby blocking passage.

▽

Missouri

Governor Park and his legislative affiliates expect passage of a substitute one per cent general sales tax on all items, including admissions, above 14 cents. Advertising in pictures and programs and magazines would also be affected. The Senate has passed the bill.

The House taxation committee voted restoration of the 10 per cent admission tax. The suggested schedule is: three cents on admissions from 26 to 31 cents; four cents from 31 to 41 cents; five cents from 41 to 51 cents, with a straight 10 per cent on all admissions over 51 cents.

Theatre circuits and oil stations were included in the chain store tax measure, which this week reached the Senate and was placed in committee. Opponents included theatre circuits and oil places at the last moment in the hope that such a preponderance of outside opposition would cause the proposal to be lost.

Exhibitors were jubilant over defeat of Senator Handley's proposal to legalize dog racing.

Alabama Kills 10 Per Cent Admission Tax Proposal; California Move to Bar Players Under 8 Years of Age Fails

▽

Ohio

Reports from Ohio had it that newsreels again may becomes subject to censorship on July 16, when a bill increasing the censor fee from $1 to $3 becomes effective.

RKO is expected to contest the legality of the new bill against preferred playing time. The law becomes effective July 8.

▽

Pennsylvania

While motion picture interests combined to convince the legislature that the antiquated Sunday "blue" law should be repealed, spokesmen for the Independent Exhibitors' Protective Association of Philadelphia and for the Motion Picture Theatre Owners of Western Pennsylvania said 400 Pennsylvania owners are opposed to the Sunday local option law in its present form, basing their opposition on the belief that the additional operating day might prove more costly than profitable.

▽

Washington

The state tax commissioner is expected to be asked by member companies of the MPPDA for a ruling to determine whether ad sales accessories for motion pictures are subject to the 2 per cent sales levy.

▽

Wisconsin

The assembly committee on taxation unanimously recommended passage of a substitute for the Carow income tax bill which would broaden theatre taxes into a general amusement tax of 3 per cent on ticket sales, as against a 4 per cent tax on gross theatre receipts. Non-theatrical showings would be exempt.

Receives Warner Award For Canadian Business

Lou MacKenzie, manager of Vitagraph, Ltd., St. John, New Brunswick, Canada, has been awarded first prize by Warner for the year's best results among Canadian branches. The award was cash and an additional week's salary. Each member of his staff received a week's salary.

LEAVE IT TO LEO!

Tops them ALL!

THE Hollywood REPORTER

'PUBLIC HERO' A CINCH

Ruben's Direction, Story Stand Out; Swell Acting Cast

"PUBLIC HERO NO. 1"
(MGM)

Producer .....Lucien Hubbard
Direction.....J. Walter Ruben
Original Screen Play: J. Walter Ruben and Wells Root.
Photography .....Gregg Toland
Cast: Chester Morris, Joseph Calleia, Jean Arthur, Paul Kelly, Andy Lawlor, Ed Brady, Selmer Jackson, Stanley Price, George E. Stone, Bert Roach, Lewis Stone, Lionel Barrymore, Helene Costello, Billy Sullivan, Greta Meyer, Zeffie Tilbury, Frank Darien, Lillian Harmer.

Excellent entertainment of the action-plus school of drama that is made for the pleasure and enjoyment of large audiences, due to the fact that it has an A1 screen play enlivened by swell humor for the adults; A1 acting by Chester Morris, Joseph Calleia, Jean Arthur and Lionel Barrymore, and A1 direction by J. Walter Ruben that holds the picture up from start to finish with lively interest. You can't get better movie material, better done for any type of audience.

MGM's contribution to the string of stories about the Federal Government's Department of Investigation considers the case of the "Purple Gang" and the front page methods used to round them up, put them away and make the country safe to live in. It offers a most interesting characterization in Sonny Black—whose prototype was undoubtedly Dillinger, a grand fighting hero in the person of Jeff Crane, a G-man—giving the kiddies something they can really admire and emulate in the way of thrills that can benefit a community; an intriguing heroine in Maria Theresa O'Reilly, and an elegant old reprobate in the Doctor. All the characters are rolled together and mixed up into a fine assortment of exciting interludes, realistically told. And the fun is all genuine.

From this may be gathered the fact that J. Walter Ruben had a good idea for an original and Wells Root has fashioned a screen play that takes full advantage of the picture possibilities and injects that very elegant brand of humor that was started by "The Thin Man." Ruben, directing his own story, gives himself a good break by keeping the action moving right along and getting the best in the way of performances.

Chester Morris as the hero, Jeff Crane, has the best role that he's had in months and months, and he is once more the boy who sprang to fame in "Alibi." Joseph Calleia, making his screen debut, repeats the quality performance he gave in the stage play, "Small Miracle." He's an actor who should go very far in pictures. His face is interesting and his restraint lends much power to his characterization. He'll arouse the fans' interest plenty.

And then there's that complete revelation, Jean Arthur. A fresh, attractive young Miss, with a grand sense of comedy and a charming personality. She makes the heroine an important person to the enjoyment of the film. Lionel Barrymore is the drunken doctor, beyond the law, and it's the best thing he's done in an age. You'll love him. Paul Kelly, Lewis Stone, Paul Hurst are stand-outs in their roles and the others quite perfect as to type.

A picture that's fun to see and should be a boon to the box-office.

LAST WEEK'S REVIEW WAS JUST THE BEGINNING

WITH LOVE AND KISSES!


MOTION PICTURE DAILY'S HOLLYWOOD PREVIEW

"Public Hero Number One"

Enlarge it for your lobby and let the folks know the good news!



TODAY WE GLEEFULLY PRESENT ANOTHER SWELL PRESS NOTICE!



OH SHUCKS! WAIT TILL YOU READ THE ONE ON NEXT PAGE →

Above is what the well-dressed lobby will wear!

500 Exchanges in the U. S. Ship 42,768,000,000 Feet of Film a Year

The statistical state of that division of the industry that takes the finished motion picture from the producer and distributes it to theatres of the country is disclosed completely for the first time in a study of the subject just made by distribution authorities of the Motion Picture Producers and Distributors of America, under Arthur S. Dickenson, chief of exchange operations, working in conjunction with MPPDA member companies. Less is known statistically about distribution than production and exhibition, principally because the spotlight of attention, public and otherwise, is so infrequently placed on the less glamorous process of physical distribution.

Tracing essential parts of distribution, as carried out in all film exchanges, from the initial contracts to the booking, accounting (including billing and collecting), the supplying of advertising accessories, and the storage, inspection and shipping of prints, results of the investigation brought the following conclusions:

Between 50 and 250 prints are required on each feature, or from 32,500 to 162,500 prints for the estimated 650 features released annually.

However, the average number of simultaneous daily runs is 200 per picture, indicating that 200 is the average number of prints required to service theatres.

Each print averages 40 playing dates to complete bookings.

As a rule, then, the general minimum is 2,000 bookings and the general maximum is 10,000 bookings per picture.

The exchange, obviously, in buying or requisitioning prints, bases its needs on the number of accounts it is serving, each exchange requiring, on an average, from two to seven or eight prints per feature.

The average print, playing 40 dates, will be screened 200 times, a per theatre average of five screenings per playdate.

Playdates are for a single screening at a rural theatre running one show per week to as many as 49 showings at weekly change "grind" houses.

Exchange storage vaults have a maximum capacity of 750 cubic feet, inside.

Eight inspectors, working in two inspection rooms in the average exchange examine from 45 to 60 reels of film daily, or from 45,000 to 60,000 feet received from theatres each day on return shipments.

The strip of positive film that brings entertainment to millions is one and three-eighths inches wide and only .00575 of an inch thick.

Four types of shipping service are used in distribution, as follows, in the order of the extent of their use: motor delivery service, railway express service, United States Parcel Post, and pickups at the exchange by the exhibitor. Motor delivery service is greater than the three others together.

The average number of film shipments per working week on outgoing movements from exchange to theatre is approximately 120,000, which, when doubled to include the return of prints, amounts to 240,000 shipments weekly or 72,000,000 for the 300 working days each year, representing one of the largest shipping customers in the entire country.

480 films are shipped from or returned to each of the 500 exchanges every week, or approximately 25,000 shipments per exchange annually.

The 500 exchanges as a whole, inspect, store or ship to theatres more than 142,560,000 feet, or 27,000 miles of film per day; 855,360,000 feet, or 162,000 miles per six-day working week; and 42,768,000,000 feet or 8,100,000 miles in the 300 working days of the year—enough to encircle the globe's 25,000-mile circumference some 324 times.

Each exchange handles 285,120 feet, or 54 miles daily; 1,710,720 feet, or 324 miles weekly, and 85,536,000 feet, or 16,200 miles annually.

Fifty per cent of the rental receipts from exhibitors for most features are collected by the exchange within 90 days from the release date.

Average weekly payroll in field distribution exceeds $500,000 weekly, or $1,000 per exchange, totaling $26,000,000 and $52,000 per exchange annually.

Some 12,000 persons are employed at all exchanges, averaging 24 employees per exchange.

The average salary is $41.75 per person, although the scale runs from $14.00, minimum wage for distribution under the code, to $200 weekly and more for highest paid division managers in the field, and a few others.

Criminal Search Unlikely Through Films in Theatres

Suggestions that motion pictures of "wanted" criminals be shown on the screens of motion picture theatres in the hope of their detection by persons in the audience have been under consideration by officials of the Department of Justice, but no decision has been reached.

The proposal contemplated the making of short motion pictures, similar to trailers, in colors, from the photographs, to be accompanied by a brief description of the wanted person, information regarding his habits and other data which may be available.

However, it was indicated by Department officials, that the plan may not be adopted, the disadvantages being seen as far outweighing any accomplishments which might be expected.

In the first place, it was pointed out, once the novelty wore off the pictures of wanted criminals would become a bore to the audiences, and even if the plan were adopted it would be possible only to make pictures of a very limited number of "public enemies," while the government is always on the search for literally thousands.

Further, it is feared, few who saw the pictures would recognize a "wanted" man unless he stepped up to them immediately afterward and told who he was, which is more than unlikely.

And—the chief objection—so many persons would be "turned in" as suspects that it would require all the detectives in the country to identify them—99 out of 100 probably being perfectly reputable citizens bearing no resemblance to the wanted criminal.

To give point to this objection, one official cited the case of the county sheriff who received five photographs of a single wanted man, taken from different angles, and a few days later telegraphed that he had arrested four and was about to pick up the fifth.

The general public, it was explained, is entirely untrained in the identification of criminals.

Pacent Develops Two New Theatre Sound Systems

Pacent Engineering Corporation, New York, manufacturers of sound equipment, has announced two new types of high fidelity sound equipment for theatres. In making the announcement L. G. Pacent, president of the company, indicated that the two new types have been developed over a period of two years, and that they embody the latest advances in equipment and are unusually simple to operate.

New Theatre Underway At Marquette, Mich.

Delft Theatres, Inc., of which Hugh S. Gallup is general manager, has started construction of a new theatre in Marquette, Mich. The house is expected to be ready about October 1. It is to be modernly equipped throughout, and will have an air conditioning plant.

PUBLIC HERO



NUMBER 1

Tops Them ALL!

DAILY VARIETY DAILY

Film Previews

Public Hero No. 1

Lucien Hubbard production for Metro. Directed by J. Walter Ruben. Screen play by Wells Root. Story by J. Walter Ruben and Wells Root. Photographed by Gregg Toland. Assistant director, Hugh Boswell. Musical score by Edward Ward. Cast: Lionel Barrymore, Jean Arthur, Chester Morris, Joseph Calleia, Paul Kelly, Lewis Stone, Paul Hurst, George E. Stone, Sam Baker. Previewed at the Alexander, Glendale, May 11. Running time, 80 mins.

Another of the department of justice crook-smashing hero pictures to come off the production ways for preview, but bound to have its share of first showings, Metro's 'Public Hero No. 1' stands up sturdily as exciting b.o. entertainment. It has distinction in direction, superb performances, melodramatic sweep, and in competition with other entries in the new cycle and the inevitable comparisons audiences will make, may be depended upon to remain among the leaders.

'Public Hero' starts off with swift, sinister suspense. It picks up arresting character conflict in a penitentiary food riot and uses as its major news-inspired scenes the recent convict kidnaping of prison board members in the San Quentin break; the wipe out of the Purple Gang; the Dillinger face-lifting incident, with an accomplice surgeon devoting his genius to mending outlaw killers, and the final battle with Dillinger when he stalked out of a Chicago theatre to get his requiem of lead.

Main dramatic action shuttles amongst four characters, strikingly portrayed. Lionel Barrymore is the renegade surgeon. Chester Morris is the Department of Justice operative. Joseph Calleia plays the number one mobster, and Jean Arthur is his sis- ng by him with fanatic loyalty when she discovers, shockingly, that he is the object of the government hunt.

These four roles are wholly distinctive, each a superb portrait in itself. Lionel Barrymore comes close to his top characterization in a tragic kind of clowning as the sodden wreck still capable of pathetic professionalism in saving the lives of the hunted.

Jean Arthur shows her capacity as a resourceful and skillful actress in the strangely frank, alternately cajoling and hard girl whose confessed love for Morris develops while he is tracking her convict brother.

Joseph Calleia creates a role which for sinister power and unrelenting ruthlessness will stand beside the classic portraits of screen outlaws. His deadly menace is built with but a few spoken lines and the most meagre gesture—a piece of consummate skill.

Chester Morris capably fulfils the requirements of the effacing, duty driven hero who helps the crook leader escape prison in order to discover the gang's cover and identity. He plays with conviction and handles the romantic requirements nicely. Paul Kelly ably represents the Department of justice chief. Lewis Stone as the prison warden, Paul Hurst and George E. Stone as gangsters are effective, and Sam Baker gives importance to a bit as the victim of Calleia's suspicions.

J. Walter Ruben has directed soundly and with shrewd appreciation of the entertainment values, progressing the action with drive and balance between the romantic, the comic and the plot elements, and scoring most decisively in guiding the characterizations usually sloughed in this type picture. Story, on which Ruben shares credit with Wells Root, is well contrived knits romance with melodramatic drive for both male and femme appeal. Camera job by Gregg Toland is excellent, and the production values impressive.



FREE! 40" x 60" LOBBY FLASH!

Ask your M-G-M Branch for the big ticket-getting broadside containing three rave reviews heralding this season's box-office sensation!

—And just as we were going to press along came another →

(next page! Rush!)

MPTOA HITS ALLIED, INVITES ALL TO JOIN

President Kuykendall Presents 14 Proposals for 'Reforms'; Analyzes Theatre Ownership

The Motion Picture Theatre Owners of America on Tuesday sent forth from national headquarters in New York, over the signature of its president, Ed L. Kuykendall, a bulletin of lively content in which it lambasted its competitor, Allied States Association, and invited all "reputable" exhibitors everywhere to enlist with the MPTOA "in self-defense." The bulletin presented an analysis of the general groups owning theatres, presented 14 proposals "for certain principles and reforms," defined its stand on the NRA's film code, offered a recommendation that all owners counsel the Government in its music tax litigation against the American Society of Composers, Authors and Publishers, and protested against the "unfair competition" of traveling shows screening sponsored films.

Intentionally or otherwise, the bombardment of Allied States and its activities arrived just as Allied's first national convention in seven years for all members was getting underway at Atlanta.

Breaks Down Theatre Holdings

Delving statistically into theatre ownership in order to explain the various attitudes of exhibitors toward their competitors, distributors and others, Mr. Kuykendall said there are 14,500 motion picture theatres in the United States now in operation; that less than 10 per cent, or 1,450, are managed and operated by the "national" circuits affiliated with a producer or distributor; that there are 400 local circuits of four or more theatres under the same management, and that altogether the 14,500 theatres are operated by about 3,000 "exhibitors"—individuals, firms, partnerships and corporations engaged in active management of these theatres.

"The rank and file exhibitors, big and little, who are the backbone of the industry, are usually too busy minding their own business to be articulate on industry matters or to devote time to organizations," said Mr. Kuykendall, adding: "This is dangerous, may be disastrous."

"This business has become so close knit and integrated," he warned, "that what is done by a small, noisy and irresponsible faction can cause irreparable damage to everyone."

This led to the invitation to all owners to affiliate with Mr. Kuykendall's organization. "We think we have developed such a representative organization in MPTOA of outstanding theatre owners," he said. "Every reputable exhibitor in the United States should enlist and actively support MPTOA in self-defense, before it is too late."

Attacks Allied Directly

Launching its attack directly at Allied, the MPTOA said: "The long list of great Allied projects that have fizzled, and which they have tried to forget by bringing out new schemes and practices, or by loudly claiming credit for developments they had little or nothing to do with, is familiar to all of us."

Singling out the Allied convention, Mr. Kuykendall charged that "the announced program gives no serious consideration to the business of managing a motion picture theatre.

"Allied, again following in MPTOA footsteps with its national convention, has an opportunity to forget jealousies and blind prejudices and really do something for the theatre owners by indorsing the MPTOA's sane and sensible proposals." But, asks Mr. Kuykendall, "will they bend their efforts towards accomplishing these worthwhile things for all exhibitors, or spend their time on indiscriminate denunciations, passing lurid resolutions, chasing rainbows and trying to run the other fellow's business for him?"

The proposals referred to as formulated by the MPTOA, and which Allied, "our most hostile and jealous rivals are eventually and inevitably swinging around to support," are as follows:

1. Organized self-regulation for this business.
2. A fair and uniform standard exhibition contract.
3. Local and impartial arbitration of trade disputes.
4. Control of unfair competition by NRA code.
5. Reasonable limits on clearance by a local zoning plan.
6. Home rule in settling disputes (local grievance and zoning boards with more authority and less appeals).
7. Local option and majority rule on cut-throat competition, such as premiums, gifts, prizes, double featuring, bank nights and the like.
8. Abolishment of the music tax as a triple payment for the same tune.
9. Abolishment of the inexcusable score charge.
10. Modification of block booking with a reasonable but unconditional rejection privilege.
11. A determined and united fight against any and all unreasonable and discriminatory taxes on this business or any part of it.
12. Opposition to unfair non-theatrical competition.
13. Abolishment of designated playdates.
14. Opposition to the censorship of motion pictures.

Mr. Kuykendall continued the attack on Allied, inferring that Allied has not held a national convention in seven years, "perhaps" because "they were afraid to reveal their weakness by asking their membership to stand up and be counted. It will be quite interesting to see, from unbiased reports, just how many of the 6,000 members they pretend to have can be produced at this maiden effort.

"We understand," he continued, that "these 'hundred per cent independents' have been soliciting the distributors for donations and 'complimentary ads' to finance the Allied convention. Can it be that the pure and undefiled Allied again wants to be sustained by the 'producers and their cohorts'?"

Regarding the NRA, continuance of which is favored by the MPTOA, through "a much better code based on over a year's experience with the present one," Mr. Kuykendall advised that it is useless to make code proposals until Congress definitely decides the future of the NRA.

It was said that "vigorous protest" has been made to the Goodrich Company by the MPTOA against the unfair competition of a free talking picture show, showing Goodrich rubber products in a different town each night.

Fox Head Denies Service Refusal

Sidney R. Kent, president of Fox Film, and Stanley Hand of Chicago, general manager of the Central Division of Electrical Research Products, Inc., were the two star witnesses of the week for the defendants, Erpi, Western Electric Company and American Telephone and Telegraph Company in the anti-trust action brought by General Talking Pictures Corporation and Duovac Radio before Judge John P. Nields in United States district court at Wilmington, Del. The trial recessed on Tuesday afternoon until Monday.

In addition to Mr. Kent and Mr. Hand, three vice-presidents of Erpi, Herbert M. Wilcox, Harry G. Knox and George C. Pratt of Beverly Hills, Cal.; several former Duovac employees, theatre exhibitors and Erpi engineers also testified for the defense.

In the cross examination, Mr. Kent denied that he, as head of the Fox distribution unit, gave orders refusing to supply films to any theatre at any time. He said his company had a censorship list of theatres which were refused films because their equipment was bad and very damaging to the reputation of the products of his firm and not because of non-Erpi sound. He said his company supplied film to theatres with 28 different kinds of equipment.

Hand Denies Statement

Mr. Hand testified in regards to the previous testimony of E. M. Lowe of Boston, New England theatre exhibitor, and Edward G. Levy, associated with the MPTOA of Connecticut, witnesses for the plaintiffs. Mr. Hand denied telling Mr. Lowe that he would be foolish to take DeForest equipment when DeForest was going out of the business and he would then be unable to secure parts for his equipment. He also denied making the statement to Mr. Lowe that Western Electric and Bell Laboratories were in a position to change the recording in the studios whereby film would not be able to be used on any other reproducing equipment, and denied knowing or having ever met Mr. Levy, who testified he visited Mr. Hand with several New England exhibitors to have Erpi service charges cancelled or reduced.

Erpi Engineers Testify

William J. Kupper, western sales manager and distributor for Fox Film, testified that Fox Film made effort to distribute to every theatre irrespective of the type or make of the equipment as long as the sound was satisfactory. Harold M. Steele of Baldwin, N. Y., Erpi service engineer, recalled to the stand, denied he wrote in request to use Western Electric tubes in servicing reports to exhibitors. Ralph E. Lawrence of Medford, Ore., service engineer on the Coast, described service operations in the field.

Edgar R. Wagner, chemical consultant; Chauncey H. Durken, mechanical engineer, and Richard T. Erbacher, accountant, all of New York City, and former employees of Duovac Radio, testified that Duovac tubes were found unsuitable for the films. Duovac is no longer an active company, but will go back into the business if the temporary injunction against the defendants is made permanent, it was learned.

A. Joseph DeFiore, Wilmington, manager of the Park and president of the Independent Motion Picture Owners' Association of Delaware and the Eastern Shore of Maryland; George F. Weilland, Germantown, Pa., operator of theatres in Atlantic City and Ventnor, N. J.; Richard Griffith, Oklahoma City exhibitor; Daniel Katlen, Philadelphia, operator of theatres at Phoenixville and Royersford, Pa., and Benjamin Shindler of Wilmington, operating houses in Wilmington and West Grove, Pa., were subpoenaed by the defendants.

"EXCUSE ME FOR POINTING—"

SHOWMEN'S TRADE REVIEW
May 18, 1935

PUBLIC HERO No. 1

MGM DRAMA 88 mins.

G-MEN HIT; ROMANCE, THRILLS, COMEDY THIS ONE IS THE TOPS; WILL CLICK AT B.O.

Cast: Lionel Barrymore, Jean Arthur, Chester Morris, Joseph Calleia, Paul Kelly, Lewis Stone, Paul Hurst, George E. Stone, and Sam Baker Screenplay by Wells Root from a story by J. Walter Ruben and Wells Root. Director, J. Walter Ruben.

Plot: Morris, Department of Justice operative, becomes a cell mate of Calleia's in order to get information. They make a daring escape and Calleia leads Morris to his hide-out. Morris goes for the gang's doctor, Barrymore, since Calleia was wounded badly in the getaway. During a storm, Morris meets Calleia's sister, Jean Arthur, who is unaware that her brother is a criminal. Morris saves Calleia's life in a blood transfusion, then is kicked out for taking sides with Jean in trying to get him to go straight. Calleia escapes and the nations join in the hunt for him. Morris advertises in the personal column, promising financial aid and Calleia calls on Jean, who is cashier in a picture house. He is lured into the theatre and killed as he tries to get out of the trap on his way out. Jean tries to warn her brother Morris is wounded but Jean forgives him as both ride away on a honeymoon.

SUMMARY: So long as these G-Men pictures remain good they will prove a tremendous B.O. draw. This one is the tops. It has all the thrills, surprises and hair-raising episodes the most rabid fan can wish for. In addition, it is chuck full of amusing scenes; has a delightful romance and abounds in all of the so-called box-office ingregients. Chester Morris, Jean Arthur, Lionel Barrymore and Joseph Calleia carry off foremost acting honors. J. Walter Ruben scores a real triumph because he not only co-authored the story but is deserving of highest praise for his brilliant and clever direction. In exploitation don't overlook the fact that it is about the "G-Men"—play this up. The cast has pull power. Hold a preview for police and city officials, obtaining endorsements. If your locality has unsolved mystery speculate solution with "G-Men." Tie-up with classified ad department. Arrange displays any crime technical aids. Also interesting articles taken from prisoners. Arrange finger print machine for lobby. Make use of Dillinger capture, old newspaper headlines, etc., for window or lobby. Use card throwaways "Follow This Man (Chester Morris) through prison dungeons, hideouts, secret chambers and the most unusual romance ever screened." In all exploitation don't overlook the romance and comedy. For street stunt, use public address system "Calling all Citizens" gag. Tie ups (Stills available,) Buick cars and Royal typewriters.

(FAMILY) JOE BLAIR, Hollywood.



Everybody's Saying It!

"PUBLIC HERO NUMBER 1 *is the* TOPS!"

STUDIOS RUSH WORK ON 44 FEATURE FILMS

Hecht-MacArthur Reported As Planning Six More in East; MGM Adding Special Shorts

Hollywood production raced toward peak activity last week, the weekly studio check-up registering 44 features and six short subjects in work, as compared with 39 features and four shorts for the previous week.

Meantime various producers and distributors were laying further plans for the 1935-36 season and for annual sales conventions. Among developments were:

Atlantic Pictures

Atlantic Pictures, Inc., through Robert M. Savini, closed a deal to handle the future distribution of several old features. Among the group for distribution are "Hell's Angels," "Scarface" and "The Front Page."

▽

Capital Pictures

Capital Pictures is making eight highway patrol action pictures for the new season. The same principals will be featured in all, with Reed Howes signed to star. Fred Neumeyer will direct. The first feature, "Double Spots," from the story by William Bruner, is being adapted by Tom Gibson and will start shooting soon. Bob Doran has been signed for camera work. Jed Buell has been signed as publicity director of the company, which has its headquarters at the Mascot studios.

▽

Columbia Pictures

Carl H. Shalit, manager of Columbia's Detroit branch, has been promoted to the managership of the newly created sales division, including Detroit, Cleveland and Indianapolis.

▽

Educational

Educational's eastern production forces are completing the final pictures on this season's release schedule this month and will be ready by early June to begin shooting on the 1935-36 product. Buster West and Tom Patricola will start early in June.

▽

Fox Film

Fox has exercised its option on James Dunn. The sales convention gets under way in Chicago May 30.

▽

GB Pictures

The first national convention will be at the Warwick hotel in New York Monday to Wednesday of next week with 100 executives and exchangemen attending.

▽

Hecht-MacArthur

Ben Hecht and Charles MacArthur, who recently produced three features for Paramount at the Eastern Service Studios on Long Island, were reported this week to be contemplating production of six more features in the East.

▽

Mascot

Mascot last week completed construction of its new office building, with plans for First Division to occupy six offices in the new structure, Invincible and Chesterfield eleven, and Capitol Films, three, Mascot taking over the entire administration building. Gene Autry has been signed by Mascot for 8 musical westerns.

▽

MGM

Metro-Goldwyn-Mayer will have 13 pictures from Irving Thalberg on next season's list. These will be "No More Ladies," "Chinese Sea," with Clark Gable, Jean Harlow and Wallace Beery; "Mutiny on the Bounty," with Charles Laughton, Gable and Robert Montgomery; "Marie Antoinette," with Norma Shearer and Laughton; "The Good Earth"; the Marx Brothers' comedy; "Maytime," with Jeanette MacDonald and Nelson Eddy; a Grace Moore musical; "The Prisoner of Zenda," with William Powell and Myrna Loy; "Forty Days of Musa Dagh"; "Riff Raff," with Jean Harlow; "Loyalty," with Joan Crawford and two Norma Shearer pictures. Jeanette MacDonald has signed a new long term contract.

MGM's short subject lineup is expected to include specials, probably in two reels, with "Chic" Sale.

▽

Imperial Distributing

Imperial Distributing Corp. announced for 1935-36 seven pictures with all-star casts.

▽

Oliver Film Corp.

Oliver Film Corp. has signed for exclusive world rights to motion pictures of the Ross-McLarnin fight May 28 at the New York Polo Grounds. Oliver also has closed with Madison Square Garden for world film rights to the championship bout between Max Baer and James J. Braddock. Oliver Film has moved from 245 West 55th St., New York, to 441 West 55th St.

▽

Olympic Pictures

Arthur L. Mayer of the New York Rialto theatre, and John P. Goring of the Criterion theatre, have closed with M. J. Kandel of Olympic Pictures Corp. for distribution of "The Wandering Jew," "The Triumph of Sherlock Holmes" and "The Phantom Fiend" for California, Arizona, Nevada, Washington and the Hawaiian Islands.

▽

Paramount

The summer production schedule was inaugurated at Paramount's Hollywood studio with 16 features in various stages of production. The list includes several slated for autumn release. The company will conclude the current season with 53 feature releases, having sold 65 at the beginning of the season. The annual convention will be June 13-16 at the Waldorf-Astoria, New York.

▽

RKO Radio

Merlin H. Aylesworth, J. R. McDonough, Robert F. Sisk and Leslie E. Thompson will be among the speakers at the RKO convention in Chicago June 17-19. Among those who will be on hand is Reginald Armour, managing director of RKO Radio Pictures, Ltd., of India, currently in New York.

▽

Regal Distributing

S. S. Krellberg announced production is under way on the life story of Aircraftsman T. E. Shaw, better known throughout the world as Lawrence of Arabia, one of the most glamorous figures of modern times, who died last week in England after a motorcycle accident.

▽

Reliable Pictures

Harry Webb of Reliable Pictures arrived in New York to close distribution deals on 1935-36 product. The program will consist of the Richard Talmadge, Tom Tyler, Rin-Tin-Tin, Jr., and Jack Perrin series, in addition to four melodramas. Thirty-two pictures will comprise the Reliable output.

▽

Republic Pictures

W. Ray Johnston, president of Monogram Pictures, announced that the first national sales convention of the newly organized Republic Pictures will be held at the Netherland-Plaza hotel, Cincinnati, on June 7 and 8. Twenty-six of Monogram's exchanges will be represented, Edward Golden, general sales manager, presiding. J. T. Sheffield organized and was made president of Republic Pictures Corp. of the Northwest, with offices in Seattle, Portland, Ore.; Salt Lake City, Denver and Butte. In Chicago, Irving Mandel has incorporated Republic Pictures Corp. of Illinois, operating in Chicago and Indianapolis, and Republic Pictures Corp. of Wisconsin, to operate in Milwaukee. Floyd St. John has incorporated Republic Pictures Corp. of California to operate exchanges in San Francisco and Los Angeles.

▽

William Rowland

William Rowland will start production in the East on July 8 on a new musical, "Romance, Unlimited," by Herbert Fields, author of "Fifty Million Frenchmen." The cast will include Sidney Fox, Abe Lyman and his Californians,, Jack Dempsey, James Wallington, Bob Hope, Alexander Gray, Helen Lynd, Joey Ray and Mary Small.

▽

Spectrum Pictures

L. F. Britton of Boston has closed a deal with Spectrum Pictures for distribution of seven of the Bill Cody series of westerns for New England.

▽

Trans-America

Benjamin Kresner, president of Trans-America Film Corp., announced his company has purchased the European rights to a series of six western features, produced by Art Mix Productions. These will be distributed through Variety Film Distributors.

▽

Warner Bros.

Major Albert Warner and S. Charles Einfeld, Warner advertising and publicity chief, left New York for Hollywood in advance of the sales convention in Los Angeles June 9-13. Definitely on the new season program will be a film based on Victor Hugo's "Ninety-three." The first of the big features to be produced at Warner's British studios at Teddington, near London, is tentatively titled "Water Nymph" and will have Laura LaPlante and Douglas Fairbanks, Jr., in the two leading roles.

Martin Johnsons Plan New Picture in Borneo

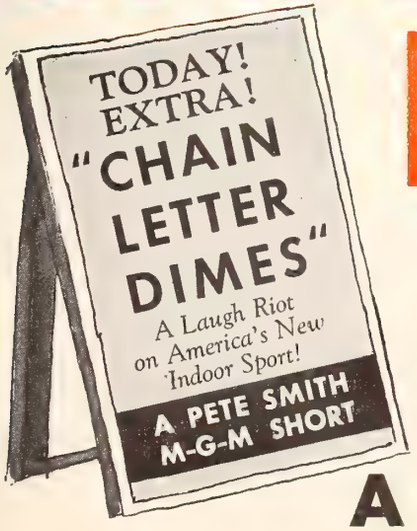
Mr. and Mrs. Martin Johnson, explorers and film producers, will leave in two months for an 18-months' stay in British North Borneo, filming another expeditionary picture, they indicated while visiting Kansas City last week. The new picture will have more story outline than previous films. It will probably be released by Fox. They will fly their plane as far into the interior as possible.

SWEEP THOSE DIMES into your BOX-OFFICE!



NOW BOOKING! THE FIRST PICTURE TO CAPITALIZE THE NATIONAL CRAZE!

"CHAIN LETTER DIMES"



Leo's right on the job, giving you a side-splitting one-reel subject timed to the red hot minute!

SPECIAL ONE-SHEET! SPECIAL PRESS BOOK!

A PETE SMITH-M-G-M WOW!

ROSENBLATT QUITS AS NRA COMPLIANCE HEAD

Will Return to Law Practice; NRA Approves Code Budget, Setting $360,000 for Year

Congress continued this week widely divided in its fight over the future of the NRA, and, at the height of the battle, but having no relation to it, Division Administrator Sol A. Rosenblatt, negotiator and guardian of the motion picture code, let it be known that he will resign from the Recovery Administration not later than June 16, after almost two years in the Government's emergency service. He will return to his law practice in New York with the motion picture law firm of Nathan Burkan.

There were no other important code developments in the industry. The 1935 Code Authority budget was approved, as were three resolutions affecting clearance and zoning, some changes were made in the personnel of local boards, and there were the usual hearings held on trade practice grievances and clearance schedules. Twenty-three clearance schedules had been received by the Authority for hearings.

Rosenblatt NRA Leader

Mr. Rosenblatt, who rose to Compliance Director over the whole NRA, becoming one of the "strong men" of recovery under the Blue Eagle, arrived in Washington from Mr. Burkan's office in the summer of 1933 to become a deputy administrator. He quickly came into the limelight—and later before the attention of the Darrow Review Board—by his negotiation of the motion picture code, one of the most difficult which the NRA was called upon to frame. From within the industry Mr. Rosenblatt was attacked frequently, principally by Allied States Exhibitors.

The film code was remarkable in several respects and Mr. Rosenblatt played an integral part in framing it. It was the first and only "vertical" code to be negotiated, and it was the first in which was carried a complete list of studio jobs with the wages that could be paid.

As a result of what Administration authorities called Mr. Rosenblatt's success in getting together factions in the industry which for years had been at loggerheads, he was appointed a division administrator, with all amusement codes under his jurisdiction as well as those of a number of other and unrelated lines which had been found difficult of drafting and administration. More recently, since the National Industrial Recovery Board succeeded General Hugh S. Johnson in the administration of the NRA, he had been serving as director of compliance.

All other NRA officials will automatically go off the payroll when the law expires on June 16, but they will be rehired if the law is extended.

Line Up House Forces

Possibilities that the NRA may be killed by its friends were seen in the insistence of Democratic leaders of the House of Representatives that the new recovery legislation shall extend the present law for two years instead of nine and one-half months as voted last week by the Senate.

House forces are being lined up behind the Administration plan for a two-year extension and retention under codes of intrastate businesses whose activities directly affect interstate commerce. Senate leaders have declared they will not accept the House plan and threaten to delay a vote on the measure to let NRA expire by limitation June 16.

There is a possibility that, recognizing the impossibility of securing a two-year extension, House leaders will seek a compromise in the shape of a continuation of the present law until July 1, instead of April 1, 1936. It has been suggested also that the date be made September 1.

At a White House conference late last week with the Recovery Board, the President approved the following recommendations which had been unanimously adopted by the board and submitted to him, this modified plan having been drawn in an effort to save the NRA:

"1 Two-year-extension. This time is necessary to obtain the cooperation of industry in the formulation of codes, with assurances to management and labor of reasonably permanent conditions. It is necessary code administration; to strengthen enforcement through judicial approval of methods; and to prevent the entire breakdown of labor and fair trade practice provisions by chiselers who are already at work undermining the standards of fair competition. The extension of NRA for a few months will bring rapid deterioration and disintegration of the whole industrial recovery program.

"2 Adequate period for the revision of codes—three to six months.

"3 Improved statement of legislative policies and standards to give additional guidance and authority for administrative action.

"4 Jurisdiction of NRA limited to industries engaged in, or substantially affecting interstate commerce. This will prevent the NRA from taking in too much territory and will strengthen its legal authority.

"5 Provision for voluntary codes and adequate authority for imposition of limited codes. Both are necessary. Voluntary codes to encourage improved business practices, including appropriate labor provisions. Limited codes to insure minimum wages, maximum hours, prohibition of child labor, and Section 7(a).

"6 Definite authority and standards for the NRA to prevent unfair competitive practices, especially those tending to monopoly and destruction of small enterprises.

"7 Methods of code making and enforcement should be further defined; with enforcement primarily through injunction or cease and desist orders, and with provision for adequate protection of individual rights and small enterprises through opportunity for hearing and judicial review, and public control of all compulsory processes."

No objection, criticism or suggestion having been submitted to the Administration concerning the NRA order approving the motion picture code budget for 1935, Mr. Rosenblatt approved the budget, appropriating $360,000. The Code Authority reported expenditures of $21,197 for April and a cash balance of $9,489 on May 1.

Personnel of local code boards was affected by the appointment of former Senator George F. Thompson, impartial member, as chairman of the New York grievance board; the appointment of Martin Toohey, of the LeRoy, Pawtucket, R. I., as chairman of the Providence grievance board, and naming of Philip Sliman, independent exhibitor, to the New Orleans clearance board, succeeding Joseph Barcelona of Baton Rouge, who resigned.



J. C. BAVETTA

newly appointed special representative of Fox Film in South America, is now in New York and will attend the sales convention in Chicago before leaving for his new duties June 15th. Mr. Bavetta, who was managing director of the Paris branch, had been in service in France for eight years, and is succeeded there by F. L. Harley of the Brazil office.

The Code Authority said that it now has before it for approval clearance and zoning schedules for 23 territories, as follows: Atlanta, Birmingham, Bridgeport, Cincinnati, Cleveland, Dallas, Denver, Grand Rapids, Detroit, Hartford, Indianapolis, Kansas City, Memphis, Milwaukee, New Orleans, New Haven, Oakland, Portland, Provo, San Francisco, San Jose, Seattle and Uhrichsville, Ohio.

The Authority, in view of its order of August 30, 1934, prohibiting exhibitors from filing individual protests pending the outcome of appeals to the Authority, passed a resolution that clearance and zoning boards in the above cities shall be authorized to hear and pass upon individual protests.

It was further resolved that clearance for any theatre established by a clearance board for a territory or any part of it, shall supersede any clearance specified in any contract between distributors and exhibitors, irrespective of whether such license was executed prior to the decision of the local board. This resolution was later extended to include the clearance established for any theatre in any decision on any individual protest.

Another resolution, affecting the membership of clearance boards, ordered that, "regardless of his own or his company's interest in any involved theatres, member of such board shall serve as such and vote on all matters involving a zoning and clearance schedule or any protest which in effect involves the zoning and clearance of a substantial number of theatres, but shall be disqualified from serving and voting on other individual protests involving his own or his company's interest directly and not as a class. Any temporary vacancy on the board caused by disqualification as provided for by this resolution, shall be filled from the class of the member in which the vacancy occurred."

The new Los Angeles clearance schedule, first and only one to be adopted, hit a snag when the protests of four exhibitors caused the ordering of a hearing on Thursday.

THE HOLLYWOOD SCENE

CRITIC GIVES ADVICE TO PUBLICITY HEADS
FEDERAL MAN FILMS BRING CALL FOR HEAVIES
TECHNICOLOR STARTS STUDIO INSTRUCTION
TWELVE FILMS START; EIGHT ARE FINISHED

by VICTOR M. SHAPIRO
Hollywood Correspondent

FLORENCE FISHER PARRY, dramatic critic of the *Pittsburgh Press* and correspondent for *The Delineator*, gave publicity heads of studios plenty to think about when she was guest of honor at a recent regular luncheon.

In her opinion, the greatest mistake that Hollywood makes is in appealing to special classes. Women's clubs are very important, she said, but she feels that studios should not lose sight of the fact that they represent only a small portion of the great mass of entertainment buyers. She accused publicity heads of "snowing under" dramatic critics with such a weight of routine copy that the average editor feels nothing but weariness in approaching the morning's mail. The average editor, she says, thinks of Hollywood as a combination of the scandal that hits the front pages, and the mimeographed blurbs which all too frequently hit the wastebasket.

Publicity Should Be for Papers

Publicity departments should be big enough to give important out-of-town editors a certain amount of personal service, she said. She contended that columns of space could be won for Hollywood if publicity copy were written for the special needs of a paper, instead of for the special needs of a studio.

Heavies in Demand Again

Since the public enemy cycle "petered out," due to public indifference, most of the bit players endowed with tough faces and cauliflower ears have had rough sledding at the casting office. Their faces no longer in demand, some of the boys considered having their faces lifted.

Now, however, as the G-men cycle rides high, the gangster type is working again, but this time as a target for the G-men's guns. Too, the leading players who formerly portrayed the big shot racketeers are doing a right-about-face and playing G-men, now masters of the hunt.

James Cagney went from "Public Enemy" and "Doorway to Hell" to "G-Men." Chester Morris, gangster in "Princess O'Hara," is "Public Hero No. 1." Dick Arlen, crook in "City Streets," goes straight in Reliance's film, "Let 'Em Have It." Bob Armstrong, familiar in gangster roles, is Cagney's chief in "G-Men." Paul Kelly, racketeer in "Broadway Through a Keyhole" and "Star of Midnight," is boss of the federals in "Public Hero No. 1." Lloyd Nolan, screen "Dillinger" in "Stolen Harmony," is the federal instructor in Cagney's opus.

News Flashes

Zoning and clearance protests on the new Los Angeles schedule flooded the local code board to the extent that a special session was held this week. Four protests were heard with at least seven holding over until John C. Flinn's arrival on May 28. . . . Numerous cables to England failed to get Douglas Fairbanks, Jr., for the male lead in Universal's "Magnificent Obsession." Warner is holding him in Great Britain. . . . Six new writers joined the Screen Writers' Guild at the last membership committee meeting. . . . The Motion Picture Producers' Association is not advocating beauty contests, it was learned at the last publicity directors' meeting. The organization refused to cooperate with the Chicago publicists in their plan to send contest winners to Hollywood for screen tests—referring the matter to the studios as an individual studio proposition. . . . Jack Chertok, MGM music department head, has started new duties as executive assistant to Harry Rapf, shorts department chief. . . .

Technicolor has started installation of instruction units in all the major studios. A selected group from the color firm will give detailed instruction in the use of the Technicolor camera to all cameramen. . . . Joseph I. Breen checked out on his first vacation in five years as head of the local Producers' Association and assistant to Will Hays. From New York Mr. Breen, accompanied by his wife, will go to Europe. . . . The Academy has launched its investigation of Television with the selection of two more committee members and a plan to study all television material published in the last year. . . . Charlotte Henry has joined Republic on a six-picture contract. . . . Spyros Skouras ended a lengthy series of Fox West Coast executive meetings and flew to New York. . . . Robert Presnell will produce in Hollywood for the newly formed British-Normandie Productions, leasing space at the Universal studios. . . . Joseph P. Kennedy was in town for one day, but on no picture deals. He stopped at San Francisco after leaving Hollywood. . . . Ben S. Cohen, vice-president of Burroughs-Tarzan Company, flew East to negotiate foreign distribution for his "Adventures of Tarzan" pictures.

Attorney Eugene H. Marcus, who is representative of several extra organizations, goes to Washington shortly to confer with Sol Rosenblatt on a new registration list. . . . Wallace Beery and MGM settled actor's vacation proposition, and Beery has started in "O'Shaughnessy's Boy." . . . Ernest Pagano, RKO writer, moved up to assistant to Supervisor Zion Myers on the same lot. . . . . Thomas Ince, Jr., and Nat Ross have joined forces in production and will make six pictures, using one big name.

Twelve Features Go Into Work

With intense concentration on a drive to clean up old shooting schedules and first features of the 1935-36 programs going into work, production activity continued apace as 12 new features went before the cameras. This number added to the nine started last week, plus the 17 started during the previous three weeks set a figure of 39 features actually in production.

Fox started four pictures. Included is "Steamboat 'Round the Bend" which stars Will Rogers with Irvin S. Cobb, Ann Shirley, Eugene Pallette, Francis Ford, Berton Churchill and Stepin Fetchit in the cast. John Ford is directing. "Thunder in the Night" also started, with Edmund Lowe, Karen Morley, Paul Cavanaugh, Gene Lockhart, Russell Hicks, Arthur Carew and Gloria Roy. George Archainbaud is directing.

The third picture, "Curly Top," will star Shirley Temple with John Boles, Rochelle Hudson, Jane Darwell, Esther Dale, Maurice Murphy and Rafaela Ottiano. Irving Cummings is the director. Last of the group, "The Lord's Referee," has Lew Ayres, Mae Clarke, Paul Kelly and William Harrigan. Direction is by Bruce Humberstone.

Three pictures started at Radio. In "Jalna" Ian Hunter, Kay Johnson, Nigel Bruce, Peggy Wood, C. Aubrey Smith, Jessie Ralph, Molly Lamont are in the cast which John Cromwell is directing. Production began on "Old Man Rythm." The cast lists Charles (Buddy) Rogers, Barbara Kent, Betty Grable, Grace Bradley, Eric Blore, Douglas Fowley, David Chassen, Evelyn Poe, George Barbier, Erik Rhodes, John Arledge and Douglas Fowley. Edward Ludwig is the director. Also in work is "The Last Days of Pompeii," a Merian C. Cooper production which Ernest B. Schoedsack is directing. Preston Foster, Helen Mack, Louis Calhern, Dewey Robinson, John Beal, Alan Hale, David Holt, Wryley Birch and Gloria Shea are in the cast.

Columbia started "The Girl Friend." In this Ann Sothern, Roger Pryor, Jack Haley, Emma Dunn, Inez Courtney, Ray Walker and Gertrude Seddon appear. Eddie Buzzell is directing.

"Peter Ibbetson" started at Paramount. The cast includes Gary Cooper, Ann Harding, John Halliday, Douglas Dumbrille, Ferdinand Gottschalk, Ida Lupino. Henry Hathaway is directing.

At MGM "Manhattan Madness" went into work. The cast lists Joel McCrea, Maureen O'Sullivan, Ted Healy, Noel Madison, Gayne Whitman, Frank Sheridan, Boyd Irwin, Robert Murphy, Henry Bradley, Adrienne Ames and Louis Calhern. Richard Bowleslawski is directing.

Monogram began "Make a Million" in which Charles Starrett, Pauline Brooks, George E. Stone and Guy Usher will be seen. Lew Collins is directing.

Burr Productions started "Rip Roaring Riley" with Grant Withers, Lloyd Hughes, Marion Burns, Kit Guard and Eddie Gribbon. Edward Clifton is directing.

Eight Films Completed

As the dozen pictures started, eight were completed. Several of these look to be in the "big" picture class. Two of these are credited to Fox. First completed was "In Old Kentucky," which features Will Rogers with Dorothy Wilson, Charles Sellon, Russell Hardie, Louise Henry and Bill Robinson. George Marshall directed. "Farmer Takes a Wife" also was finished. Janet Gaynor and Henry Fonda have the lead roles. Charles Bickford, Slim Summerville, Andy Devine are in support. Victor Fleming directed.

MGM likewise completed two pictures which match the Fox name value output. In "No More Ladies" Joan Crawford, Robert Montgomery and Franchot Tone are starred with Charles Ruggles, Edna Mae Oliver and Reginald Denny featured. E. H. Griffith directed. "Anna Karenina" stars Greta Garbo and Fredric March, with Basil Rathbone, Maureen O'Sullivan, Freddy Bartholomew, May Robson and Reginald Owen. Clarence Brown directed.

Columbia finished "After the Dance." In this Nancy Carroll, George Murphy, Vic Kilian, Robert Middlemass, Wryley Birch, Thelma Todd, Jack LaRue, Harry Barris, Virginia Sale and Clarence Muse will be seen. Leo Bulgakov directed.

At Warner "Front Page Woman," featuring Bette Davis and George Brent was finished.

"Ladies Crave Excitement" is Mascot's unit of the completed group. With Nick Grinde as director, the cast includes Preston Roster, Evalyn Knapp, Irene Franklin, Max Wagner, Lynton Brent, Purnell Pratt.

The final completed feature, "Reckless Roads" is a Majestic. Lloyd Hughes, Judith Allen, Regis Toomey and Ben Alexander are the principals. Bert Lynwood directed.

Ontario Showmen Fighting Increase In Theatre Taxes

In the face of blunt refusal on the part of Premier M. F. Hepburn of Ontario, Canada, to contenance any objections, exhibitors of the province are casting about for their next move in an attempt to forestall effectiveness of the drastically increased admission tax program, which calls for a tax of five cents on each ticket of 25 cents.

Exhibitors of the province have not the remotest chance to effect a reduction or revision of the proposed increase, which is effective June 1, declared Premier Hepburn. He indicated that objectors were only wasting their time. "The act will be rigidly enforced," he said. "We need the money for relief purposes and are going to raise it from that source."

The Toronto District Trades and Labor Council has taken up the protest, and local labor leaders have spoken strongly against the increase as a burden on the working classes. W. P. Covert, member of the Labor Council, representing the Toronto Motion Picture Operators Local, of which he is business agent, alone took the stand that no action should be taken "until the theatres paid the scale to employees."

The government's plan is to raise an additional $1,500,000 during the next twelve months, as compared with the $9,500,000 which was the total revenue from the amusement source in 1934. "We didn't conceive of any government, two weeks after the close of Parliament, attempting to raise $1,500,000 through one industry, without giving that industry the courtesy of an interview," said Oscar Hanson, general manager of Allied Exhibitors of Ontario. A committee of exhibitors has been named to deal with the situation, but what they may be able to do is considered questionable.

N. L. Nathanson, president of Famous Players Canadian, said, "It is a question whether the industry in Ontario can survive under the new taxes."

Allied Exhibitors suggested that all theatres in the province close down during June, July and August in protest. The Independent Theatre Owners of Canada reported that forms were in circulation for a gigantic petition from theatre patrons.

Local No. 306 Is Returned to Members

Projectionists' Local No. 306, that branch of the IATSE in New York that has been the target of many industry and newspaper attacks because of the manner in which various administrations have conducted its management, was returned this week to its members by the International Alliance. Control was taken over ten months ago by the IATSE after the dissipation of almost $1,000,000 and the forced resignation of its president, Harry Sherman. Harlan Holmden, vice-president of the International Alliance, has been in charge since.

Return of 306 to local autonomy was followed Monday by a midnight meeting at New York's Mecca Temple for the nomination of officers for election next Monday.

NEWS BRIEFS

At a meeting of the Screen Writers' Guild last week on the Coast the following new members were approved: Marcella Burke, Melvin Levy, Mortimer Offner, Ethel Gillette, Virginia Kelogg, Roger Whately, Robert Benchley.

Consolidated Film Industries has declared a dividend of 25 cents per share on the preferred stock, payable July 1 to stockholders of record June 10. Previously 50 cents had been paid.

Morris Rabanus, MGM salesman in New Haven, was killed last week in an auto crash near New London. He had been with MGM for 18 years.

Jack Shutrock, until recently music department head at MGM, has been named executive assistant to Harry Rapf, in charge of shorts production.

The Universal Club, New York employees' group, will hold its annual supper dance at the Hotel Astor on June 1.

A. L. Schafer has been named head of the still department at Columbia, succeeding William Fraker, who died last week.

It is reported in New Orleans that the Grace Film Company, New York, is producing a one-reel short, "The Kingfish," for the Huey Long publicity campaign. Criterion Film is the distributor, and claims it was not made with Long's sanction, but is designed for regular distribution.

Lucille Webster Gleason has been named chairman of the committee which will be in charge of the Motion Picture Hall of Fame at the San Diego International Exposition.

Lemuel J. Hite, father of Mrs. Ray Johnston, wife of the president of Republic Pictures, and father of the late Charles J. Hite, president of the old Thanhouser Film Corporation, died in Pleasantville, Ohio, last week at the age of 94.

Jack Lustberg has been appointed by Budd Rogers, general sales manager, in charge of South American distribution for Liberty Pictures, with headquarters in Buenos Aires.

The annual New England Film Golf tournament will be held next Monday, sponsored by the Boston Friars Club, at the Pine Brook Valley Country Club.

Monogram Pictures Corporation has paid a quarterly dividend of 1½ per cent on its stock.

"Les Miserables," 20th Century-United Artists film, will be used to dedicate the 400-seat film theatre aboard the *Normandie,* new French steamer and largest passenger ship afloat.

"Nell Gwyn," B. and D. (English) production, co-starring Anna Neagle and Sir Cedric Hardwicke, will be released next month through United Artists.

Hearing on application to accept the reorganization plan of Allied Owners' Corporation, was postponed for a second time last week in New York federal court, to May 31.

Irving Mandel has incorporated Republic Pictures of Illinois to operate exchanges in Chicago and Indianapolis, and Republic Pictures of Wisconsin for Milwaukee.

Columbia has renewed its franchise with the American Felt Slipper Company to use the "Scrappy" cartoon character on its product.

Aerovox Corporation has been awarded the decision in the suit of the Mallory Company against it, charging infringement of patent. The patent relates to the manufacture of electrolytic condensers.

Pathe, Inc., has filed application with the Securities and Exchange Commission at Washington for registration on the New York Stock Exchange of 626,755 shares of one dollar par common stock.

M. E. Comerford, who was stricken in Washington last February, while en route to the MPTOA convention in New Orleans, has been removed from the Emergency Hospital, Washington, to his home in Scranton, Pa.

Film Chamber for International Use Film Congress Aim

by J. K. RUTENBERG
Berlin Correspondent

The organization of an International Film Chamber, consisting of representatives of various national film associations, and designed to bring about close cooperation among the several branches of the motion picture industry throughout the world, was decided upon in principle at the recent International Film Congress held in Berlin. Representatives of 21 countries attended the congress. [Pictures in Pictorial Session.]

It was agreed that the by-laws and regulations of the Film Chamber should be drawn up at Venice by the representatives of the national associations. To further that plan it was intended to designate a committee which would draft regulations in accordance with the aims and purposes indicated by the several representatives.

The statute committee is to consist of members from those countries in which all phases of cinematography are practiced, including France, England, Italy, Spain, Germany, Sweden, Czechoslovakia, Austria, Hungary, Poland, Belgium, and a representative of the Rome Institute.

The Congress recommended that fees paid for music used in theatres which is not directly connected with the picture shown, should be fixed in accordance with a rate taking into account only the capacity of the house. The Congress also recommended the formation in each country of an organization combining all companies subject to the payment of copyright fees and the formation of all such national associations in an international organization.

Warner Sues on "G-Men" Ad Use

Through Vitagraph, Inc., subsidiary, Warner has instituted two federal court actions in Chicago, seeking to protect its motion picture, "G Men" against alleged unfair competition in the advertising of another picture by theatres in the Middlewest.

The suits have been brought against Indiana Amusement Enterprises, Inc., operating the Palace theatre in South Bend, Ind., and against Publix-Great States Theatres, Inc., operating the Palace theatre in Peoria, Ill. Each action seeks an injunction to restrain unfair competition on the part of the defendants in advertising in newspapers, billboards, and the like the United Artists picture, "Let 'em Have It," with its title subordinated in type to the phrase "G Men."

According to a Warner statement, ". . . . the title 'Let 'em Have It' has been subordinated to large headlines proclaiming its depicts 'Govt Men in Action' with the 'G' and 'Men' in tremendous letters. Furthermore, phraseology taken word for word from our copyrighted pressbook on 'G Men' has been used in advertising the other picture in newspapers."

What Language —And it all means MONEY!

'Frankie' Scares $11,000 Into Orph, Minneapolis, B.O.

'Frank' 33G,

'Frankie' to the Rescue, Fine $3,000 in Lincoln

'Frankenstein' Is B'way Sock At $45,000:

'FRANKENSTEIN,' DRAIN ALL OF PITT

'FRANKENSTEIN,' BUFFALO, O.K. $12,000

'FRANKENSTEIN' $5,000, BIG

'Frankenstein' Plenty Oke, $19,000

UNIVERSAL'S THE *Bride of* FRANKENSTEIN

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

ACCENT ON YOUTH

Paramount

Being adapted from a stage play which, in addition to proving a Broadway hit also is being popularly received in many spots throughout the country, this is a smart comedy farce. Potential showmanship being evident in both story content and related production values, the cast, writing and directing credits also are exploitable features. Modern in every phase with crisp, vivid dialogue adding colorful comedy to the gayly complicated situations and action denouements, it's the story of a middle-aged successful playwright, in love with his youthful vivacious secretary, but who, believing his age a handicap, practically forces her into marriage with a young actor starring in his play. An action packed athletic married life in which swimming, riding, golf and polo, not only heighten production values, but prove too strenuous for the young bride, drive her back to the playwright. In a dishabile, "compromise" bedroom sequence, the young husband gets the necessary divorce evidence that convinces the girl she prefers the brilliance and charm of the staid playwright to her husband's hectic calisthentics.

The story is an original play by Samson Raphaelson with screen play by Claude Binyon, who recently collaborated in the adaptation of "Mississippi." Direction is by Wesley Ruggles, whose forte is the kind of material here contained, as evidenced by "The Gilded Lily," "College Humor" and "Shoot the Works."

Sylvia Sidney, absent from the screen for some months, but whose accomplishments are well known, and Herbert Marshall, currently in "The Painted Veil," "Good Fairy" and the forthcoming "The Flame Within," have the lead roles. Third angle to the triangle is portrayed by Phillip Read. Supporting players include Holmes Herbert, Catherine Doucet, Astrid Allwyn, Ernest Cossart, Samuel Hinds, Florence Roberts and Laura Treadwell.

THE HANDS OF ORLOC

MGM

In essence this is a strange dramatic romantic story, strangely told. Dealing with a weird subject and being told against a background that makes for thrills and chills and a consequent amount of comparative horror, it tells of a scientist who, taking the hands of a guillotined criminal, replaces them on the arms of a concert pianist. In love with the man's wife, he also seeks by mental influence to convince him that he is a murderer and thus remove him from the path to his victim's wife's affections.

Production is adapted from a widely read book of the same title by Maurice Renard. Screen play is by Guy Endore and Karl Freund. Freund made "The Mummy" among several other Universal features.

In the starring role it marks the American screen debut of Peter Lorre. Well known in Europe, his appearances in "M" and "The Man Who Knew Too Much" have made him familiar to American audiences. Principal support includes such marquee screen names as Colin Clive, now in "The Bride of Frankenstein;" Francis Drake, outstanding in "Forsaking All Others;" Ted Healy, in "Murder in the Fleet;" Isabel Jewel and Sarah Haden. Among other players are Ed Brophy, Henry Kolker, Harold Huber, Keye Luke, seen in "The Painted Veil," and featured in "Oil for the Lamps of China;" Ian Wolfe, Murray Kinnell, Rollo Lloyd, Charles Trowbridge, Mary Beatty and Otto Hoffman.

Exploitation that concentrates attention on the picture's personnel, particularly Lorre, and also makes use of the many proved ideas that have demonstrated their effectiveness in the selling of this type entertainment, should prove useful in selling the production.

IN OLD KENTUCKY

Fox

As a stage play, "In Old Kentucky" was played in practically every city and town in the country over a period of more than 40 years. Typically American in content, it is down to earth comedy, romance, drama, exciting thrill and action. Modernized to suit present conditions, yet retaining all its old homey savor, it promised to be the kind of attraction that will delight the old-timers as well as those of this generation, and with Will Rogers in the role of Steve Tapley, renowned race horse trainer, Romeo in his own right and also protector of youthful romance, it looks to be a showmanship feature comparable to any of his successes. One feature alone, the thrilling race marking the climatic sequences, is exploitation material of the most desired caliber.

Modernization of the great Charles T. Dazey play was handled by Sam Hellman and Gladys Lehman, who did "The County Chairman" and also the recent "It's a Small World." Direction is by George Marshall, who made "Life Begins at 40" and "$10 Raise."

The cast supporting Rogers includes Dorothy Wilson, the girl who rose from stenographer to star in "Age of Consent," later to be seen in "Eight Girls in a Boat" among other pictures; Russell Hardie, seen in "Sequoia;" Charles Sellon seen with Rogers in "Life Begins at 40" and remembered for his part in "Bright Eyes;" Louise Henry, seen in several MGM pictures including "Society Doctor" and "Reckless;" Etienne Girardot, Esther Dale, who followed her debut in "Crime Without Passion" with appearances in "The Wedding Night;" Bill Robinson, who not only dances but teaches Rogers to dance, a bit that should rival his singing, and Charles Richman, now in "The Glass Key," Alan Dinehart and John Ince.

TOP HAT

Radio

Fred Astaire and Ginger Rogers are this picture's stars. Their success in "Flying Down to Rio," "Gay Divorcee" and "Roberta" bespeaks their showmanship and exploitation value. The entire musical score and about half a dozen specialty tunes are by Irving Berlin, writer of music and lyrics for several Ziegfeld "Follies" and scores of popular tunes, a personality of unquestioned showmanship appeal. Direction is by Mark Sandrich, maker of among many musicals "The Gay Divorcee," "Hips, Hips, Hooray," the short "So This Is Harris" and "Melody Cruise." In those qualities there is plenty of exploitation value.

A spectacular musical feature, the substantiating story is a gay romantic comedy about a whirlwind love affair that precipitates hilarious complications. The locales are London and the exotic and colorful canals of Venice, Italy. The big eye and ear feature is the lavishly produced "Piccolino" number, a potential rival for popularity of the recent "Continental."

Supporting cast includes Edward Everett Horton, a feature of "The Gay Divorcee" and currently appearing in "$10 Raise," Helen Broderick, noted stage star; Eric Rhodes and Eric Blore, who followed their debut in "Flying Down to Rio" with many other popularity creating appearances, and Donald Meek.

Not only does the production feature Astaire in a couple of brand new solo dance routines, but he is also presented with Miss Rogers in others. The type of comedy prepared for Horton and also Blore and Rhodes promises to be one of the production's commercial highlights.

Production settings and the group arrangements of girl and boy chorus dance supports are lavish, and abetted by different camera work promising of an addition exploitation angle to accentuate those already mentioned.

HARDROCK HARRIGAN

Atherton

In this production George O'Brien gets completely away from his familiar "western" character. The story is a he-man action dramatic romance. An entirely out of doors feature, it is being filmed against authentic backgrounds of the Colorado River Aqueduct, one of the world's greatest engineering-construction feats.

The story is an original by Charles Furthman with screen play by Ray Schrock and Dan Jarrett. Direction is by Dave Howard.

In the story, O'Brien, last in "Cowboy Millionaire," is a happy-go-lucky construction foreman. In love with Irene Hervey, proprietress of the camp commissary, he has for a rival Henry Kolker. Their ambitions both for the girl's affections and to set the best building record brings them into continual conflict. When O'Brien is trapped in a cave-in, enemy Kolker, at the risk of his life, rescues him. A fight scheduled to settle all their differences, O'Brien permits himself to be branded a coward as he refuses to go through, knowing that the excitement of the action would be fatal to Kolker's weak heart. Eventually, everything is amicably settled with the erstwhile foes buddies and Kolker glad that O'Brien wins the girl.

Story content being potentially promising of showmanship capable of piquing the interest of both O'Brien and action-adventure fans, the background against which it is told should be given more than usual consideration. Newsreels, papers and magazines devoting much space to the scope and importance of the Aqueduct work, there is an interest there that can readily be turned to advantage of the picture.

THE ARIZONIAN

Radio

In this production, all the elements in story content, production values, characters and spirit that made western pictures one of the screen's most popular forms of entertainment are being combined. The stage coach robbery, a pretty girl in danger, the timely arrival of the eventual hero, romantic conflict, bad man depredations, hard riding, quick shooting, hair-raising action and the final if at times complicated triumph of the forces of law, order and decency over those of outlawed banditry all have their place.

Story is an original screen play by Dudley

IN THE STUDIO CUTTING ROOM

Nichols, whose most recent credit is the screen play on "The Informer." It is being directed by Charles Vidor, who made "Strangers All."

Richard Dix is starred. Among his western credits are "Cimmaron" and the recent "West of the Pecos." Opposite him is Margot Grahame, whose American screen debut in "The Informer," won her much commendation. Supporting players include Preston Foster, who was seen in Vidor's "Strangers All," as was James Bush; Louis Calhern, last seen in "The Count of Monte Cristo"; Joe Sauers, now in "The Informer," Ray Mayer, Willie Best (formerly Sleep 'n' Eat) and the screen veteran Francis Ford.

While the story consists of the elements mentioned above, it has been given many novel twists differentiating it in several ways from straight formula. Most significant of these is the climax, which, being completely different from what is expected, lends a novelty to the story that should have definite showmanship value.

CHINA SEAS

MGM

Romance, drama, melodrama, comedy, deviltry, adventure, danger, heroism and sacrifice on the exotic China Seas is the stuff of which this picture is being made. Typhoons, pulse tingling pirate attacks, life-threatening explosions are the tune to which it moves. All of it is audience entertainment material and showmanship meat; and of added lure with three of MGM's biggest names in the cast. Clark Gable as the dashing skipper of the Kin Lung, most notorious ship plying the waters of the East; Jean Harlow, the "China Doll," toast of the coast from Shanghai to Singapore; Wallace Beery, a lustful, rascally trader pirate chief, the rogue of the Orient. A combination of commercial values is here that should assure exploitation with which to sell the picturization of Crosbie Garstin's best selling novel.

An Irving Thalberg production, which promises every production value which MGM has resource to, it's a production which promises to quicken the pulses of a world weary of humdrum civilization, and thirsting for the peril, action-packed lure of the East. Being directed by Tay Garnett, whose "S. O. S. Iceberg" and "Destination Unknown" are demonstrative of his adaptability to this bizarre type of story, the name values listed above are supplemented by Lewis Stone, Rosalind Russell, C. Aubrey Smith, Dudley Digges, Ivan Lebedeff, William Henry, Donald Meek, Edward Brophy, Forrester Harvey; Robert Benchly, noted humorist, who, living through all the excitement, is convinced that nothing ever happens on the China Seas. The large number of minor players included is augmented by a host of Chinese character extras.

A production potentially meriting the best efforts of the keenest exploitation minds, it can be expected that the producing company will back it up with a publicity drive.

CHARLIE CHAN IN EGYPT

Fox

Eerie adventures, developing gripping drama; charming romance, gay comedy and suspense-packed mystery are in this latest Charlie Chan. Amid the superstition shrouded land of the pyramids, the treasure trove tomb of an ancient king is discovered by a French historical Society. Unknown vandals steal the priceless relics. Chan is summoned to trap them. There's a murder. Was it the vengeance of an Egyptian goddess of the time before history began or was it the work of shadowy moderns? Chan's skill and courage are tested to the limit, not only in solving the mystery, but in protecting the romance of youthful lovers.

Featuring a popular character in an unique and intriguing locale, with Warner Oland, currently appearing in "Werewolf of London," another baffling thriller, appearing for the eighth time in the title role, the picture is one that should not only capitalize upon the commercial success of its predecessors, but also give exhibitors an exploitation feature that needs little but its own values to assure popularity. One of the exploitation features is the fact that only one of the supporting players has ever before appeared in a Chan picture. Mainly, however, the players are all well known. In support will be seen "Pat" Patterson, featured in "Lottery Lover"; Thomas Beck, seen in "Chan in Paris" and several other Fox pictures; Rita Cansino, who will make her debut in "Dante's Inferno"; Stepin Fetchit, Frank Conroy, now in "Call of the Wild"; Jameson Thomas, Nigel de Brulier, James Eagles, Paul Porcasi and Arthur Stone.

The background, Egypt, has seldom been used for a picture setting and thus constitutes a novel feature which permits the creation of much that is new and different in selling the attraction. With everything from mummies to sacred scarabs to work with in telling of the goings-on in the pre-Cleopatra land of the Nile, showmanship ingenuity has a wide scope in which to stir patron curiosity.

MOM

Universal

Adapted from the novel, "Lady Tubbs," by Homer Croy, noted humorist, "Mom" is a character comedy. In crisp, vivid, fun-packed fashion, it deals with a woman. First as cook in a railroad construction camp, she's the crew mother, loved by all for her kindnesses and the fact that she doesn't mind taking an occasional shot at the more gentle classes. To foster her niece's romance with a blue-blood, she starts east, only to be taken in tow by an English barrister, who informs her that she is heiress to a British fortune. As many laughable English atmosphered sequences ensue, she arrives in Long Island to undergo a series of hilarious adventures as "Lady Tubbs." Coddled by the aristocracy, she reverts to type, amazing her new friends by the quickness of her tongue, but nevertheless making it possible for her kin to marry on more than equal footing.

Screen play is by Barry Trivers with direction by Alan Crosland, recent maker of "Mr. Dynamite" and remembered for "It Happened in New York" and "The White Cockatoo."

Alice Brady, soon to be seen in Reliance's "Let 'Em Have It" and recently in "The Gay Divorcee" and "Gold Diggers of 1935," is featured in the title role. The niece is played by Anita Louise, recently in "The Firebird" and "Judge Priest." She, with Douglas Montgomery, starred in "Little Man, What Now" and "Mystery of Edwin Drood," carry the story's romance. Other name players are Alan Mowbray, last in "Night Life of the Gods," and featured in the forthcoming "Anna Karenina" and "Becky Sharp," Pioneer's all-color picture; June Clayworth, seen in "Transient Lady" and "Good Fairy"; Hedda Hopper and Lumsden Hare.

NOT ON YOUR LIFE

Warner

Hilarious mirth and merriment appear to be the potential entertainment and exploitation qualities of this story, an original by Isabel Dawn and Boyce DeGaw, who also did the screen play. Refreshingly premised, it's the yarn of a big-time gambler who had for his slogan "I bet anything on anything." Reading about the famous English insurance firm of Lloyds when he is fed up on the dishonesty and chicanery of gambling, and sensing that there's just as much profit and none of the dirty work in the more legitimate game, he decides to become an insurance man. His big case is insuring a broadway stage star, daughter of a lovable old chiseler, against matrimony. He falls in love with his client and even though he knows it's going to cost him a lot of money, marries the girl after he has caused the most complicated traffic jam that New York had ever witnessed.

Colorful and exciting in action and dialogue, using for its background many incidents of the sporting world, including racing, boxing, baseball, polar flights and other events, it puts Warren William in a role that looks to be glove-fitting. As all the action centers about him, the cast features Claire Dodd in the role of the stage star; Guy Kibbee, a diehard Confederate veteran as her father. William Gargan is William's right-hand man and he, together with Vince Barnett, Hobart Cavanaugh and Maude Eburne, contribute much of the comedy. Other players are Clay Clement, the traffic jammed would-be husband; Errol Flynn, Mary Treen, Herman Bing, Jack Norton, George Meeker and Eddie Shubert.

The director is Robert Florey, recently credited with "Crashing Society," "Florentine Dagger" and "Woman in Red." An exploitation feature, it appears to be one to which much unique and novel showmanship can be applied, in which the title can be used as the basis for everything done.

FRONT PAGE WOMAN

Warner

This production is adapted from a serial that appeared a short time ago under the title "Women Are Bum Newspaper Men" in the *Saturday Evening Post*. As may be understood from either title, it is a newspaper story. Its entertainment idea is just what the original designation implies—the effort of a man reporter to prove to his sweetheart and rival reporter that she's in the wrong business. As he seeks to prove his contention, the story, in addition to being essentially a dramatic romance, runs the full gamut of entertainment and showmanship comedy, thrill and surprise.

In its lead roles it brings together Bette Davis and George Brent, previously teamed in "Housewife." Individually, Miss Davis scored a big hit in "Of Human Bondage" and "Bordertown," and is soon to be seen in "Girl from 10th Avenue." Brent's latest credits include "Living on Velvet" and the forthcoming "Goose and Gander" and "Stranded." The rest of the cast is composed of familiar screen names, listing Winifred Shaw, Roscoe Karns, Joseph Crehan, Joseph King, Dorothy Dare, June Martell, J. Carroll Naish, J. Farrell MacDonald, Gordon Westcott, Addison Richards and Georges Renavent.

The story moves to the rapid-fire efforts of the rivals to prove their cases. As covering an execution, which leads to comedy complications, gives Brent the first edge, the picture takes on a more thrilling tinge when, following a murder mystery trial, Brent scoops everybody by getting the verdict before the judge and frames his sweetheart into writing a false story only to have her unearth the guilty killer and prove that women are good newspaper men.

The screen play is by Roy Chanslor, who did "Murder in the Clouds," and Lillie Hayward, credited with "Housewife" and "Big Hearted Herbert." Direction is by Michael Curtiz, who made "The Case of the Curious Bride" and the current "Black Fury."

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Public Hero No. 1

(MGM)

Drama

Because of title and certain phases of story and production content this picture will probably be considered a unit in the "federal man" cycle. Yet because of its entertainment value, it hardly requires that identification. "Public Hero No. 1" is a well balanced combination of proved entertainment qualities. In it there is tense drama, surprising romantic love interest that has comedy contrast, thrilling and exciting action which moves in a menacing atmosphere, theatrical heroics and the lure of topicalness.

With Chester Morris in the hero role, as an undercover man, the show builds itself around three notorious headline incidents; the recent San Quentin jail break, in which members of the prison parole board were hostages, atmospheric illusions to the depredations of the Purple Gang and a half real-half imaginary conception of the last days of the Dillinger trailing and killing. The picture's romantic appeal and comedy are interwoven into the thrill of these incidents.

In the jail-localed opening sequences there is much that is reminiscent of the grim reality of "The Big House." There, although his identity is concealed, Federal Operative Jeff Crane engineers the mutiny and break that freed public enemy number one, Sonny. Then the show starts out on a trek all its own. Glorifying the operative in his devotion to duty, it takes on a comedy romance twist involving Theresa, Sonny's sister. This departure assumes an important aspect as the underlying drama packed premise of the story is continually maintained by Crane's efforts to get drunken doctor Barrymore to wounded Sonny's hideout. When, after Sonny slaps Theresa, after he forces Jeff to bring her to the hideout, he socks the ace desperado. The picture then becomes regular federal man stuff as Jeff's identity is finally established with Sonny's gang. There follows the trapping and slaying of Sonny, in which wide but unmistakable liberties have been taken with the actual Dillinger roundup even to his death in the alley following his attendance at a show.

While it is legitimate to consider this as a federal-man feature and it is hardly advisable to ignore that quality completely, there is nevertheless enough straight drama, love interest, comedy action and excitement in the picture to justify its selling as something entirely apart from the current cycle.—McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Lucien Hubbard. Directed by J. Walter Ruben. Screen play by Wells Root. Story by J. Walter Ruben and Wells Root. Musical score by Edward Ward. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Lionel Banks, Edward B. Willis. Wardrobe by Dolly Tree. Photographed by Gregg Toland. Film editor, Frank Sullivan. Assistant director, Hugh Boswell. Running time, when seen in Hollywood, 90 minutes (to be cut). Release date, May 31, 1935.

CAST

Doctor	Lionel Barrymore
Theresa	Jean Arthur
Jeff Crane	Chester Morris
Sonny	Joseph Calleia
Duff	Paul Kelly
Warden	Lewis Stone
Rufe Parker	Paul Hurst
Butch	George E. Stone
Mose	Sam Baker

Hooray for Love

(Radio)

Comedy Romance

Endowed with an intriguing sounding title, this backstage atmosphered comedy romance also has many other showmanship-entertainment assets on which to base a campaign. The film has showmanship qualities which may be used to win the appreciation of a goodly portion of either class or mass audiences. Those meriting exploitation consideration are to be found in the cast personnel, story content, musical novelty which is solo, chorus and instrumental; diverse specialty dancing, featuring famous artists and lavishly mounted production effects.

The theme concerns a young man ambitious to be a stage producer. In love with the girl he wants to star, he meets the familiar fate of the endless army of embryo Zeigfelds. Brought face to face with realities, far different from his dreams, the youth is swindled by unscrupulous promoters; temperamental stars and erratic managers make his life a nightmare; his own love trouble is intensified by the romantic chicanery of his prospective father-in-law; practical stage craft makes hash of his grand production theories. Yet when all is most discouraging the girl's father helps, the show is a success.

In it, elements that ordinarily make for good showmanship and entertainment are paraded. While their love story builds, Gene Raymond and Ann Sothern are featured in several vocal numbers; comedy is contributed in two ways by Pert Kelton, an amateur song bird with grandiose ideas of her own ability, and Etienne Girardot, her sweatheart and manager. Their fun is supplemented by that of Thurston Hall and Georgia Caine. Maria Gambarelli, noted ballerina, is starred in a toe dance accompanied by an eye-filling chorus. Bill Robinson dances alone and has his rapid fire tapping matched by Jeni LeGon with "Fats" Waller joining. Villainy is supplied by Sam Hardy and Lionel Stander, as the stage manager, accounts for more comedy.

While following a familiar path, the production is not without definite and refreshing novelty. Any of its ingredients—romance, light drama, comedy, music—may be ingeniously adapted to an attention-creating advance. Which ones, or which combinations to use, depends to a large extent on a knowledge of what is most likely to appeal best to local audiences.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. Associate producer, Felix Young. Directed by Walter Lang. Screen play by Lawrence Hazard and Ray Harris. From a story by Marc Lachmann. Musical dance numbers created and directed by Sammy Lee. Music and lyrics by Dorothy Fields and Jimmy McHugh. Photographed by Lucien Andriot. Musical director, Alberto Colombo. Art director, Van Nest Polglase. Associate, Perry Ferguson. Costumes by Walter Plunkett. Recorded by Paul F. Wiser. Sound cutter, George Marsh. Edited by George Crone. P.C.A. Certificate No. 881. Running time, when seen in Hollywood, 72 minutes. Release date, June 14, 1935. General audience classification.

CAST

Pat	Ann Sothern
Doug	Gene Raymond
Bill	Bill Robinson
Gamby	Maria Gambarelli
Commodore	Thurston Hall
Trixie	Pert Kelton
Duchess	Georgia Caine
Chowsky	Lionel Stander
Judge	Etienne Girardot
Fats	Fats Waller
Jeni	Jeni LeGon
Ganz	Sam Hardy

Under the Pampas Moon

(Fox)

Romantic Drama

There's much in this picture to entertain, and much easily adaptable showmanship with which to sell it. For the first purpose it has intriguing romance with a triangular love twist, poignant but not too much drama, comedy that should prove a surprise, music and human interest, all novelly put together and presented against unusually photographed backgrounds. For the second, it has Warner Baxter back in the type of role in which he won great popularity; this time as a gay swashbuckling buckaroo gaucho of the Argentine pampas, singing and dancing to heroically win his way into the heart of Ketti Gallian. Also there is solo dancing by Veloz and Yolanda and by Rita Cansino. John Miljan and Jack LaRue take care of the villainy and in Soledad Jiminez and Ann Codee are a pair of comediennes who are likely to send people out of the theatre talking about them.

Fast moving and quite different from the current amusement trend, the show is localed on the pampas and in Buenos Aires. Cesar, idol of the gauchos, is a romantic hero envied by his fellows and adored by the women. To the tune of a gaucho riding song, an airplane comes out of the sky and Cesar loses his heart to its fair passenger Yvonne. Winning a race, everything is blissful for Cesar and his new-found love until Bazan steals the pride of Cesar's life, his horse. The trail of recovery leads to Buenos Aires where Yvonne has gone and, as may be understood, Scott, Yvonne's manager, had a finger in the dirty work.

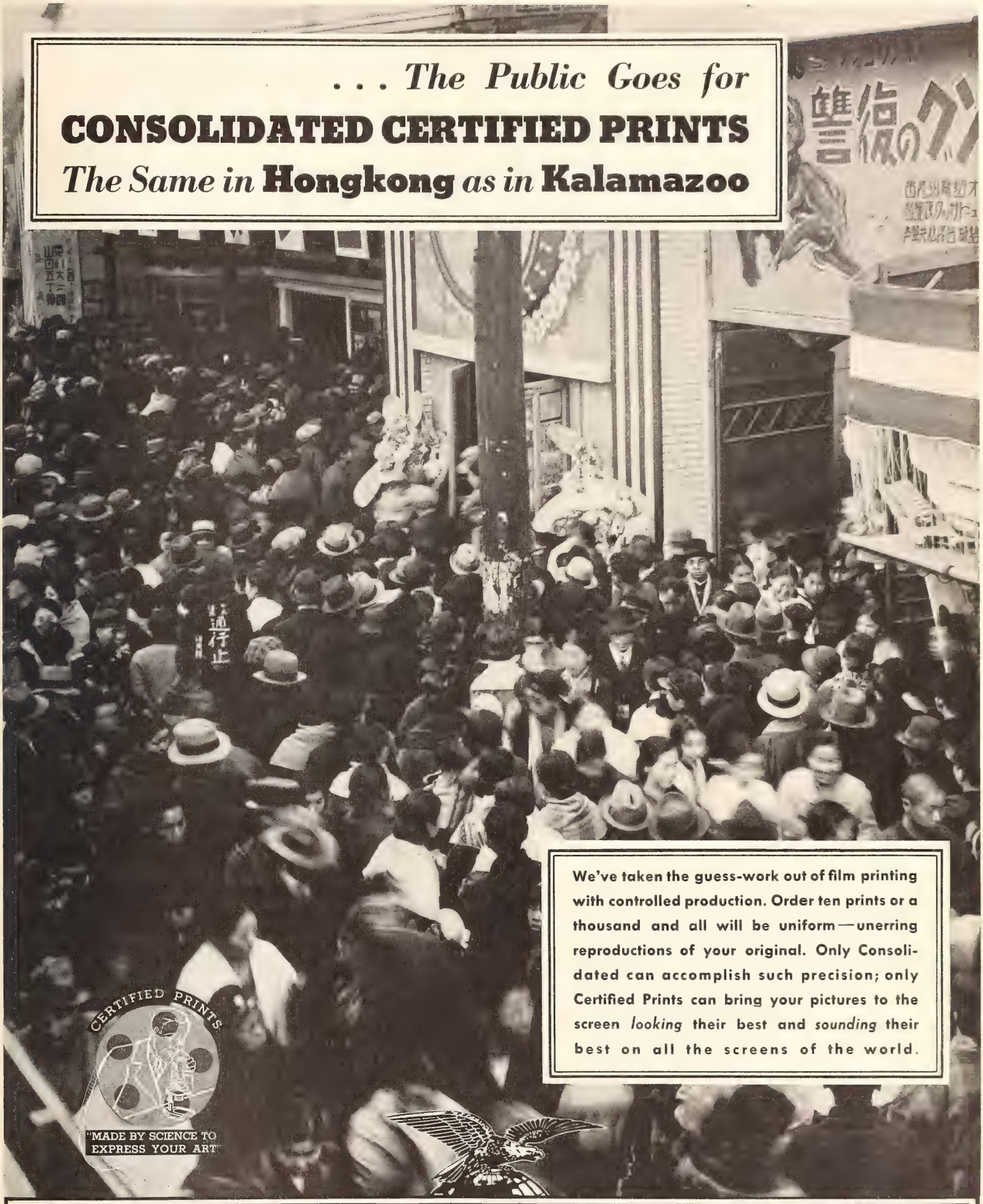
Following gay scenes which transform the gaucho to a gay Argentine man about town, Veloz and Yolanda dance, Yvonne sings, Mama Pepita (Cesar's mother) gets in her comedy and Cesar catches up with his horse. Anticlimaxed by a situation in which Cesar thinks that Yvonne is in league with those trying to cheat him, the horse wins a thrilling race and a fortune for Cesar. Recounted in a series of hectic comedy situations, Cesar, his gauchos, the horse, mother and Yvonne return to the pampas.

There is plenty in this picture in name, story and production values to catch patron fancy and, what is probably more important, enough commercially adaptable assets to develop an effective campaign.—McCarthy, Hollywood.

Produced and distributed by Fox. Producer, B. G. DeSylva. Directed by James Tinling. Screen play by Ernest Pascal, Bradley King. Additional dialogue by Henry Johnson. Original story by Gordon Morris. Photography, Chester Lyons. Sound, A. L. Von Kirbach, Paul Webster, Walter Samuels and Harry Akst. Art director, William Darling. Music adaptation, Cyril J. Mockridge. Dance Director, Jack Donohue. Gowns, Rene Hubert. Musical director, Arthur Lange. P. C. A. Certificate No. 848. Running time, 80 minutes. Release date, May 31, 1935. General audience classification.

CAST

Cesar Campo	Warner Baxter
Yvonne LaMarr	Ketti Gallian
Dancers	Veloz and Yolanda
Gregory Scott	John Miljan
Tito	J. Carrol Naish
Mama Pepita	Soledad Jimenez
Bazan	Jack LaRue
Don Bennett	George Irving
Elena	Blanca Vischer
Carmen	Rita Cansino
Rosa	Armida
Mme. LaMarr	Ann Codee
Little Jose	Phillip Cooper
Pierre	Paul Porcasi
Big Jose	Max Wagner


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Nitwits

(Radio)

Comedy

What everybody expects of nitwits is delivered here—comedy with a capital C—old-fashioned nonsensical foolishness. Fun is its sole quality. There are a couple of songs and one duet dance number in it, but those who see the picture undoubtedly will forget those features just as completely as the producers seemed to forget them. A murder mystery, full of threat, menace and dire things motivates the real comedy, but that, too, even though it is continued, is pretty well forgotten or made hash of as everything gives way to slapstick chase hilarity, in which everything from stone demijohns to bath tubs eventually hits somebody on the head.

An attempt to describe the picture and all that happens in it would be as foolish as the show itself. Suffice it to say that, although the early sequences in which Johnny and Newton monkey around with a truth-telling electrical device are hardly any tip-off as to the hectic merriment that eventually worked the preview audience into an uproar, all that happens may be low comedy, but is potentially promising of what the customers may like to see.

Trying to prove that Mary, loved by Johnny, is the innocent suspect of Lake's "black widow" murder, Johnny and Newton get themselves into one ludicrous jam after another. All the action takes place in a building that is running over with cops, but that doesn't prevent the guardians of the law from being handcuffed to balustrades, almost choking to death on near-swallowed tennis balls; a chase through a costume company in which nobody knows whether he is the chased or chaser, but in which everybody manages to get it on the head, and a final trapping of the killer.

Anything that even closely resembles unity, coherence or the logical following up of a plot is unceremoniously tossed out the window. The only thing continued is an intensive effort to embellish old ways and create new ways of making people laugh. That is the film's showmanship. Sell the patrons on the idea that "Nitwits" is an all-laugh feature.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. Associate producer, Lee Marcus. Directed by George Stevens. Screen play by Fred Guiol and Al Boasberg. Story by Stuart Palmer. Music and lyrics: "Music In My Heart," by Dorothy Fields and Jimmy McHugh; "You Opened My Eyes," by L. Wolfe Gilbert and Felix Bernard. Musical director, Roy Webb. Photographed by Edward Cronjager. Art director, Van Nest Polglase. Associate, Perry Ferguson. Recorded by P. J. Faulkner, Jr. Edited by John Lockert. Assistant director, Jean Yarbrough. P. C. A. Certificate No. 839. Running time, when seen in Hollywood, 78 minutes. Release date, June 7, 1935. General audience classification.

CAST

Johnny	Bert Wheeler
Newton	Robert Woolsey
Darrell	Fred Keating
Mary	Betty Grable
Mrs. Lake	Evelyn Brent
Clark	Erik Rhodes
Mr. Lake	Hale Hamilton
Captain Jennings	Charles Wilson
Lurch	Arthur Aylesworth
Sleepy	Willie Best
J. Gabriel Hazel	Lew Kelly
Phyllis	Dorothy Granger

Break of Hearts

(Radio)

Romantic Drama

As the title indicates, this is a love story. It is also a heart drama. Concentrating on those qualities, it embellishes them with other entertainment and showmanship assets, principally light comedy relief and an intriguing musical accompaniment. An emotion stirring feature, aimed to appeal to the more tender sentiments, it is the kind of attraction that probably will prove most interesting to women. Yet because of the quality of its story; that of its romance, drama and comedy, plus the unusualness of the function filled by music, it is also an attraction that holds much for both class and mass audiences.

The basic story of "Break of Hearts" is neither new nor different. It is premised on a familiar plot, but one which many times has proved its entertainment and commercial value. Motivated by an atmosphere of humanness, it is natural in its portrayal of what most human beings would do under conditions similar to the situations in which its characters find themselves. The story is simple. It is that of mutual love which from an accidental beginning flowered into joy and happiness which, as it encountered worldly temptations and failings, became a shattered illusion for the woman, only to be reborn in triumph.

In it Roberti is a great orchestra conductor. Adored by many women, he meets and falls in love with Constance, a meek but ambitious composer who long has admired the great leader. Married, their life is every woman's dream until Roberti, succumbing to temptation, blasts all Constance's hope and trust. Leaving Roberti, Constance's road is rocky. Heartbroken at first, Roberti goes to Europe, where, under the inspiration of Maestro Tlama, he gets a grip on himself.

Later, in New York again, at a New Year's celebration, Roberti meets an artificial sophisticated Constance who spurns his plea for reconciliation. Turning up drunk at a concert, he shocks his sponsors and patrons, but does something to Constance's heart that causes her to lift him out of the gutter and lead him to a new and brighter future.

Sold in a manner that convinces it is the picturization of a pleasing, but sometimes heart disturbing story of two love hungry people; of a man who had to win the love and respect of his wife all over again, there is plenty to sell in addition to the two stars, Katharine Hepburn and Charles Boyer. Their names, in connection with the title, and catchlines describing the story should prove a sufficient basis on which to work.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. A Pandro S. Berman production. Directed by Philip Moeller. Screen play by Sarah Y. Mason, Victor Heerman and Anthony Veiller. Story by Lester Cohen. Associate director, Jane Loring. Photographed by Robert De Grasse. Musical director, Max Steiner. Art director, Van Nest Polglase. Associate, Carroll Clark. Gowns by Bernard Newman. Recorded by John Tribby. Edited by William Hamilton. Assistant director, Eddie Killy. P. C. A. Certificate No. 801. Running time, when seen in Hollywood, 80 minutes. Release date, May 31, 1935. Adult audience classification.

CAST

Constance	Katharine Hepburn
Roberti	Charles Boyer
Johnny	John Beal
Talma	Jean Hersholt
Marx	Sam Hardy
Miss Wilson	Inez Courtney
Sylvia	Helene Millard
Pazzini	Ferdinand Gottschalk
Elise	Susan Fleming
Schubert	Lee Kchlmar
Didi	Jean Howard
Phyllis	Anne Grey

The Glass Key

(Paramount)

Mystery Melodrama

Combining the qualities of the once well regarded political drama and a modern mystery murder melodrama, "The Glass Key" is unusually strong and meaty entertainment. As a result of concentration upon those two elements, the strength of which is abetted by a more suggested than actual love interest contrast, the picture is of the type that has a more than ordinary appeal to men. Modernly premised, it features a sinister suspense that engenders and holds interest. Convincingly told, with its hero, George Raft, returning to the type of he-man role through which he first won popularity, intelligent direction takes full showmanship advantage of story, cast and production values.

In the yarn, Ed Beaumont is political boss, Paul Madvig advisory lieutenant and bodyguard. Aspiring to reelect Senator Henry, Madvig is romantically inclined towards his daughter, Janet, a condition tolerated only for political reasons. Brought into open conflict with gambler O'Rory, whose games he has closed, Madvig finds himself in a hot spot, following the finding of the Senator's son dead after a quarrel. O'Rory's controlled yellow journals make public their suspicions of Madvig's guilt in flamboyant menacing manner. Not trusting his boss, Beaumont sets out to unravel the mystery. Spurning O'Rory's bribe, he takes a terrific beating at the hands of slugger Jeff after destroying an incriminating affidavit. Escaping from a torture chamber, recovering and making peace with Madvig, Beaumont again invades an O'Rory joint. Ensues a tense dramatic scene between him and Jeff, result of which is Jeff's strangling of O'Rory. As Janet is trying to get information from Opal, Madvig's sister, that will implicate her brother, the town is a seething turmoil. Gathering Madvig, Opal, the Senator and Janet in District Attorney Farr's office, Beaumont first proves that Madvig could not have been the killer and forces the Senator to admit that he killed his own son in insane rage. At the end Madvig is still the boss, but with a new candidate elected and Beaumont and Opal, to whom there has been but little previous romantic interest attached, in a happy ending fadeout.

There being unique audience interest in the picture, there is also much in the way of personnel, story and production values about which smartly adaptable showmanship can easily be built to sell it. The title giving but slight clue to the production's character, the names of Raft and Edward Arnold and others in the cast beside the promising newcomer, Rosalind Keith (who looks very much like Bette Davis), may be used to create first audience interest. While it is by no means a "men only" show, a campaign that aims to stir their interest looks to be the most suitable.—McCarthy, Hollywood.

Produced and distributed by Paramount. Produced by E. Lloyd Sheldon. Directed by Frank Tuttle. Assistant director, Russell Mathews. From a novel by Dashiell Hammett. Screen play by Kathryn Scola and Kubec Glasmon. Additional dialogue by Harry Ruskin. Sound, J. A. Goodrich. Film editor, Hugh Bennett. Art directors, Hans Dreier and Earl Hedrick. Photographed by Henry Sharp. P. C. A. Certificate No. 696. Running time, when seen in Hollywood, 75 minutes. Release date, May 31, 1935. General audience classification.

CAST

Ed Beaumont	George Raft
Paul Madvig	Edward Arnold
Janet Henry	Claire Dodd
Taylor Henry	Ray Milland
Opal Madvig	Rosalind Keith
Senator Henry	Charles Richman
"Mom"	Emma Dunn
Shad O'Rory	Robert Gleckler
Jeff	Guinn Williams
Clarkie	Tammany Young
Henry Sloss	Harry Tyler
Farr	Charles Wilson
Puggy	Matt McHugh
Scotty	Mack Gray
Walter Ivans	Frank Marlowe
Mulrooney	Pat Moriarity
Butler	Herbert Evans
Bartender	Percy Morris
Waiter	Irving Bacon
Nurse	Ann Sheridan

A Night at the Ritz

(Warner)

Comedy

A lively and engaging comedy, which should have a particular appeal to the housewife, and is open to exploitation which may readily be developed by the ingenious showman, this picture may be sold best for the laughs that are in it; and they are numerous.

The novel idea finds a dynamic hotel press agent giving birth to an idea, turning a "nobody" into a world famous chef and thereby making everyone's fortune, as well as winning the girl whom he loves, but who will not give him any encouragement. The fun begins when the press agent suddenly learns to his horror that he had been laboring under a misapprehension, the young man he thought was a great cook knows nothing whatever about that fine art. The press agent's effort to save the day, his skin and the stomachs of hundreds of important bankers and their guests, form the mainspring of the story's development.

The cast is familiar, if not outstanding in drawing power. At the head is William Gargan, as the press agent, with Patricia Ellis, Allen Jenkins, Eric Rhodes and Berton Churchill in support.

Woven into the story is the romance of Gar-

gan and Miss Ellis, but that romance is rather incidental to the yarn. The cookery angle should be useful in attracting feminine attention to the picture, and the comedy as a whole worked up to attract the masculine element of the patronage as well.

Gargan is making no headway in his romance with Miss Ellis. Forceful, refusing to take no for an answer, he invites himself to Miss Ellis' home for dinner. The delightful food, which was prepared by her mother, is mistakenly attributed to Rhodes, Miss Ellis' brother, who has delusions of mastery of the art of cooking, but who actually is unable to cook at all. Gargan conceives the idea of making Rhodes the world's greatest chef, and "selling" him to the hotel which employs him as press agent. When he learns his hotel has hired the Ritz' well known chef, he resigns, goes to the Ritz, finds Churchill, the manager, with his job at stake unless he can find a new chef, and proceeds to sell him Rhodes. A contract is signed, when Gargan suddenly discovers that his famous chef cannot cook.

Churchill thinks he is trying to get out of the contract when Gargan tells him the truth, and when Jenkins, Gargan's assistant, samples Rhodes' cooking and doubles up with acute indigestion, Gargan visions the massacre at the forthcoming important bankers' dinner, for which the great Rhodes is supposed to cook. There is real comedy in Gargan's frantic effort to save the day, and his terrible anticipation of the debacle among the dining bankers. But Miss Ellis turns the trick by bringing her mother to the hotel, there to prepare a dinner which delights the guests. She is placed under contract, Rhodes is permitted to play about harmlessly, while Gargan, taking the credit, walks off with Miss Ellis.

Likeable and entertaining comedy, the film looks to be adaptable to almost any audience, young or old.—Aaronson, New York.

Produced and distributed by Warner Bros. Director, William H. McGann. Story and screenplay by Albert J. Cohen, Robert T. Shannon. Additional dialogue, Manuel Seff. Cameraman, James Van Trees. Editor, Jack Killifer. P. C. A. Certificate No. 609. Running time, 63 minutes. Release date, March 23, 1935. General audience classification.

CAST

Duke Regan	William Gargan
Marcia	Patricia Ellis
Gyp	Allen Jenkins
Kiki Lorraine	Dorothy Tree
Leopold	Eric Rhodes
Mr. Vincent	Berton Churchill
Scurvin	Gordon Westcott
Mama Jaynos	Bodil Rosing
Mr. Hassler	Arthur Hoyt
Henri	Paul Porcasi
Connolly	William Davidson
Isabelle	Mary Treen
Miss Barry	Mary Russell

Men of the Hour

(Columbia)

Action Drama

Revolving about the often death-defying activities of the motion picture's own newsreel cameramen, this dramatic effort, with its full quota of action and tendency toward the melodramatic, looks to be the kind of material which might be played just as suitably on the week-end as during the week.

In and about the action is woven a romance and the complications which result when jealousy and misunderstanding interfere with the work of a crack pair of cameramen. Richard Cromwell and Wallace Ford, with Billie Seward in the feminine lead, head the cast. Since those names, though familiar, cannot be expected to carry any selling strength, it will be necessary to make the most of the film's other ingredients. Of these, the best is probably the action material. It might be well, at the same time, to lay stress on the title, indicating in the tiein its significance in connection with the theme of the picture.

The film is enlivened with spectacular shots, probably taken from actual newsreel material, of burning buildings and a burning ship, scenes from the recent disaster off the New Jersey coast, a sensational plane crash and the like. The film, in addition to its dramatic and action phases, is something of a laudation of the newsreel man in general.

Cromwell is assistant to Ford, and together, but chiefly by reason of Cromwell's daring and ingenuity, they are rated the company's best team. Ford takes the credit, permitting Cromwell to do the work. Then, on a job in a hospital, they meet Miss Seward, a nurse, and while Ford gets the cold shoulder, Cromwell and the girl find a mutual attraction. They fall in love. Ford, on a pretext, tricks Cromwell, meets the girl himself, and when Cromwell later sees them leave the apartment together, misunderstands, refuses to see the girl, and will have nothing to do with Ford, other than on business.

The misunderstanding is straightened out, and Cromwell gets the first cameraman's post he had always wanted after a daring job. Thinking to get a private scoop of his own, without telling the boss, he covers a police raid on a tip, spoils the play for the police and is fired. Accidentally, after failure to find work, he meets Ford, who is having trouble with his new assistant. Cromwell helps out, at a routine railroad arrival assignment, and through his quick wit and alertness, is able to film the killing of a victim by a gang leader who is wanted by the police. A wild chase with the film through the streets of a city is an action high spot of the film, the material being enough to convict the gangster and insure Cromwell his job and a wife.—Aaronson, New York.

Produced and distributed by Columbia. Directed by Lambert Hillyer. Story and screen play by Anthony Coldeway. Assistant director, Clifford Broughton. Cameraman, Benjamin Kline. Sound engineer, George Cooper. Film editor, John Rawlins. P. C. A. Certificate No. 669. Running time, 57 minutes. Release date, May 15, 1935. General audience classification.

CAST

Dave Durkin	Richard Cromwell
Ann Jordan	Billie Seward
Andy Blane	Wallace Ford
Nick Thomas	Jack La Rue
Dick Williams	Wesley Barry
Harper	Charles Wilson
Steve	Ernie Adams
Bill	Eddie Hart
Joe	Mark Lawrence
Police Captain	Pat O'Malley
Walters	Gene Morgan
Long	Stanley Taylor

Fighting Shadows

(Columbia)

Action Melodrama

Tim McCoy, handsome and active exponent of the action picture, here takes the part of a member of the glamorous Royal Northwest Mounted Police of Canada, and as an officer of the king makes the most of his opportunity. The result should be especially to the liking of the youngsters among the patronage, and to them, as well as to the adults who like their action pictures the exhibitor should address his selling of the film.

With Geneva Mitchell in the romantic feminine lead, with the romance subordinated even more than usual in this type of action material, and with Ward Bond as the other important member of the cast, it is apparent that McCoy will carry the burden of the name attraction.

It may well be sold as active melodrama, making the most of the Northwest Mounted theme, which has not been overdone recently. Scenically the film has something to offer, and the film is studded with real action, as the Mountie "gets his man."

McCoy is ordered to a certain district to track down a gang which is terrorizing trappers, after he has saved the life of a fellow Mountie. The district is one which he had left before joining the police, after an argument with Bond, a fellow trapper. He had left, it is understood, at the risk of being termed "yellow," because Bond's sister, Miss Mitchell, had asked him to go. His return is greeted with the expected insults from Bond, and with shots from the neighboring woods as he rides into the trading post.

He meets an old trapper friend, Si Jenks, who supplies most of the picture's incidental comedy. Bond uses every device at his command to hinder McCoy in his job of tracking the gang, and eventually it appears that Bond himself is implicated in the fur depredations. Wearing the uniform, McCoy is unable to settle the score with Bond as he would like to. A brother officer arrives to inform McCoy that his term of enlistment is ended and that he will take over. McCoy refuses to go and is disarmed and jailed by his companion in order to keep him out of trouble. But when the fellow officer is injured, McCoy takes command again, rounds up the gang, takes off his uniform and whips Bond. The two are reconciled, and Miss Mitchell and McCoy celebrate as McCoy is promoted.

All done to the tune of fast and lively action, this should be admirably fitted to play in the week-end position on the program.—Aaronson, New York.

Produced and distributed by Columbia. Directed by David Selman. Story and screen play by Ford Beebe. Assistant director, Norman Deming. Cameraman, George Meehan. Sound engineer, Glen Rominger. Film editor, Gene Milford. P. C. A. Certificate No. 744. Running time, 58 minutes. Release date, April 18, 1935. General audience classification.

CAST

Tim O'Hara	Tim McCoy
Martha Harrison	Geneva Mitchell
Brad Harrison	Ward Bond
Bob Rutledge	Robert Allen
Hank Bascom	Si Jenks
Stalkey	Otto Hoffman
Duncan	Ed Le Saint

The Last Wilderness

(DuWorld)

Pictorial Record

There is novelty in this somewhat unusual type of pictorial record of an expedition into the woods. Its novelty rests, first, in the fact that this expedition traveled through the western woods and mountain country of the United States, and second, in that what hunting there is finds the bow and arrow, ancient and admirable weapon, used instead of the usual gun.

The picture, which is actually a camera record of such big, and small game, as still exists in this country, has a considerable element of interest, especially for youngsters and those adults who are nature lovers.

Virtually the "hero" of the film is Howard Hill, described, and apparently with complete justification, as the "world's greatest archer." The explanatory dialogue which accompanies the film is supposed to be in the words of Hill himself, as he describes his experiences, from the time he is invited to join the expedition, which is said to have occupied several years. Mr. Hill's ability with the bow and arrow is actually the real highlight of the film, and should open the way for exhibitor exploitation.

The expedition spent most of its time in and about the Wyoming territory, and succeeded in shooting, via the camera, several unusual sequences, in addition to occasional of the now common battles between animals. The most exciting of these is a fight between a female bear, just emerged from hibernation with her two cubs, and a male "killer" bear. It is a cruel and fierce fight, won when the male kills the mother, Hill taking the two cubs as expedition mascots.

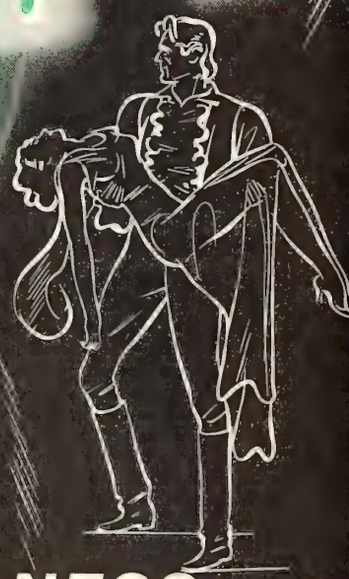
With his bow and arrow, Hill kills a wild cat, about to spring upon two coyote pups, brings down a buffalo, climbs to bag a mountain goat, catches fish with astonishing skill. The camera records, among the unusual, the natural wonder which is the stone arch of Wyoming, high in the Rockies, the phenomenon of millions of grasshoppers frozen solidly for countless years on a glacial ice shelf, male grouse puffing and strutting before the females during the courting season, wild moose, a fight between two bull elk for the leadership of the pack, and the most unusual picture of a female bear, seen in her den during the course of winter hibernation.

It appears to be exploitable material, which may be sold as a family picture of a somewhat different sort.—Aaronson, New York.

Distributed by DuWorld. Produced by Jerry Fairbanks. Cameraman, Ned Frost. Running time, 63 minutes. Release date, May 14, 1935. General audience classification.

STILL ANOTHER FROM COLUMBIA!

KARLOFF



DEMON OF HORROR... MAN OF MADNESS... in

The BLACK ROOM MYSTERY

with

Marian Marsh · Robert Allen
Katherine De Mille · John Buckler

Directed by Roy William Neill

A COLUMBIA PICTURE

ADVERTISING IS SIDE-SHOW: DIETZ

Writer in Forbes Magazine Says MGM's Ad Director Puts Human Interest Story First

Advertising of a product, motion picture or any other, employed as a sales medium by distributor, exhibitor or merchant, should be entertaining in itself, should tell a human-interest story. It must be the miniature side-show which brings persons into the main tent.

That is the bedrock principle of merchandising in the opinion of Howard Dietz, advertising and publicity director of Metro-Goldwyn-Mayer Pictures Corporation, as expressed, through C. D. Frazer, in *Forbes* business magazine for May.

In discussing Mr. Dietz's methods, *Forbes* considers his views on how to make advertising copy really sell a product.

"First of all," he says in Mr. Frazer's article, "it must be humanized. It must be easy and pleasant to read, and humorous if possible.

"Second, tell a story in the copy. To do this, suggest a problem and imply that it has some personal relation to the reader. And whether the problem be one of sex, conflict or whatnot, be certain to get the feeling of PEOPLE into it. The human element stirs interest. The opening lines of the 'Naughty Marietta' ads illustrate this. They read: *'That Little Bit of Bad* in Naughty Marietta that made her throw convention overboard' . . . There's the story.

Should Synchronize the Copy

"Third, synchronize the copy. An advertisement must do two things—it must point out the product and must offer it for sale. Dietz believes that some advertising fails to sell merely through neglect of the latter issue. His copy not only describes a picture but also synchronizes this with such information as where it can be seen, when it can be seen (this is very important), and, generally, how much it will cost to see it. Under-emphasis of any one point results in serious damage at the box office.

"Last, and most important of all, reflect the product. Treat the subject in its own way. This process might be called 'keying,' or in Broadway parlance, 'getting the angle.' . . . Consider a current film called 'Sequoia.' The picture had no stars—a tremendous handicap; it was an animal picture—a rare type; and its name meant nothing to most people. All these factors might have combined to give the public a preconceived distaste.

Star a Vital Element

"How, then, to break that down? Well, 'Sequoia' was one of those pictures that MGM makes once in a while that have merit and carry a message, but are of doubtful box office value. Rather, they are 'worth doing.' So Dietz seized that phrase as the hallmark. Since the film was frank propaganda against deer-hunting, he had no trouble securing indorsements from certain prominent persons opposed to the practice. With these indorsements he created the idea that 'Sequoia' was something of an event, instead of just an animal picture. The promotion intimated that the film was the impressive type that would appeal to the customer's own judgment. The keenness of Dietz's judgment was shown by the fact that 'Sequoia' made money wherever it was promoted in that manner, while it 'laid an egg' elsewhere.

"This 'keying' notion also obtains in Dietz's method of building up a star. He believes that a star is the most vital element in the sale of a picture.

"Incidentally, in connection with the star system, Dietz says that from a business standpoint Hollywood's critics are wrong about the much-publicized waste of money in salaries. What they do not realize is that a star's salary is mostly a selling cost. There is many a concern, he explains, whose success may be attributed largely to the public's favorable conception of the man behind the product. The star system is merely an intense usage of this 'human relations' principle. Miss Garbo is not paid solely for her work and talent. . . . She represents an advertising campaign of considerable duration that has resulted in such an extraordinary amount of goodwill that any film starring her is sure of a certain financial success, at least."

Defends Hollywood Methods

"The Dietz advertising creed," Mr. Frazer's article continues, "is naturally in keeping with Metro's willingness, nay, eagerness, to spend money. He uses all possible forms of media. He conducts contests on a gigantic scale. He flies lions across country in an airplane. He sponsors clinical tests to determine the relative temperament of blondes and brunettes. . . . His one rule is that all stunts should hawk the MGM wares rather than be merely amusing stories."

Explaining MGM's costly production system of maintaining a large and expensive stock company at the studio, Mr. Frazer writes: "Dietz is a stout defender of Hollywood business methods. He says that what many consider a waste of money is really an asset. Metro maintains a very large staff of actors, writers and directors, some of whom are bound to be idle at frequent intervals. But the salaries paid them in the interim is not squandered money because availability means everything. They are the raw material, so to speak, and Metro has found that it simply cannot operate on a hand-to-mouth basis. The point is that it has the staff and the stars—you might say, the current inventory—to produce on short notice exactly the type of picture for which the market is ripe.

"That the company's methods are effective is proved by the balance sheet. It has produced (and Dietz has promoted) some of the most profitable ventures ever undertaken in the motion picture field. There was, for example, 'Ben Hur.' Before the final curtain rings down on that picture (filmed many years ago, it is still drawing crowds in foreign lands), it will have made the astonishing gross of $10,000,000."

"Dietz is not the scientific type of advertiser," the article says. "You see, in the industrial family, Hollywood 'is not like other children.' If ever there was a problem child, the film business is it. In promoting a picture, as well as in making it, a touch of the riverboat gambler's instinct is worth a hundred surveys of the herd mind.

"Here are a few ways in which Dietz's job differs from the orthodox marketing task. First, the film industry is a public pet and is constantly buffeted by the changing winds of public approval. Again, there are no trade secrets; if a picture is a 'floperoo,' everybody knows it at once. Third, unlike other products, public taste in film entertainment is not standardized; one town may like 'horse operas,' while the next favors sophisticated comedy."

Cannot Make General Claims

Describing the basic problems with which all motion picture advertising directors must contend, *Forbes* explains: "The first of these is that instead of one problem a year, Dietz has more than fifty individual ones. Since films are creative and therefore vary in quality, he cannot make general claims that apply to all the company's films

"Then there is the question of capacity. The ordinary selling director has definite knowledge to work on. The capacity of his plant determines the possible sales and he can gear his campaign accordingly. But this idea of cutting the corpse to fit the coffin is not feasible in the film trade. Theatres apparently have rubber walls. All grosses can be beaten. For example, back in the salad days of the silent films a picture called 'Passion,' starring Pola Negri, broke all existing records at the Capitol Theatre in New York with a weekly gross of $38,000. Several subsequent records were established, until a few months ago the Capitol set a new record. It played Greta Garbo at a weekly gross of $116,000! Admission prices were about the same as when the Pola Negri film was shown and the theatre still had 5,400 seats. How do you account for it? You can't; it's just one of those things.

"The truth is that there are no infallible guiding rules for dealing in public interest."

Forbes credits Metro-Goldwyn-Mayer with being the "steadiest money-maker." The company "is earning a current profit of nearly $1,000,000 a month while many industrial organizations are picking at the coverlets. This rate, if maintained, will smash the record net of $9,925,000 established in 1930."

THE DIETZ CREED ON ADVERTISING

Howard Dietz's views on advertising copy, as described in the article by C. D. Frazer in Forbes business magazine, are outlined as follows:

1. It must be humanized.
2. Tell a story in the copy.
3. Synchronize the copy.
4. Reflect the product.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended May 18, 1935, from 107 theatres in 18 major cities of the country, reached $975,650, a decrease of $130,888 from the total for the preceding calendar week, ended May 11, when 111 theatres in 18 major cities aggregated $1,106,538.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1934) (Dates are 1934 unless otherwise specified.)	
			Picture	Gross	Picture	Gross		
Boston								
Boston	3,246	25c-50c	"The Bride of Frankenstein" (Univ.) and "Straight from the Heart" (Univ.)	10,500	"The Lost City" (Regal) and "The Nut Farm" (Republic) (8 days)	11,000	High 4-27-35 "Transient Lady" Low 2-2-35 "One Exciting Adventure"	31,000 8,500
Fenway	1,382	30c-50c	"It's a Small World" (Fox) and "Dinky" (W. B.)	3,500	"Go Into Your Dance" (F. N.) and "A Notorious Gentleman" (Univ.)	4,500	High 1-6 "Lady Killer" and "Girl Without a Room" Low 3-9-35 "One More Spring" and "Lottery Lover"	12,000 2,500
Keith's Memorial	2,907	25c-65c	"The Informer" (Radio)	11,500	"The Bride of Frankenstein" (Univ.)	18,000	High 3-23-35 "Roberta" Low 1-19-35 "Evergreen"	30,000 7,000
Loew's State	3,537	25c-55c	"Mark of the Vampire" (MGM) and "The Unwelcome Stranger" (Col.) (25c-65c)	10,500	"Baby Face Harrington" (MGM) and "Let's Live Tonight" (Col.)	10,000	High 4-7 "Riptide" Low 4-20-35 "One New York Night" and "I'll Love You Always"	22,000 9,000
Metropolitan	4,332	35c-65c	"The Devil Is a Woman" (Para.)	21,000	"The G Men" (F. N.) (8 days)	34,000	High 4-6-35 "Private Worlds" Low 4-20-35 "Traveling Saleslady"	41,000 20,000
Paramount	1,793	25c-50c	"It's a Small World" (Fox) and "Dinky" (W. B.)	6,000	"Go Into Your Dance" (F. N.) and "A Notorious Gentleman" (Univ.)	7,000	High 1-6 "Lady Killer" and "Girl Without a Room" Low 3-23-35 "Love in Bloom" and "Car 99"	12,000 4,000
Buffalo								
Buffalo	3,500	30c-55c	"Black Fury" (F. N.)	11,900	"Star of Midnight" (Radio)	16,000	High 1-6 "Design for Living"	26,000
Century	3,000	25c	"The Florentine Dagger" (W.B.) and Brewster's Millions" (U. A.)	5,100	"Mark of the Vampire" (MGM) and "Gigolette" (Radio)	8,200	Low 12-19 "Music in the Air" High 5-11-35 "Mark of the Vampire" and "Gigolette"	5,000 8,200
Great Lakes	3,000	25c-40c	"The Scoundrel" (Para.)	6,800	"George White's 1935 Scandals" (Fox) and "Thunder in the East" (U. A.)	7,400	Low 12-29 "I Am a Thief" and "Side Streets" High 9-29 "Belle of the Nineties"	4,000 18,800
Hippodrome	2,100	25c-40c	"The G Men" (F. N.) (2nd week)	8,000	"The G Men" (F.N.) (1st week)	10,300	Low 12-22 "Gentlemen Are Born" and "Marie Galante" High 5-19 "The House of Rothschild" Low 7-28 "Here Comes the Navy"	3,800 18,000 4,800
Lafayette	3,300	25c	"The Man Who Knew Too Much" (GB Pictures) and "White Lies" (Col.)	7,400	"The Bride of Frankenstein" (Univ.)	16,400	High 3-10 "It Happened One Night" and "Before Midnight" Low 11-17 "Jane Eyre" and "Young and Beautiful"	16,700 4,200
Chicago								
Apollo	1,400	25c-50c	"Naughty Marietta" (MGM) (10 days)	6,000	"Bride of Frankenstein" (Univ.) (5 days-2nd week)	4,000	High 9-8 "The Cat's Paw"	16,000
Chicago	4,000	25c-68c	"The G Men" (F. N.) (2nd week)	27,000	"The G Men" (F. N.) (1st week)	43,000	Low 4-27-35 "Private Worlds" High 8-11 "She Loves Me Not"	4,000 66,000
Garrick	900	25c-40c	"Roberta" (Radio)	4,000	"Go Into Your Dance" (F.N.)	5,000	Low 5-26 "Thirty Day Princess' High 2-23-35 "Baboona"	19,000 8,500
Oriental	3,940	25c-40c	"Shadow of Doubt" (MGM)	15,000	"The Woman in Red" (F.N.)	17,000	Low 5-4-35 "One New York Night" High 1-5-35 "Big Hearted Herbert"	3,000 25,000
Palace	2,509	25c-50c	"The Informer" (Radio)	14,000	"Star of Midnight" (Radio)	19,000	Low 6-16 "Registered Nurse" High 3-30-35 "Roberta"	12,000 30,000
Roosevelt	1,591	25c-50c	"Black Fury" (F. N.) (10 days)	12,000	"Naughty Marietta" (MGM) (4 days-3rd week)	3,000	Low 12-1 "Kentucky Kernels" High 1-5-35 "Forsaking All Others"	8,000 27,000
State-Lake	2,776	20c-35c	"The White Cockatoo" (W. B.)	13,000	"People's Enemy" (Radio)	12,000	Low 8-18 "Paris Interlude" High 9-8 "The Most Precious Thing in Life"	6,000 19,000
United Artists	1,700	30c-60c	"Cardinal Richelieu" (U. A.) (4 days-2nd week)	5,000	"Cardinal Richelieu" (U.A.) (1st week)	15,000	Low 5-2-35 "Helldorado" High 5-5 "House of Rothschild" Low 4-13-35 "Vanessa: Her Love Story"	11,000 30,000 10,000
Cleveland								
Allen	3,300	30c-42c	"It's a Small World" (Fox) (4 days) "Mystery Woman" (Fox) (3 days)	2,200 1,100	"Laddie" (Radio)	3,500	High 10-27 "Six-Day Bike Rider" Low 12-15 "Silver Streak"	7,000 1,400
Circle	1,925	15c-30c	"The Unwelcome Stranger" (Col.)	3,000	"I'll Love You Always" (Col.)	3,300	.....	
Hippodrome	3,800	30c-42c	"The G Men" (F. N.) (2nd week)	9,500	"The G Men" (F. N.) (1st week)	19,500	High 3-16-35 "Roberta" Low 3-17 "Journal of a Crime"	23,000 2,900
RKO Palace	3,100	30c-60c	"Bride of Frankenstein" (Univ.)	15,500	"Traveling Saleslady" (F. N.)	15,000	High 4-6-35 "Transient Lady" Low 5-19 "Where Sinners Meet"	39,000 4,000
State	3,400	30c-42c	"The Devil Is a Woman" (Para.)	7,500	"Cardinal Richelieu" (U.A.)	10,500	High 1-12-35 "Forsaking All Others" Low 12-29 "Private Life of Don Juan"	28,000 3,500
Stillman	1,900	30c-42c	"Naughty Marietta" (MGM) (2nd week)	5,000	"Naughty Marietta" (MGM) (1st week)	8,500	High 9-15 "Chained" Low 1-12-35 "Our Daily Bread"	10,000 2,000
Denver								
Aladdin	1,500	25c-60c	"Les Miserables" (U. A.)	5,000	"Cardinal Richelieu" (U. A.) (2nd week)	3,500	High 5-5 "House of Rothschild"	9,000
Broadway	1,500	25c-40c	"Naughty Marietta" (MGM) (4 days-2nd week) "Cardinal Richelieu" (U. A.) (3 days)	1,200 2,500	"Naughty Marietta" (MGM) (1st week)	2,000	Low 8-11 "I Give My Love"	1,200
Denham	1,500	25c-50c	"Stolen Harmony" (Para.)	2,000	"Four Hours to Kill" (Para.)	6,000	High 9-29 "Belle of the Nineties"	16,500
Denver	2,500	25c-50c	"The G Men" (F. N.)	9,000	"Go Into Your Dance" (F. N.)	7,000	Low 4-7 "She Made Her Bed" High 1-13 "Roman Scandals"	800 17,500
Orpheum	2,600	25c-40c	"Romance in Manhattan" (Radio) (25c-55c)	16,000	"Star of Midnight" (Radio) (4 days—2nd week) "Strangers All" (Radio) (3 days)	3,000 2,000	Low 9-29 "British Agent" High 2-17 "Hi Nellie" Low 12-29 "Hat, Coat and Glove"	4,000 19,500 1,000
Paramount	2,000	25c-50c	"Bride of Frankenstein" (Univ.) (4 days-2nd week) "Thunder in the East" (U.A.) (3 days)	3,000 1,000	"Bride of Frankenstein" (Univ.) (1st week)	7,000	High 5-11-35 "Bride of Frankenstein" Low 6-9 "Uncertain Lady"	7,000 400

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1934.) (Dates are 1934 unless otherwise specified.)	
			Picture	Gross	Picture	Gross		
Hollywood								
Chinese	2,500	30c-55c	"Naughty Marietta" (MGM) (6 days)	10,400	"Cardinal Richelieu" (U.A.) (6 days)	6,900	High 4-14 "House of Rothschild" Low 12-29 "Music in the Air"	25,171 4,292
Pantages	3,000	25c-40c	"The Hoosier Schoolmaster" (Mono.) and "Chinatown Squad" (Univ.)	3,000	"The Wandering Jew" (Olympic) (6 days)	2,700	High 12-8 "Imitation of Life" Low 3-3 "Fugitive Lovers" and "The Poor Rich"	12,200 1,500
W. B. Hollywood	3,000	25c-65c	"Star of Midnight" (Radio) (6 days-25c-40c)	11,500	"The G Men" (F. N.) (6 days-2nd week)	9,200	High 9-8 "Dames" Low 4-13-35 "Laddie"	25,000 5,700
Indianapolis								
Apollo	1,100	25c-40c	"The Hoosier Schoolmaster" (Mono.)	2,000	"Black Fury" (F. N.)	2,500	High 4-13-35 "Life Begins at 40" Low 5-4-35 "Thunder in the East"	7,500 1,600
Circle	2,800	25c-40c	"Bride of Frankenstein" (Univ.)	2,500	"Go Into Your Dance" (F. N.)	4,000	High 12-15 "Lady By Choice" Low 1-19-35 "The President Vanishes" and "Enter Madame"	8,500 2,000
Lyric	2,000	25c-40c	"Dinky" (W.B.)	6,000	"The G Men" (F. N.)	7,500	High 4-6-35 "Traveling Saleslady" Low 7-28 "Half a Sinner" and "Embarrassing Moments"	11,000 2,000
Palace	3,000	25c-40c	"Les Miserables" (U. A.)	7,000	"One New York Night" (MGM)	3,750	High 2-3 "Sons of the Desert" Low 4-6-35 "Casino Murder Case"	12,500 2,750
Kansas City								
Mainstreet	3,100	25c-40c	"Star of Midnight" (Radio)	9,000	"Case of the Curious Bride" (F. N.) (25c-45c)	19,000	High 6-23 "Glamour" Low 1-12-35 "I Sell Anything"	23,000 2,000
Midland	4,000	15c-40c	"Mark of the Vampire" (MGM)	9,000	"Naughty Marietta" (MGM) (return engagement)	10,000	High 4-7 "Riptide" Low 12-22 "Private Life of Don Juan"	21,400 4,000
Newman	1,800	25c-40c	"Dinky" (W. B.) (5 days)	3,000	"The Devil Is a Woman" (Para.)	5,000	High 9-29 "Belle of the Nineties" Low 4-13-35 "Rocky Mountain Mystery"	14,000 3,500
Tower	2,200	25c	"I'll Love You Always" (Col.)	6,400	"Princess O'Hara" (Univ.)	7,300	High 1-12-35 "Broadway Bill" Low 5-5 "Let's Fall in Love"	14,000 4,000
Uptown	2,000	25c-40c	"The Man Who Knew Too Much" (GB Pictures)	2,900	"The Hoosier Schoolmaster" (Mono.) and "Man of Aran" (GB Pictures)	3,300	High 10-27 "Judge Priest" Low 1-27 "Good Bye Again"	9,200 1,700
Los Angeles								
Criterion	1,610	25c-40c	"Princess Charming" (GB Pictures) (6 days)	2,900			High 1-6 "Elysia" Low 1-20 "Road to Ruin"	6,725 1,800
Filmarte	800	40c-50c	"My Heart Is Calling" (GB Pictures) (4th week)	2,800	"My Heart Is Calling" (GB Pictures) (3rd week)	3,000	High 4-14 "Moon Over Morocco" Low 6-30 "Island of Doom"	7,600 160
Four Star	900	30c-55c	"Les Miserables" (U. A.) (6 days)	7,800	"Vanessa: Her Love Story" (MGM) (6 days—2nd week)	3,400	High 5-18-35 "Les Miserables" Low 12-15 "Have a Heart"	7,800 2,500
Loew's State	2,416	25c-65c	"Naughty Marietta" (MGM) (6 days) (30c-55c)	9,000	"Cardinal Richelieu" (U.A.) (6 days)	7,400	High 4-7 "Riptide" Low 12-29 "Music in the Air"	28,500 4,206
Paramount	3,596	30c-55c	"The Devil Is a Woman" (Para.)	13,500	"Private Worlds" (Para.) (2nd week)	16,500	High 9-1 "Now and Forever" Low 12-22 "One Hour Late"	29,998 12,500
RKO	2,700	25c-65c	"Star of Midnight" (Radio) (6 days) (25c-40c)	10,200	"The G Men" (F. N.) (6 days-2nd week)	11,100	High 3-16-35 "Roberta" Low 1-27 "Let's Fall in Love"	16,000 1,800
Minneapolis								
Alvin	1,486	15c-40c	"Swell Head" (Col.) (2nd week)	4,000	"Swell Head" (Col.) (1st week)	5,000		
Century	1,650	25c-40c	"Cardinal Richelieu" (U. A.) (2nd week)	4,800	"Cardinal Richelieu" (U. A.) (1st week)	6,000	High 10-20 "Barretts of Wimpole Street" Low 3-16-35 "Rumba"	6,500 4,000
Lyric	1,238	20c-25c	"Mark of the Vampire" (MGM)	1,500	"Casino Murder Case" (MGM) (2nd week)	1,700	High 3-16-35 "Baboona" Low 1-27 "Jimmy and Sally"	2,000 500
Palace	900	15c-25c	"Men of the Night" (Col.)	2,000	"Great God Gold" (Mono.)	2,000	High 1-5-35 "Romance in the Rain" Low 5-18-35 "Men of the Night"	3,000 2,000
RKO Orpheum	2,900	25c-40c	"Bride of Frankenstein" (Univ.)	5,700	"The G Men" (F. N.)	7,000	High 5-11-35 "The G Men" Low 8-25 "The Lady is Willing"	7,000 2,700
State	2,300	25c-40c	"Stolen Harmony" (Para.)	5,500	"Naughty Marietta" (MGM)	6,500	High 8-18 "She Loves Me Not" Low 5-4-35 "Private Worlds"	7,000 5,000
Time	300	20c-25c	"People's Enemy" (Radio)	1,500	"Laddie" (Radio)	1,500	High 10-20 "Girl of the Limberlost" Low 12-8 "Cimarron"	3,500 1,000
World	400	25c-55c	"My Heart Is Calling" (GB Pictures) (2nd week)	3,500	"My Heart Is Calling" (GB Pictures) (1st week)	4,000	High 5-11-35 "My Heart Is Calling" Low 3-23-35 "Narcotic"	4,000 2,000
Montreal								
Capitol	2,547	25c-60c	"The Devil Is Woman" (Para.) and "Hold 'Em Yale" (Para.)	10,500	"Royal Cavalcade" (British) and "Murder on a Honeymoon" (Radio) (6 days)	10,000	High 2-24 "Queen Christina" Low 12-22 "Great Expectations" and "Wake Up and Dream"	13,500 3,500
Imperial	1,914	20c-34c	"St. Petersburgh Nights" (Amkino) and "Sweepstake Annie" (Liberty)	4,000	"Channel Crossing (GB Pictures) and "Those Were the Days" (B. I. P.)	4,500	High 6-23 "Wine, Women and Song" and "Pride of the Legion" Low 3-3 "Fanny"	6,500 1,500
Loew's	3,115	30c-60c	"Vanessa: Her Love Story" (MGM) and "White Cockatoo" (W. B.)	7,500	"The Man Who Knew Too Much" (GB Pictures) and "Women Must Dress" (Monogram)	8,000	High 12-8 "Six-Day Bike Rider" Low 7-21 "Fog Over Frisco" and "Affairs of a Gentleman"	14,500 4,500
Palace	2,600	25c-65c	"Naughty Marietta" (MGM)	12,500	"Go Into Your Dance" (F. N.) Add "The King's Jubilee"	12,000	High 4-27-35 "Roberta" Low 7-21 "Shoot the Works" and "Friday the 13th"	15,000 6,000
Princess	2,272	30c-65c	"Cardinal Richelieu" (U. A.) and "I'll Love You Always" (Col.)	10,000	"Brewster's Millions" (U. A.) and "Lillies of the Field" (British)	6,000	High 1-5-35 "Kid Millions" and "Fugitive Lady" Low 8-4 "House of Rothschild" and "Most Precious Thing in Life"	10,500 4,500
New York								
Capitol	4,700	35c-$1.65	"Go Into Your Dance" (F. N.) (2nd week)	20,000	"Go Into Your Dance" (F.N.) (1st week)	39,500	High 10-6 "Barretts of Wimpole Street" Low 12-29 "The Band Plays On"	65,850 4,500
Mayfair	2,300	35c-65c	"A Night at the Ritz" (W. B.)	4,000	"Mark of the Vampire" (MGM)	8,000	High 1-27 "Sixteen Fathoms Deep" Low 6-2 "Unknown Soldier Speaks"	15,300 1,250
Palace	2,500	25c-75c	"Mississippi" (Para.)	7,500	"Life Begins at 40" (Fox)	9,000	High 7-21 "Of Human Bondage" Low 12-22 "Babbitt"	16,200 6,500
Paramount	3,700	35c-99c	"Goin' to Town" (Para.)	37,000	"The Devil Is a Woman" (Para.)	18,200	High 8-25 "Cleopatra" Low 8-11 "Elmer and Elsie"	72,000 10,500
Rivoli	2,200	40c-99c	"Les Miserables" (U. A.) (4th week)	25,000	"Les Miserables" (U. A.) (3rd week)	35,000	High 4-27-35 "Les Miserables" Low 4-13-35 "Brewster's Millions"	60,115 13,400
RKO Music Hall	5,945	35c-$1.65	"The Informer" (Radio)	62,000	"The Scoundrel" (Para.)	77,400	High 1-5-35 "The Little Minister" Low 1-19-35 "Evergreen"	110,000 52,000
Roxy	6,200	25c-55c	"Bride of Frankenstein" (Univ.)	38,000	"Laddie" (Radio)	26,000	High 12-1 "Imitation of Life" Low 6-30 "Affairs of a Gentleman"	44,000 13,700
Strand	3,000	25c-55c	"The G Men" (F. N.) (2nd week)	36,000	"The G Men" (F. N.) (1st week)	60,138	High 5-11-35 "The G Men" Low 1-20 "Easy to Love"	60,138 9,271

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934.) (Dates are 1934 unless otherwise specified.)
Oklahoma City							
Capitol	1,200	10c-41c	"Laddie" (Radio)	1,900	"Traveling Saleslady" (F. N.)	2,500	High 1-6 "Going Hollywood" 4,100 Low 9-8 "You Belong to Me" 800
Criterion	1,700	10c-55c	"Black Fury" (F. N.)	3,200	"Naughty Marietta" (MGM) (8 days)	8,000	High 1-27 "Dinner at Eight" 9,000 Low 10-13 "Madame Du Barry" 3,000
Liberty	1,500	10c-36c	"Mark of the Vampire" (MGM) (4 days) "Our Daily Bread" (U. A.) (3 days)	2,200 400	"Captain Hurricane" (Radio) (4 days) "It Happened in New York" (Univ.) (3 days)	2,300 600	High 4-6-35 "While the Patient Slept" and "We're Rich Again" 4,100 Low 3-23-35 "The Winning Ticket" 400
Midwest	1,500	10c-56c	"George White's 1935 Scandals"	3,400	"Star of Midnight" (Radio)	4,200	High 12-29 "Bright Eyes" 9,540 Low 5-26 "Merry Wives of Reno" 2,000
Omaha							
Brandeis	1,200	25c-40c	"The Case of the Curious Bride" (F.N.) and "I'll Love You Always" (Col.) (5 days)	3,200	"The G Men" (F. N.) and "Strangers All" (Radio) (9 days)	8,700	High 1-12-35 "The Little Minister" 9,100 Low 2-16-35 "Babbitt" and "Murder in the Clouds" 3,000
Omaha	2,200	25c-40c	"Cardinal Richelieu" (U. A.)	4,800	"Naughty Marietta" (MGM) (2 days-2nd week) and "Les Miserables" (U. A.)	1,600 6,200	
Orpheum	3,000	25c-40c	"People Will Talk" (Para.) and "One New York Night" (MGM)	7,600	"Bride of Frankenstein" (Univ.) and "Princess O'Hara" (Univ.)	8,000	High 3-10 "Easy to Love" 17,250 Low 12-29 "Babes in Toyland" and "Home on the Range" 5,000
Philadelphia							
Aldine	1,200	35c-55c	"Les Miserables" (U. A.) (6 days) (40c-65c)	16,000	"Cardinal Richelieu" (U. A.) (6 days-3rd week)	7,500	High 5-5 "House of Rothschild" 23,000 Low 4-20-35 "Brewster's Millions" 3,000
Arcadia	600	25c-50c	"Naughty Marietta" (MGM) (6 days)	2,900	"Mississippi" (Para.) (6 days)	1,800	High 1-6 "Duck Soup" 6,500 Low 1-27 "Women in His Life" 400
Boyd	2,400	35c-55c	"Star of Midnight" (Radio) (6 days) (40c-55c)	11,500	"The G Men" (F. N.) (6 days)	12,500	High 1-6 "Little Women" 30,000 Low 2-23-35 "The Night Is Young" (5 days) 6,500
Earle	2,000	25c-50c	"Party Wire" (Col.) (6 days) (25c-65c)	18,500	"Vagabond Lady" (MGM) (6 days)	13,000	High 4-7 "Harold Teen" 40,000 Low 7-21 "Cockeyed Cavaliers" 11,000
Fox	3,000	40c-65c	"Our Little Girl" (Fox) (6 days)	21,000	"The Man Who Knew Too Much" (GB Pictures) (6 days)	13,000	High 12-29 "Bright Eyes" 28,500 Low 7-28 "She Was a Lady" 7,000
Karlton	1,000	25c-40c	"Baby Face Harrington" (MGM) (6 days)	2,200	"Reckless" (MGM) (6 days)	3,100	High 11-3 "One Night of Love" 8,500 Low 4-20-35 "One New York Night" 2,100
Keith's	2,000	30c-50c	"Black Fury" (F. N.) (6 days)	3,000	"Go Into Your Dance" (F. N.) (6 days)	3,100	High 3-3 "Carolina" 8,000 Low 1-5-35 "Sweet Adeline" 1,500
Stanley	3,700	35c-55c	"Bride of Frankenstein" (Univ.) (40c-55c)	14,000	"Stolen Harmony" (Para.) (4 days)	4,000	High 1-5-35 "Broadway Bill" 22,000 Low 12-29 "Behold My Wife" 7,500
Stanton	1,700	30c-50c	"The G Men" (F. N.) (6 days)	8,500	"Mark of the Vampire" (MGM) (6 days)	5,600	High 3-31 "The Lost Patrol" 9,000 Low 1-5-35 "Man Who Reclaimed His Head" 2,000
Portland, Ore.							
Blue Mouse	700	15c-25c	"Roberta" (Radio)	1,500	"I Am a Thief" (W. B.) and "Princess O'Hara" (Univ.)	1,500	
Broadway	1,912	25c-40c	"Mark of the Vampire" (MGM)	4,000	"Black Fury" (F. N.)	7,000	High 4-7 "Wonder Bar" 13,000 Low 7-14 "The Circus Clown" and "I Give My Love" 3,900
Mayfair	1,700	25c-40c	"When a Man's a Man" (Fox) and "Let's Live Tonight" (Col.)	3,000	"Stolen Harmony" (Para.) and "Strange Wives" (Univ.)	3,800	High 3-2-35 "The Little Colonel" 4,000 Low 1-19-35 "Behold My Wife" and "Defense Rests" 1,600
Orpheum	1,700	25c-40c	"Mister Dynamite" (Univ.)	5,000	"Strangers All" (Radio)	5,000	High 12-1 "Kentucky Kernels" 8,000 Low 11-10 "Wednesday's Child" 3,500
Paramount	3,008	25c-40c	"Goin' to Town" (Para.)	8,900	"Four Hours to Kill" (Para.)	8,900	High 3-24 "David Harum" and "Once to Every Woman" 12,000 Low 6-30 "Now I'll Tell" and "Springtime for Henry" 4,000
United Artists	945	25c-40c	"Les Miserables" (U. A.) (25c-55c)	8,000	"Reckless" (MGM)	7,000	High 4-28 "House of Rothschild" 9,800 Low 8-4 "Paris Interlude" 3,700
San Francisco							
Clay	400	25c-50c	"Don Quixote" (DuWorld)	1,000	"Song of Happiness" (Amkino) (2nd week) (25c-35c)	1,200	
Embassy	1,200	25c-35c	"My Heart Is Calling" (GB Pictures)	6,000			
Fox	4,600	15c-40c	"Four Hours to Kill" (Para.) and "A Dog of Flanders" (Radio)	7,500	"Mary Jane's Pa" (F. N.) and "Woman in the Dark" (Radio)	8,000	High 3-3 "Son of Kong" 14,000 Low 8-18 "Sin of Nora Moran" and "Along Came Sally" 4,500
Golden Gate	2,800	25c-40c	"The Informer" (Radio) (2nd week)	13,500	"The Informer" (Radio) (1st week)	15,000	High 3-16-35 "Roberta" 23,000 Low 7-7 "Cockeyed Cavaliers" 10,200
Orpheum	3,000	15c-40c	"Awakening of Jim Burke" (Col.) and "Party Wire" (Col.)	7,500	"Eight Bells" (Col.)	9,000	High 6-9 "Sing and Like It" 19,500 Low 6-30 "Affairs of a Gentleman" and "Orders is Orders" 5,000
Paramount	2,670	25c-40c	"Stolen Harmony" (Para.) and "The Florentine Dagger" (W.B.)	11,000	"Naughty Marietta" (MGM) (3rd week)	6,500	High 9-29 "Belle of the Nineties" 19,000 Low 1-20 "Four Girls in a Boat" and "Fugitive Lovers" 8,000
St. Francis	1,400	15c-55c	"The G Men" (F. N.) (2nd week) (15c-40c)	6,000	"The G Men" (F. N.) (1st week)	7,500	High 1-19-35 "The County Chairman" 11,000 Low 4-14 "Registered Nurse" and "Murder in Trinidad" 3,500
United Artists	1,200	15c-40c	"Let 'Em Have It" (U. A.)	10,500	"Let 'Em Have It" (U. A.) (1st week)	8,000	High 1-6 "Roman Scandals" 15,000 Low 3-9 "Private Life of Don Juan" 4,000
Warfield	2,700	25c-55c	"Black Fury" (F. N.)	21,000	"Reckless" (MGM)	21,000	High 12-29 "Bright Eyes" 29,000 Low 3-31 "Gambling Lady" 15,500
Seattle							
Blue Mouse	950	25c-55c	"My Heart Is Calling" (GB Pictures) (2nd week)	4,200	"My Heart Is Calling" (GB Pictures) (1st week)	4,200	High 2-17 "Roman Scandals" 7,500 Low 7-7 "Tomorrow's Children" 2,550
Fifth Avenue	2,500	25c-55c	"Naughty Marietta" (MGM) (2nd week)	7,700	"Naughty Marietta" (MGM) (8 days-1st week)	10,200	High 4-14 "Riptide" 12,750 Low 3-24 "Fashions of 1934" 3,500
Liberty	1,800	10c-35c	"Hold 'Em Yale" (Para.) and "Eight Bells" (Col.)	3,750	"Cowboy Millionaire" (Fox) and "Money Means Nothing" (Mono.)	3,750	High 2-16-35 "Broadway Bill" (2d week) 7,100 Low 4-13-35 "White Lies" and "Happy Landing" 2,700
Music Box	950	25c-55c	"Cardinal Richelieu" (U. A.) (2nd week)	3,600	"Cardinal Richelieu" (U. A.) (1st week)	4,400	High 4-14 "Spitfire" 6,500 Low 1-26-35 "Man Who Reclaimed His Head" 2,850
Orpheum	2,450	25c-50c	"The G Men" (F. N.)	9,700	"Mister Dynamite" (Univ.) (3 days) "Princess O'Hara" (Univ.) (4 days)	2,700 3,600	High 5-18-35 "The G Men" 9,700 Low 4-21 "Two Alone" and "I Believed in You" 3,750
Paramount	3,050	25c-40c	"Casino Murder Case" (MGM)	4,900	"All the King's Horses" (Para.) and "The Last Wilderness" (Du World)	5,200	High 3-23-35 "Shadow of Doubt" 8,700 Low 12-8 "Peck's Bad Boy" and "Menace" 3,300

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

Columbia

BEST MAN WINS, THE: Jack Holt, Edmund Lowe—Good picture. Hope to see more of this team.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

IN SPITE OF DANGER: Marian Marsh, Wallace Ford—A satisfactory programer for double bills. Has sufficient amount of action. Incidentally, I never fully realized the extent of the popularity of this section of the HERALD until I recently began receiving send-a-dime or dollar chain letters from exhibitors all over the United States who have read my reports.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

LADY BY CHOICE: May Robson, Carole Lombard, Walter Connolly, Roger Pryor—A good program picture which went over big with our patronage.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

LAW BEYOND THE RANGE: Tim McCoy, Billie Seward—This an extra good Western. Story interesting and acting good and not overdone.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

MEN OF THE NIGHT: Bruce Cabot, Judith Allen—This is an entertaining action picture that pleased the midweek crowd.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

ONE NIGHT OF LOVE: Grace Moore—This is strictly a class picture. The regular crowd didn't care for it, but with the help of the letters which Columbia's New York office sent to my mailing list announcing it as something special, we did a little better Sunday than usual.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SWELL HEAD: Wallace Ford, Barbara Kent—Played this on a double bill Saturday and it is a good picture. Ball story. Recording very bad. Acting very good.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

VOICE IN THE NIGHT: Tom McCoy, Billie Seward—Used this one on bargain night. It drew average business and it pleased. A very ordinary program picture.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

WHOLE TOWN'S TALKING, THE: Edward G. Robinson, Jean Arthur—Very entertaining picture. Robinson does some excellent acting.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

First National

BIG HEARTED HERBERT: Guy Kibbee, Aline MacMahon—Just a good, clean comedy drama that seemed to make a hit with everyone.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

CIRCUS CLOWN, THE: Joe E. Brown—We drew some extra business on Friday night and they liked the picture, so we expected good business Saturday, but it was downpour rain instead. Played May 3-4.—H. B. Wood, Wood Theatre, Calico Rock, Ark. Small town and CCC camps patronage.

FLIRTATION WALK: Dick Powell, Ruby Keeler, Pat O'Brien—A very good picture, but nothing sensational at the box office.—M. F. Bodwell, Paramount Theatre, Wyoming, I. Small town patronage.

FLIRTATION WALK: Dick Powell—Advertised this one one heavy. We are located within 35 miles of Mountain View, Arkansas, where Dick Powell was born. It broke house records for 1935. I think it is a wonderful picture. Played April 21-22.—H. B. Wood, Wood Theatre, Calico Rock, Ark. Small town and CCC camps patronage.

GO INTO YOUR DANCE: Al Jolson, Ruby Keeler—Fine entertainment for the Jolson-Keeler fans and a nifty show finely mounted. General approval here. Will please any audience. Running time, 90 minutes.—B. C. Brown, Vernon Theatre, Viroqua, Wis. General patronage.

GOLD DIGGERS OF 1935: Dick Powell, Gloria Stuart—These "Gold Diggers" certainly draw them in. Good song and dance numbers. Comedy supplied by Hugh Herbert goes over well. This picture will please all classes. Running time, 95 minutes. Played April 30-May 2.—R. D. Ashman, Strand and Temple Theatres, Caro, Mich. Small town patronage.

TRAVELING SALESLADY: Joan Blondell, Glenda Farrell—The usual good comedy team give another performance up to standard. Hugh Herbert also good. A lively story that will please. Running time, 63 minutes.—B. C. Brown, Vernon Theatre, Viroqua, Wis. General patronage.

TRAVELING SALESLADY: Joan Blondell, Glenda Farrell—A good program comedy which went over big with the audience. While it is not quite as rip-snorting as previous Blondell comedies, it is better than average.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

VERY HONORABLE GUY, A: Joe E. Brown—Did not go over very big. A very weak picture.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

WOMEN IN RED, THE: Barbara Stanwyck, Gene Raymond—Fair program picture. Star not very good drawing card.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

Fox

BABOONA: Mr. and Mrs. Martin Johnson—A marvellous production and it should do business. But it took a terrible nose-dive here. Personally consider it their best picture.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

CAT'S PAW, THE: Harold Lloyd—This proved to be a good Saturday bill, but Lloyd has been away too long to draw as he did when he was with Pathe.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

CHARLIE CHAN IN LONDON: Warner Oland—Just a picture. Nothing to write home about.—Bob Schwall, State Theatre, Ipswich, S. D. Small town patronage.

CHARLIE CHAN IN PARIS: Warner Oland—Played on bargain night. This particular type of picture is very popular here.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

CHARLIE CHAN IN PARIS: Warner Oland—Entertainment for every one. A very good mystery film.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

COUNTY CHAIRMAN, THE: Will Rogers—Very good. The biggest business that this house has ever done. Did extra advertising and it certaintly did the trick. Our matinee alone was bigger than some of the entire gross receipts of this star's previous pictures. This picture will please all of the Rogers fans.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

COUNTY CHAIRMAN, THE: Will Rogers—It nearly rained out our Sunday matinee. Monday night we had a medicine show for competition and our receipts were low. The picture seemed to please those who saw it. Played May 5-6.—H. B. Wood, Wood Theatre, Calico Rock, Ark. Small town and CCC camps patronage.

DUDE RANGER, THE: A good Saturday bill.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

HELL IN THE HEAVENS: Warner Baxter, Conchita Montenegro—Just an average program picture.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town aptronage.

HELLDORADO: Richard Arlen, Madge Evans—Not what it's cracked up to be. Got by on bargain nites.—Bob Schwall, State Theatre, Ipswich, S. D. Small town patronage.

IT'S A SMALL WORLD: Spencer Tracy, Wendy Barrie—Comedy drama, rather light but pleasing. Just about average, with the comedy responsible for any of its good points.—J. A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

LITTLE COLONEL, THE: Shirley Temple, Lionel Barrymore—Little Shirley pleases everyone. Robinson and Barrymore excellent.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

LITTLE COLONEL, THE: Shirley Temple, Lionel Barrymore—A decided success both artistically and financially.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

LOTTERY LOVER: "Pat" Paterson, Lew Ayres—An enjoyable program picture, but not outstanding.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

ONE MORE SPRING: Janet Gaynor, Warner Baxter—Gaynor and Baxter deserve better treatment than to be cast in a story as weak as this one. Got by, but that's all and does not rate top spot. Running time, 90 minutes. Played May 5-6.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

ONE MORE SPRING: Warner Baxter, Janet Gaynor—On Sunday matinee we had a very light attendance, the rest went to the ball game. Those who came did not like the picture and gave it the black eye. We had the lowest gross we have ever had on a Gaynor picture. Played April 28-29.—H. B. Wood, Wood Theatre, Calico Rock, Ark. Small town and CCC camps patronage.

PECK'S BAD BOY: Jackie Cooper, Thomas Meighan, Jackie Searl, Dorothy Peterson—Played this Friday and Saturday and the kids nearly broke my doors down each night before I opened up. Good business both nights. They expected to see a farce comedy, while this is nearly all straight drama, but it pleased everyone.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

PECK'S BAD BOY: Jackie Cooper—This picture seemed to please those who came. It drew out some extras, but we failed to see some of our regular patrons. Played April 14-15.—H. B. Wood, Wood Theatre, Calico Rock, Ark. Small town and CCC camps patronage.

SPRING TONIC: Lew Ayres, Claire Trevor—Weak attempt at comedy. Another feature which would have made a good two reeler. It's only six reels at that. Comedy may get by with the not-too-particular.—J. A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

$10 RAISE: Edward Everett Horton—Entertaining comedy drama with Horton the mainspring. Light but satisfying. Plenty of laughs.—J. A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

WHEN A MAN'S A MAN: George O'Brien—George O'Brien pictures are always good. A picture that will satisfy all classes providing that you can get them in.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

WHEN A MAN'S A MAN: George O'Brien—Average Western picture.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

WHEN A MAN'S A MAN: George O'Brien—A dandy for the Saturday crowd. Running time, 66 minutes. Played April 25-27.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

GB Pictures

CHU CHIN CHOW: Anna May Wong, George Robey—Fair. Did not draw.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

IRON DUKE, THE: George Arliss—Fair. Did not draw. Poor recording. Far below the usual Arliss productions.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MAN OF ARAN: Robert Flaherty—Very good, but should have been made in a two reel travelogue. Scenes are too drawn out.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

Mascot

CRIMSON ROMANCE: Ben Lyon, Sari Maritza—This war and flying stuff is a risky bet, but this proved adequate on Saturday.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

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HIGH FIDELITY

LITTLE MEN: Ralph Morgan, Erin O'Brien Moore, Junior Durkin, Cora Sue Collins, Phyllis Fraser, Frankie Darro, Dickie Moore—We played this picture three days and the last day's business was better than the first. Pleased 100 per cent. Give us more pictures like this.—A. Engler, Royal Theatre, Hopkins, Minn. Family patronage.

MARINES ARE COMING, THE: William Haines—Good enough action picture.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MGM

NAUGHTY MARIETTA: Jeanette MacDonald, Nelson Eddy—As you probably suspicioned, this is class entertainment akin to such pictures as "The Merry Widow." It is expensively produced and well played. All in all, it is an A-1 film for the more particular patrons. There is much beautiful music superbly sung by the leads.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

NIGHT FLIGHT: John and Lionel Barrymore, Helen Hayes, Clark Gable, Robert Montgomery, Myrna Loy—This old show was played on mid-week bargain nites and on account of a May snow storm did not come up to expectations at the B. O. Did not hear any kicks so it must have gone over O. K.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

ONE NEW YORK NIGHT: Francot Tone, Una Merkel—Clever little comedy-drama that seemed to please our Sunday-Monday patrons. Running time, 70 minutes. Played May 5-6.—R. D. Ashman, Strand and Temple Theatres, Caro, Mich. Small town patronage.

SHADOW OF DOUBT: Virginia Bruce, Ricardo Cortez—A clever mystery that drew and pleased. Above average of its type. Running time, 74 minutes. —D. W. Buckley, Redwood Theatre, Redwood Falls, Minn. Family patronage.

SOCIETY DOCTOR: Chester Morris, Virginia Bruce—Excellent picture. Good for any kind of a theatre. Will please the masses.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

TIMES SQUARE LADY: Robert Taylor, Virginia Bruce—Patrons pleased with this picture. More for weekend.—J. A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

VANESSA: HER LOVE STORY: Helen Hayes, Robert Montgomery—Very good picture for your women patrons. Men do not like this type of picture. —Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

WINNING TICKET, THE: Leo Carrillo, Louise Fazenda—Failed to find anything in this film to recommend it. Running time, 63 minutes. Played May 23-24.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

Monogram

GIRL OF THE LIMBERLOST: Marian Marsh, Ralph Morgan—Three days good business. The cast was better than the picture.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

KING KELLY OF THE U. S. A.: Guy Robertson, Irene Ware—This film is weak even for double bills. Absolutely nothing to it. Poor audience response.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

SING SING NIGHTS: Conway Tearle—The scenes with the "lie detector" apparatus are novel and the picture as a whole is very well acted and directed and entertaining. Midweek business just so-so.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

WOMAN'S MAN: John Halliday, Marguerite de la Motte, Wallace Ford—A fair program picture which got by on a double feature program.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

WOMEN MUST DRESS: Minna Gombel, Gavin Gordon—An average program picture which pleased our patrons on a double bill with "Biography of a Bachelor Girl." Minna Gombel is well liked here as a supporting player, but she alone will not draw at the box office.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

Paramount

BEHOLD MY WIFE: Sylvia Sidney, Gene Raymond—Nothing big but it was a rather pleasing little program picture.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

BELLE OF THE NINETIES: Mae West—I ran so many fine shows on both sides of this that this one stands out like a sore thumb. Not a single good comment and plenty of " squawks." Really one of the most kicked about shows we have run this year. Not so awfully bad but it can't stand comparison.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

COLLEGE RHYTHM: Jack Oakie, Joe Penner, Lanny Ross—This was not 100 per cent, although it is very good entertainment for the fan that isn't too serious minded. Certainly far above the average in motion picture entertainment. This was not a B. O. record breaker for me but it did do above average.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

COLLEGE RHYTHM: Joe Penner, Lanny Ross, Jack Oakie—This picture can't be beat! It certainly satisfied my people. Hurry back, Joe Penner.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

FOUR HOURS TO KILL: Richard Barthelmess—Something different in story telling. Dick Barthelmess very good. Roscoe Karns supplies the comedy and does a swell job. Business a little above average. Running time, 72 minutes. Played May 3-4.—R. D. Ashman, Strand and Temple Theatres, Caro, Mich. Small town patronage.

GILDED LILY, THE: Claudette Colbert, Fred MacMurray—Good picture that did average business.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

HERE IS MY HEART: Bing Crosby, Kitty Carlisle—A crackerjack of a picture and Bing does even better than any previous efforts, but in spite of every effort on my part, could not get them in. Cannot tell what it is that is the matter unless the age of the release hurts box office.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

HOLD 'EM YALE: Patricia Ellis, Buster Crabbe—Drew average at the box office. Not as much football as the audience expected. Dialogue was exceptionally clever.—H. G. Crawford, Palace Theatre, Plano, Texas. General patronage.

HOLD 'EM YALE: William Frawley, Patricia Ellis —Good comedy for weekend. Patrons satisfied.—J. A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

HOME ON THE RANGE: Randolph Scott—You may get westerns just as good as this one, but no better. I want to say right here that to me it was a genuine pleasure to see Evelyn Brent again and hope this star will get other assignments. Business better than average three days last part of the week. —W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

IT'S A GIFT: W. C. Fields, Baby LeRoy—The poorest Fields picture I ever saw. Had some walkouts.—Bob Schwall, State Theatre, Ipswich, S. D. Small town patronage.

LIVES OF A BENGAL LANCER: Gary Cooper, Franchot Tone—This is a wonderful picture, but it certainly wasn't any draw at the box office.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

LIVES OF A BENGAL LANCER: Gary Cooper, Franchot Tone—We took a licking on this one. Has no woman appeal. I thought it a grand picture myself. —Bob Schwall, State Theatre, Ipswich, S. D. Small town patronage.

McFADDEN'S FLATS: Betty Furness, Richard Cromwell—Very pleasing picture. Paramount's programmers are above the average as a rule.—H. G. Crawford, Palace Theatre, Plano, Texas, General patronage.

MISSISSIPPI: Bing Crosby, Joan Bennett—Very good comedy drama with W. C. Fields' work putting the picture across. Crosby sings songs which do not seem to suit his style. Anyhow, Fields was the whole show and my patrons were satisfied.—J. A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

MRS. WIGGS OF THE CABBAGE PATCH: Pauline Lord, W. C. Fields—This ranks along with "Anne of Green Gables" as being close to perfect entertainment for the small town. Certainly a picture you can be very proud to exhibit. Too bad we can't get more along these lines.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

ONCE IN A BLUE MOON: Jimmy Savo—After seeing the screening of this atrocity, it was promptly cancelled by the code elimination. This should serve as a warning to brother exhibitors. Would be especially sour in a small town such as mine.—H. G. Crawford, Palace Theatre, Plano, Texas. General patronage.

PRESIDENT VANISHES, THE: Arthur Byron, Janet Beecher—The poorest thing I've had from Paramount yet. Flopped at the box office.—Bob Schwall, State Theatre, Ipswich, S. D. Small town patronage.

ROCKY MOUNTAIN MYSTERY: Randolph Scott, Charles "Chic" Sale—Picture okay. Paramount's Zane Grey Westerns always go over big here. Running time, seven reels.—Bob Schwall, State Theatre, Ipswich, S. D. Small town patronage.

RUGGLES OF RED GAP: Charles Laughton, Mary Boland, Charles Ruggles, Zasu Pitts—A natural for any place any time. Fine business and pleased everyone. Running time, 90 minutes. Played April 28-29.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

RUMBA: George Raft, Carole Lombard—Some thought this was a great show and others didn't care for it at all. Pleased about 50-50.—M. F. Bodwell.

Paramount Theatre, Wyoming, Ill. Small town patronage.

WINGS IN THE DARK: Myrna Loy, Cary Grant—A good picture for a small town. Everybody liked it.—Bob Schwall, State Theatre, Ipswich, S. D. Small town patronage.

RKO

ANNE OF GREEN GABLES: Anne Shirley, Tom Brown—This is an entirely satisfying little idyll and did fairly well on Sunday.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

ANNE OF GREEN GABLES: Anne Shirley, Tom Brown—A real mortgage lifter. Did not use any extra effort to put this over. Only the paper we use on every show and the results were the sixth highest gross in four years and not being a percentage picture the net for the exhibitor was the second highest in that length of time. And did it please? One regular customer said "the best movie to date." Comments averaged excellent. Thanks, RKO.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

CAPTAIN HURRICANE: James Barton, Helen Westley—A very interesting story and splendid acting by the whole cast. Gave good satisfaction on a double bill.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

COME ON DANGER: Tom Keene—An old picture, but it brought in the Western fans and pleased them. —M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

DANGEROUS CORNER: Melvyn Douglas, Virginia Bruce—All dialogue and very little action. Not a good small town bet.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

GRAND OLD GIRL: May Robson—Good enough for anybody's house. Played this during a ten-day rain, but did average business.—Bob Schwall, State Theatre, Ipswich, S. D. Small town patronage.

KENTUCKY KERNELS: Wheeler and Woolsey—This is an entertaining comedy and did fairly well on Sunday.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

KENTUCKY KERNELS: Wheeler and Woolsey—Personally I thought it was too silly. Patrons seemed to think so. Average receipts. Played April 19-20.—H. B. Wood, Wood Theatre, Calico Rock, Ark. Small town and CCC camps patronage.

LITTLE MINISTER, THE: Katharine Hepburn, John Beal—A picture on the order of "Little Women." Truly a great show. We played it during bad weather. Running time, 12 reels.—Bob Schwall, State Theatre, Ipswich, S. D. Small town patronage.

MURDER ON A HONEYMOON: Edna May Oliver, James Gleason—A funny comedy drama. Played on a double bill and gave satisfaction.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

RENAGADES OF THE WEST: Tom Keene—Very good western that pleased the majority on bargain night.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

RICHEST GIRL IN THE WORLD: Miriam Hopkins—This is a very pleasing comedy drama. Fair Sunday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

ROBERTA: Fred Astaire, Ginger Rogers, Irene Dunne—More pictures like this and my worries would be over. Pleased everyone, some coming to see it twice. Best story with a musical that I have ever seen.—H. G. Crawford, Palace Theatre, Plano, Texas. General patronage.

ROMANCE IN MANHATTAN: Ginger Rogers, Francis Lederer—Program picture—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

SILVER STREAK, THE: Sally Blane, Charles Starrett—What a happy combination. The best all round entertainment we have run on bargain nites and the second highest gross. Considering that this covers nearly three years we are happy to announce this. The show is plenty good enough for your best nights. The shots around Boulder Dam are great. The story material is light but satisfactory and the thrills are great.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

SILVER STREAK, THE: Sally Blane, Charles Starrett—They liked this one and receipts about doubled on second night. The second RKO picture that has made any money. Played April 26-27.—H. B. Wood, Wood Theatre, Calico Rock, Ark. Small town and CCC camps patronage.

STRANGERS ALL: May Robson—A good family picture. Domestic comedy of interesting family affairs. Plenty of substance familiar to average home. Good points in the drama are the troubles of the average mother in smoothing out domestic affairs.—B. C. Brown, Vernon Theatre, Viroqua, Wis. General patronage.

THEIR BIG MOMENTS: Zasu Pitts, Slim Summerville, William Gargan, Bruce Cabot—A very weak excuse for a picture. It received only a fair response on a double bill with "In Spite of Danger." I wish Warner Bros. would take these two players and present them in a real comedy. It seems that Warners are the only producers who have the knack of continually making good feature length comedies with mass appeal. Pitts and Summerville are real laugh getters when they have even fair material to work with and they would still be box office if given half a chance.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

WEST OF THE PECOS: Richard Dix, Martha Sleeper—This is the type of a picture that fits Richard Dix. Picture is above average and most everyone liked it.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

United Artists

SCARFACE: Paul Muni, Ann Dvorak—This is a reissue but the print condition and sound are good. Drew fairly well. Action plus in this story of gangsters of only a few years ago. It was very satisfactory to our Saturday nite patrons. Running time, 90 minutes. Played May 4-5.—R. D. Ashman, Strand and Temple Theatres, Caro, Mich. Small town patronage.

RETURN OF BULLDOG DRUMMOND: Ralph Richardson—It's terrible, the cast is poor, the story is weak and the direction is the poorest I have ever seen. It is made almost entirely in the dark, but that is so the public won't see just how bad it really is.—Art Hunter, Cole Theatre, Cole, Mont. General patronage.

MASQUERADER, THE: Ronald Colman, Elissa Landi—Traded "Nana" for this one and used it on our bargain night. It pleased but did not have any extra drawing power.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

Universal

GIFT OF GAB: Edmund Lowe, Gloria Stuart, Alice White—The worst entertainment we have run during the first four months of 1935. Not my opinion, but it must have been from the enormous number of "kicks" this one registered. I have run a lot of shows I would rate much worse, but the general average of this year's product has been pretty good. So this one suffers by contrast. "Photoplay" rated it one of the best of the month. Can you imagine that? —L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

GOOD FAIRY, THE: Margaret Sullavan, Herbert Marshall—A splendid picture. Great acting by the star and all the cast, but we did not do any business as a special with it. Pleased all we did get, but just did not draw. I say no fault of the picture. Played April 5-6.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

MAN WHO RECLAIMED HIS HEAD: Claude Rains, Joan Bennett—This is a bad one and our patrons told us so.—Bob Schwall, State Theatre, Ipswich, S. D. Small town patronage.

MISTER DYNAMITE: Edmund Lowe, Esther Ralston—Melodramatic mystey with action, comedy and good drama. Okay with my audience.—B. C. Brown, Vernon Theatre, Viroqua, Wis. General patronage.

ONE MORE RIVER: Diana Wynyard, Frank Lawton—Artistically speaking I can forgive Universal for producing some very bad program pictures when they release such a masterpiece as this. It is an intelligent and dignified film, rather British and beautifully produced and acted. I consider it one of the very best films I have ever seen. It is class entertainment.—W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

ONE EXCITING ADVENTURE: Binnie Barnes, Neil Hamilton—A nice little show. Had some good comments on it.—Bob Schwall, State Theatre, Ipswich, S. D. Small town patronage.

STRAIGHT FROM THE HEART: Mary Astor, Roger Pryor—Pleasing little picture. Baby Jane is a very charming little girl.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

STRAIGHT FROM THE HEART: Mary Astor, Roger Pryor, Baby Jane—Got by and that's all. Not so hot. We built it up with a lot of good shorts.—Bob Schwall, State Theatre, Ipswich, S. D. Small town patronage.

WHEN A MAN SEES RED: Buck Jones—Although not the best Jones by a long way, under ideal weather conditions and no outside interests this show broke the mid-week bargain night record. (This covers nearly three years.) So, naturally, we doff our hat to this Universal Western. This is a very modern Western and I liked it much better than the regular type. —L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

Warner

CASE OF THE HOWLING DOG, THE: Warren William, Mary Astor—This drew a dollar or two more than usual, and the audience called it good enter-

(*Continued on following page, column 3*)



Stories by Oliver Drake — Direction by Bob Hill
Supervised by Ray Kirkwood

"THE TEXAS RAMBLER"

WHAT THE CRITICS SAY!
"MOTION PICTURE HERALD"—This is active western material, with it a full quota of hard riding, quick shooting and fighting.
"MOTION PICTURE DAILY"—Exhibitors should have no trouble with this where westerns are liked.
"SHOWMAN'S TRADE REVIEW"—Third of super series best so far; a really good western in every way.
"BOX OFFICE"—More than the usual amount of fast riding and hand to hand combats enliven this western drama.
"FILM CURB" — Unusually fine western—fast action — good thrills—and a bit of mystery.

"THE CYCLONE RANGER"

"THE FILM DAILY"—Mexican border thriller has plenty of action with Cody delivering strong.
"SHOWMEN'S TRADE REVIEW"—Enough thrills, spills, fights, to please most rabid fans. . . .
"BOX OFFICE"— . . . a well told story, first rate supporting cast and superb photography putting it far above the average outdoor drama.
"JAY EMANUEL PUBLICATIONS"—Action lovers will be more than satisfied.

"FRONTIER DAYS"

An Altmount production directed by Bob Hill
"FILM DAILY"—Great stuff for western fans. Hard fighting, smash bang fights and plenty of thrills.
"SHOWMEN'S TRADE REVIEW"—Bang up western leaves little to be wanted.
"BOX OFFICE"—Fast action that will suit the western picture fans to a "T."
"FILM CURB"—This one provides all the thrills and more that western fans crave.
"JAY EMANUEL PUBLICATIONS"—Should completely satisfy western fans.

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tainment.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

DEVIL DOGS OF THE AIR: James Cagney, Pat O'Brien—The best picture from this company this year. Drew extra business and pleased 100 per cent.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

GAMBLING LADY: Barbara Stanwyck, Joel McCrea—Played this one on Friday-Saturday and it seemed to give satisfaction. Business above average. Played April 12-13.—H. B. Wood, Wood Theatre, Calico Rock, Ark. Small town and CCC camps patronage.

HAROLD TEEN: Hal LeRoy—Pleased about 80 per cent, business below normal. Played April 5-6.—H. B. Wood, Wood Theatre, Calico Rock, Ark. Small town and CCC camps patronage.

HERE COMES THE NAVY: James Cagney, Pat O'Brien—A good picture and good business. Can't expect more. CCC's went for this one. Played March 31-April 1.—H. B. Wood, Wood Theatre, Calico Rock, Ark. Small town and CCC camps patronage.

HOUSEWIFE: George Brent, Bette Davis—Played this one on Sunday, Monday and received many favorable comments. Business about average. Played April 7-8.—H. B. Wood, Wood Theatre, Calico Rock, Ark. Small town and CCC camps patronage.

I'VE GOT YOUR NUMBER: Joan Blondell—Very nice program picture and very good business. Played March 29-30.—H. B. Wood, Wood Theatre, Calico Rock, Ark. Small town and CCC camps patronage.

SECRET BRIDE, THE: Barbara Stanwyck, Warren William—A very fine program picture. Story good and acting fine. Gave good satisfaction.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

SWEET MUSIC: Rudy Vallee, Ann Dvorak—Not a bad picture, but far from being a big special. The men don't go much for Rudy and he doesn't rate so hot with a lot of women. Business below average.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

SWEET MUSIC: Rudy Vallee, Ann Dvorak—Good musical. Vallee very good. He can act as well as sing. Ann Dvorak not very good dancer.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

WHITE COCKATOO: Jean Muir, Ricardo Cortez—A fine murder story and very interesting as murder stories go. Good acting by stars and whole cast, but murder is getting to be not so good as a drawing card.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Miscellaneous

PLAY BALL: Ball players—This is a picture I ran for the school. School obtained it free from Fisher Body Company in Detroit. Baseball instruction. Most all the American League players are shown in action. It is a good picture for anyone interested in baseball fundamentals. It becomes tiresome and will not please the average audience. A wonderful picture of its kind. Running time, eight reels. Played March 20-21.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

Short Features

Columbia

AT A COUNTY FAIR: Laughing with Medbury series—Fine one reeler. Running time, one reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

HORSE COLLARS: Three Stooges—These are disgusting to me but the males in the audience seemed to like it. Running time, two reels.—E. C. Arehart, Princess Theatre, Iowa. General patronage.

MICKEY'S TENT SHOW: Mickey McGuire Comedies—Fine kid comedy.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

RESTLESS KNIGHTS: Three Stooges—These comedy boys are the goods, with the newest gags of comedy and they certainly put their stuff over fast and furious.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

Educational

ALLEZ OOP: Star Comedy Specials—I still think Buster Keaton is one of the funniest pantomime comedians that ever worked before a camera. This one is good.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

BULL FIGHT, THE: Terry-Toons—An amusing Terry-Toon. While my patrons do not like these subjects as a rule, this was an exception.—H. G. Crawford, Palace Theatre, Plano, Texas. General patronage.

BULL FIGHT, THE: Terry-Toons—One of the best

we have had in a long time. Running time, one reel. —Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

HIS LUCKY DAY: Star Personality Comedies—Worse than poor. Terrible.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

MOTH AND THE SPIDER, THE: Terry-Toons—Above average Terry-Toon. Clever and entertaining. —J. A. Milligan, Broadway Theatre, N. Y. Small town patronage.

ONE RUN ELMER: Star Personality Comedies—Excellent. The best from this company in a long time. Kept them laughing all the way through.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

TARS AND STRIPES: Buster Keaton—A slightly above the average Educational comedy that got a few laughs and kept the audience smiling all the way through. The naval background and an exceptionally clear print were great assets to it.—H. G. Crawford, Palace Theatre, Plano, Texas. General patronage.

TARS AND STRIPES: Star Personality Comedies—This one is not up to Keaton's previous comedies, although it will probably be OK. Not enough laughs for a two-reeler, although what comedy it has is good.—J. A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

TIME ON THEIR HANDS: Song Hit Stories—Very good. Also used "Your Stars of 1935" and "In-Far Mandalay" on the same bill by Educational and Fox. All three excellent. Running time, two reels.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

First Division

MARCH OF TIME NO. 2: They furnish only stock paper with this and I could not get my people interested.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Fox

ON FOREIGN SERVICE: Adventures of the Newsreel Cameraman—Very good. Entertaining and instructive.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

MGM

BEGINNER'S LUCK: Our Gang—Good comedy with Spanky again doing his stuff at amateur night entertaining.—J. A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

CALICO DRAGON: Happy Harmonies—A peach that pleased young and old.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

CALICO DRAGON: Happy Harmonies—Another good color cartoon with a different idea.—J. A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

COLORFUL GUATEMALA: FitzPatrick Travel Talks—We haven't enough flattering adjectives to properly comment on these beautiful reels. So we'll call 'em "gorgeous" and let it go at that. Running time, one reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

FIXER UPPERS: Laurel and Hardy—A very good comedy. Running time, two reels.—B. C. Brown, Vernon Theatre, Viroqua, Wis. General patronage.

MISSES STOOGES, THE: Todd-Kelly—This one is better than the average Kelly-Todd comedy. Running time, 20 minutes.—R. D. Ashman, Strand and Temple Theatres, Caro, Mich. Small town patronage.

THREE CHUMPS AHEAD: Todd-Kelly—A fairly good comedy.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

Paramount

AX ME ANOTHER: Popeye the Sailor—Very good Popeye. Running time, one reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

JUNGLE ANTICS: Varieties—A very good one reeler containing shots of some very interesting and amusing animals. The commentator pulled some exceptionally bright remarks.—H. G. Crawford, Palace Theatre, Plano, Texas. General patronage.

NERVE CONTROL: Sportlight—An exceptionally interesting subject. These Sportlights are well liked and please my audience.—H. G. Crawford, Palace Theatre, Plano, Texas. General patronage.

POOR CINDERELLA: Color Classics—Good but nothing big. Certainly was not worth the price we paid for it.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

TWO ALARM FIRE, THE: Popeye the Sailor—Popeye in the role of a fireman and it's very good. —Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

UP AND DOWN: Two Reel Comedies—Excellent two reel comedy.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. General patronage.

DEPARTMENT OF GREAT HELP

"At this time I shall endeavor to add my comment to those already appearing in your columns," writes H. G. CRAWFORD, of the Palace Theatre, Plano, Texas. *"Your 'What the Picture Did for Me' department has been of great help to me, especially in the choice of short subjects. I hope that my comments will be of some aid to my brother exhibitors, as theirs have been to me."*

RKO

PARROTVILLE FIRE DEPARTMENT: Rainbow Parade Cartoon—Not quite funny enough.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

PARROTVILLE FIRE DEPARTMENT: Rainbow Parade Cartoons—Just average. If it wasn't for the color it would have been just another cartoon.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

SOUTHERN STYLE: Musicomedies Series—A better than average short subject.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

SPINNING MICE: Rainbow Parade—My audience is especially fond of color cartoons. While I thought this was slightly below the average set by the Rainbow Parade Series, it was well liked.—H. G. Crawford, Palace Theatre, Plano, Texas. General patronage.

SUNSHINE MAKERS, THE: Rainbow Parade Cartoons—This is the best color cartoon that I've played from RKO. The first two releases were not so hot. —Bob Schwall, State Theatre, Ipswich, S. D. Small town patronage.

United Artists

TORTOISE AND THE HARE, THE: Silly Symphonies—This cartoon just couldn't be better. There's no doubt about these cartoons being the best on the market.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

HENRY'S SOCIAL SPLASH: Universal Comedies —Two reels of fun. Armetta ably assisted by Pangborn.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

Universal

MENTONES: Universal Mentone series—Here is a two reel subject that is hard to beat. We play them as fast as we can get them and haven't had a bad one yet. I hope Universal continues to make them next year. Running time, 20 minutes.—Bob Schwall, State Theatre, Ipswich, S. D. Small town patronage.

STERLING'S RIVAL ROMEO: Universal Comedies —Good two reeler. Running time, two reels.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

TID BITS: Universal Comedies—Extra good entertainment. These are among the short subjects worth while. Running time, two reels.—B. C. Brown, Vernon Theatre, Viroqua, Wis. General patronage.

WORLD'S FAIR AND WARMER: Slapstick and chase at the Chicago Exposition. Interesting background and fair comedy.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Vitaphone

A AND P GYPSIES: Melody Masters—Terrible. Nothing to it. It didn't please at all.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

DIZZY AND DAFFY: Big V Comedies—Personally thought it terrible but they went for it in a big way. If they are satisfied, I should be. So why complain? —M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

RADIO SCOUT: Big V Comedies—This one pleased exceptionally well. Brendel is quite a favorite here.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

RADIO SILLY: Broadway Brevities—Very good musical. Better than average.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

SEE, SEE, SENORITA: Broadway Brevities—Music in this one is great. You won't go wrong with this one.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

SHOESTRING FOLLIES: Broadway Brevities—When Eddie Peabody finally plays he's good. Would have made a swell single.—J. A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

TRIP THROUGH A HOLLYWOOD STUDIO, A: Pepper Pot—Very interesting.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

Serials

Universal

RED RIDER, THE: Buck Jones—On chapter 9 and going good. Play it.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

TAILSPIN TOMMY: Maurice Murphy—I have played ten episodes of this serial and it is a consistent attraction.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

New Contract for Johnston

Julian Johnston, who recently completed three years as head of the Fox story department, has been signed for an additional two years. He will attend the Fox convention in Chicago May 30.

Airtemp Names Merle

Andre Merle, director of engineering for Airtemp Products, division of Chrysler, has been appointed supervisor of the theatre division by Walter P. Chrysler, Jr., president of the air conditioning company.

Heads Erie Theatre

Grant Harmon, formerly of the Princess theatre, Erie, Pa., has been placed in charge of operations at the Palace, also in Erie.

Named General Sales Head

Adolph Berger has been appointed general sales manager of Ad Merchandising Corporation. The company has developed "The Junior Booster Races," said to be a new box office stimulant.

Garrison in Cleveland

Garrison Film Distributing Company, Inc., New York, has opened a Cleveland office managed by George Harris. The company will distribute 16 mm. product to non-theatrical accounts.

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J. C. JENKINS—HIS COLYUM

Neligh, Nebraska

DEAR HERALD:

An Open Letter to Henry B. Walthall

Dear Henry:

We saw you last night in "Bachelor of Arts," which, by the way, was a very good picture. What made this especially good to us was probably because you were in it, although the director didn't give you as prominent a part as he should. That's why we have some directors listed in the same class with crooners, although the director of "Bachelor of Arts" would hardly be placed in that class. We regard him as having considerable ability.

When we saw you in that picture it immediately called to our mind the time when we were shooting grouse up at Valentine in Cherry County. Do you remember that time, Henry? And when we saw the lady who played with you we felt sure that we had seen her before, and when you called her "Mary" we *knew* we had seen her before and we remembered that she was formerly Mary Charleson before she became Mrs. Henry B. Walthall, and that she was the same lady who hunted grouse with us in Cherry County, Nebraska, although she lacked several years being as young as she was then.

Remember the Grouse?

Then you remember too when you and she went back to Chicago that you took 25 or 30 grouse with you to give your friends a "grouse dinner," dontcha? And you will probably remember also that we wrote a few verses of poetry for you to read at your grouse dinner. You remember that also, don't you?

We wish we could quote those verses so that the reader would have a plausible excuse for taking aspirin, but we can't, we only remember one of them, which we quote here. This had reference to Mary when she was shooting grouse, and it ran something like this—

And when a male grouse would go up like a rocket
She would quickly assume an innocent pose,
Then a powder puff pull from her right breeches pocket
And quickly dust powder all over her nose.

You recall too, dontcha, that when a hen grouse got up in front of her it was curtains for Mrs. Hen, and that she kept the whole party in hen grouse all the while we were there, but roosters—well, that was different, and that accounts for that verse of poetry.

As we thought of all the good times we had it made us wonder if Old Father Time (and this administration) might not preclude the possibility of these times occuring again. Who knows?

A Pending Dinner Date

While we are on the subject Henry, we would be pleased if you would go down to our office in the Pacific States Life Building just off Hollywood Boulevard, and go up to the office and meet Victor Shapiro, the western manager for the HERALD. If you will go early in the morning you will most likely find him sober, but anyhow you will find him a mighty swell chap, and while you are there we wish you would call on Miss Mildred Early and Miss Jeannett Mehan, the two young ladies who do most of the chores around the office. And we wish also that you would tell Mildred to call up Lola Gentry, secretary of the Film Board of Trade in Los Angeles, and tell her that we have not forgotten that she has promised to have dinner with us the next time we are out there.

Give all of our kindest regards to Mary, except what you keep for yourself, and hurry up and get in another picture, everybody wants to see you, but they want to see you in a part that is commensurate to your ability, and listen Henry, we'd like to shoot the guy who stole Mary's beautiful Parker gun that time.

▽

A whole lot of our friends have been receiving chain letters, many of them have sent them on as requested, and we have received a lot ourself, but somehow we are just too doggone dumb.

▽

That Shelterbelt Again

We have just received a letter from L. V. Feldman of the Orpheum theatre at Pipestone, Minnesota, in which, among other things, he says. "I have always followed your letters in the HERALD, and I note that from time to time you say that you can't get the real reason for that 'shelterbelt.' I ran across this letter in one of our dailies and am sending the clipping to you." He enclosed the clipping, which is as follows:

"Orange City, Iowa—To the Editor: I never understood until recently why the administration proposes to plant billions of trees called a shelterbelt. I understand it now. Ages ago our ancestors hung by their tails from limbs of trees. The administration realized that all who voted the ..... ticket are reverting to their forest ancestors, and the administration will plant these trees so that each one who voted the ..... ticket will have a limb to hang on."

Should Plant Cocoanuts

Oh, Yeah, that's the most plausible reason we have heard of yet. We knew there was some reason for that shelterbelt outside of furnishing a roost for the blue pelicans; but say, Abner, won't the boys be busy keeping those pelicans off of the limbs?

Where we think the administration fell down was by not planting cocoanut trees in that shelterbelt, for the boys will all want cocoanuts to throw at the pelicans.

You may not know L. V. Feldman, but we do, and we can truthfully say that he, and his Orpheum theatre, are largely responsible for taking Minnesota and South Dakota away from the Indians. Pipestone is the place where the Indians get the stone to make their pipes out of. Thanks, L. V. for your letter.

▽

We were driving along the road recently and we saw a fellow leaning up against a tree and crooning "Sweet love, I'm dying for you," and just then a couple of guards came out and one of them said, "Come on, Caruso, the superintendent says it is time for you to come in now."

▽

The Cagney Diet

Last night we saw Jimmy Cagney in "G Men," another gangster picture which was rather better than the average run of gangster pictures and which we believe the customers will vote unanimously for. We would like to write Jimmy an open letter to tell him how well we thought he played in this picture, but then we doubt if he would get to see it, and we doubt also if he cares very much what we thought about it. You see, Ezra, all the stars out there ought to take the HERALD just to see what their friends say about them, if for nothing else. If we should ever meet Jimmy out there we are going to stick up both hands *right now*, then we'd try to get him to take the HERALD. Say, Jimmy, we believe you have been eating raw meat.

▽

We knew a fellow once who became an expert currying horses in a livery stable. Then he threw up his job and went to playing a saxaphone in a jazz orchestra.

▽

If the blue pelicans build their nests out in that shelterbelt we are afraid that the trees will bring so much rain that it will drown all the young pelicans. Doggone the luck anyhow.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

SHORT PRODUCT PLAYING BROADWAY

Week of May 18

MAYFAIR
When Men Fight..... Columbia
Would You Be Willing?... Universal
Alibi Bye Bye..... RKO Radio

MUSIC HALL
Stranger Than Fiction..... Universal
Springtime Serenade ..... Universal

PARAMOUNT
No! No! A Thousand Times No! ..... Paramount
Broadway Highlights .....Paramount

RIVOLI
Mickey's Kangaroo ..... United Artists

ROXY
Candyland ..... Universal
What, No Men?..... Vitaphone

STRAND
I Haven't Got a Hat..... Vitaphone
Borrah Minnevitch and His Harmonica Rascals .....Vitaphone

Miss Schrott with GB

Estelle Schrott has been appointed publicity director for GB Pictures by A. P. Waxman, advertising counsel. Miss Schrott succeeds Arline De Haas, recently resigned.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

THE SAME TO YOU

It sure looks like a very nice party, this celebration of another Round Table anniversary, what with the scads of box-office ideas contributed by the members and set down on eight of the following pages. Your Round Table now completes the seventh year of what the industry is kind enough to proclaim and what, through the co-operation of our many good friends is now acknowledged one of the most practical services to the theatreman and a highly important adjunct to profitable theatre operation.

Deeply touched by the splendid enthusiasm and sincerely appreciative of the warming response that made this issue possible, your Chairman renews his pledge to maintain at all costs, the morale of the manager and the high standard of these pages.

Bless you all for the kindly messages of congratulation. The same to you and may good fortune dog your every footstep.

▽ ▽ ▽

LET'S TAKE STOCK

So long as we have arrived at another milestone, it may be in order for us to lay down our packs for a brief spell and grab a breather before continuing the stern journey. To where? To where, indeed.

As is to be expected when another birthday rolls by, men are apt to gaze back upon the road they have come to note what progress has been made in the past year, and to scout the possibilities of advancement during the next. Where you are headed, friends, depends upon where you want to go, and how well you are equipped to get there. A checkup of personal equipment is therefore suggested.

* * *

If showbusiness is the sum and substance of the manager's career, he should first by all means endeavor to add to the store of his knowledge and experience so as to be ready for the job ahead. Thus the question naturally arises—how well do you know your business, which we ask even at the risk of disagreement with those who do not hold with us that most of the top jobs in the theatre are filled by men with the most savvy. After all, we can't all be the boss' nephew or marry his daughter, so in the last analysis, the bird who knows is the one who "gits."

Next in the checkup is proper temperament, held by many of equal value with knowledge. The ease of mind with which a manager runs his plant, the facility with which he engages in community affairs, the actual enjoyment he displays in putting over his house and attractions—all have to do with where he will land eventually, and for that matter, how soon.

That this ease and enjoyment can be dampened and even retarded by faulty leadership and unwise officialdom, we agree, but comparatively these drawbacks are externals which cannot nor will not permanently affect the efficient theatreman endowed mentally with the disposition to overcome these obstacles. Are you there, brother?

The third and last point is the vital "stick-to-itiveness," the guts to hang on in seeing a job through in spite of hell and high water. Too often unfortunately does an otherwise competent, even brilliant theatreman fall down on this revealing quality without which none may aspire to lasting high place in this or any other line of endeavor. Can you take it?

Purposely, from our checkup, we have eliminated the talent of showmanship, for this in itself is a gift from the heavens and bestowed upon mortals only through the caprice and whims of the graces. But though a natural showman in most instances will get by without apology, we question whether he can climb to a top spot on the ladder without showing broad traces of the three above emphasized virtues.

* * *

Knowledge, proper temperament and guts, plus if you will, showmanship, and check these within yourselves as the old Colonel bids you godspeed to the next milestone with this story:

A colored lad, in chauffeur's uniform, came in to a drug store, made a phone call and when connected spoke thusly:

"Hello, does you all need a boy tuh drive yoh cah? Oh, you has a good boy. Thank you."

As the lad hung up and turned to leave, the druggist who had overhead the conversation, asked:

"Boy, don't you work for those people you just called?"

"Sho' does," replied the lad, smiling, "but you see, boss, Ah wuz jes' checkin' up on mahseff."

▽ ▽ ▽

From Sonny Shepherd, skipper of the Mayfair, Miami, the following wire announcing a most blessed event:

"OUR LITTLE GIRL ARRIVED TO FAMILY FIVE THIRTY FIVE MAY SEVENTEEN ALL VERY WELL AND ARRIVED DAY AND DATE WITH TEMPLE PICTURE REGARDS."

This evidently is Sonny's exploitation contribution to our birthday number.

A-Mike Regan

APRIL PLAQUE WINNERS



BILL HENDRICKS



SID HOLLAND

It's Tennessee and Indiana this time, as Colonel Bill Hendricks and Sid Holland led the field to the tape in the Quigley April competitions. Hendricks, the second two-time winner, took down the Silver plaque on his "Baboona" campaign at the Warner Theatre, Memphis, and Holland, the Bronze, on "Ruggles" at the Elco Theatre, Elkhart.

Traffic Court Tied To "Reckless" Date

Cooperation of the Brooklyn Safety Council and local police heads made it possible for Manager Bernard Simon and circuit publicist Eddie Dowden to line up a flock of stunts against reckless driving as a buildup for "Reckless' at Loew's Metropolitan, Brooklyn, N. Y. City.

Accompanying photo shows demonstration of reckless driving against lights as put on in front of Traffic Court, with bannered theatre truck and overturned passenger car. Hundreds of motorists at Court on bad driving charges, were on hand to witness the object lesson. The stunt was repeated in every section of the borough to large audiences, to whom were distributed traffic cards, and papers carried stories and photos with plug for picture and date.

Further traffic angle was showing of safety short on screen at traffic court with slide enlargements of the "don't be reckless" traffic cards.

Local artist was planted in window of furniture store, painting portrait of Harlow and Powell. Display included 40 by 60's of stars and theatre credits, with finished painting awarded on a give-away contest. Picture hunt contest was planted at large five-and-ten by asking store patrons to collect at different counters photos of 15 different stars, with prizes given for entire sets.

Tiein was made with newspaper's model plane meet with trophies awarded by Harlow and Powell, shot of Jean holding grand prize featured in publicity. Hookup was made with another paper by having Gertrude Niessen distribute star photos at newspaper club meeting.

Co-op ads landed in New York and Brooklyn papers, tieups made with many stores and over 50 special windows secured were further evidences of activity that brought the boys a merited April First Mention.



Simon-Dowden Brooklyn "Reckless" Safety Drive

MAY DEADLINE AND MAY JUDGES

Midnight of Saturday, June 8th, has been determined for the deadline on May Quigley Award entries, and managers are again reminded that campaigns must be at Committee Headquarters, 1790 Broadway, New York, by that time.

May judges are: P. D. Cochrane, Universal Pictures; Dan Michalove, Fox Films Corporation, and A. P. Waxman, Gaumont-British Picture Corporation. Decisions will be announced in the issue of June 15th.

Hotel Hangs Valance On "Dance" Premiere

With Jolson in person at the premiere of "Go Into Your Dance" and Gene Raymond on the bill at the Stanley, Pittsburgh, Joe Feldman, Warner Theatres' zone ad chief, promoted himself a flock of advance campaigns, not the least effective slant being a valance completely around the marquee (see photo) of the Hotel William Penn for five days ahead.

Jolson arrived via special car which was picked up 100 miles out by a squad of airplanes and escorted into town. Joe arranged reception at station after which parade of bannered cars was formed, headed by band and State champ drum and bugle corps, procession moving through city at break of evening rush hour.

Papers within 40 miles of Pittsburgh carried feature stories on Gene Raymond, star's appearance making it possible for Feldman to promote a group of co-op ads, topped by nearly a full page smash in hookup with ace department store.

For the evening Hollywood premiere at the theatre, house was closed for an hour and reopened with sidewalk broadcast, both visiting celebrities and local notables taking ether bows. Mayor, top club women, civic leaders and other prominents attended.

Joe also spotted streamers in all dance halls and sheet music in every available store, decorated two blocks around theatre in advance and promoted flocks of planes circling theatre during opening broadcast.

Prepared For Summer?

La Falce Lands Co-op Section On National Cotton Week

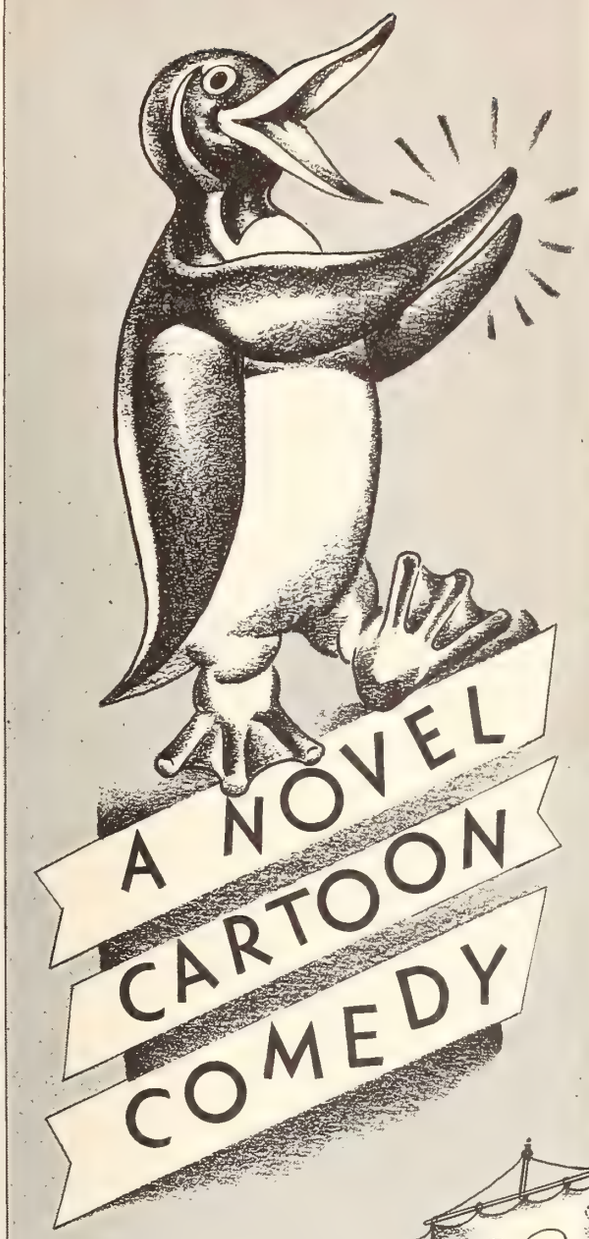
For National Cotton Week, Warner Theatres' Washington zone ad head Frank La Falce tied up with local daily for co-op ad section in which cover page was devoted to pictures of the stars on stage and the screen feature, "The Case of the Curious Bride," then current at the Earle Theatre. Merchants' ads on inside pages carried boxes advertising the Earle show and its lobby display of cotton fashions from the various stores, where each was given space to show Cotton Week modes. In addition, each store participating distributed inserts in every package, and also contributed window displays.

Bill Ewing and Dan Terrell of the Warner Washington, publicity office cooperated with La Falce on snapping over this city-wide campaign.

Prepared For Summer?



Feldman's Theatre Valance Hookin on Hotel Marquee



A SHORT *you can't* BUY!

BROWN & WILLIAMSON
presents

KOOL PENGUINS

A CARTOON COMEDY
HIGHLY AMUSING AND ENTERTAINING

This one reel cartoon comedy with music is packed with 8 minutes of fun. The picture was produced by Audio Productions, Inc. and the music is the work of the well-known composer, Edwin Ludig.

NO FOOLIN' THEY'RE KOOLIN'

HOW TO GET IT! **FREE**

Write or wire. Give 3 optional dates, if possible. Your booking will be confirmed. Apply to Brown & Williamson, Louisville, Kentucky.



Round Tablers Contribute Pages

Sleeping Girl in Window

Tied into "Mark of the Vampire" by labeling the gal the victim of the vampire, was Jack Lykes' window gag of sleeping girl in pajamas, with prizes given to those guessing at what hour the girl would awake and for how many hours she would be asleep during the three days in advance the stunt was pulled. Naturally, a crowd-puller, it is suggested for further use and not necessarily only on this type of attraction. (See photo.)

Candid Camera Stunt

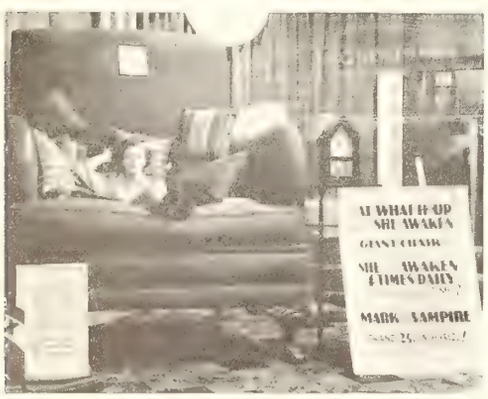
Those candid-camera street photographers are being tied in for the circled-photo lobby stunt, Manager Weiss, Loew's Oriental, Brooklyn, reporting effective a promotion wherein hundreds of group photos were planted in the lobby week ahead of "Naughty Marietta" with those encircled receiving guest invites.

Mystery Bally

For mystery type of picture, Arnold Gates, Loew's Park, Cleveland, promoted new car, and had rather well known radio star ride about town costumed and masked. Banners carried copy inviting locals to guess identity of masked rider, stating that contest identification entry blanks could be obtained at a certain store which tied in and paid for printing of entries on which were also listed coming attractions. Gates says though he found it best to use someone who is known, the number of tickets distributed can be regulated according to size of town. Also suggests an elaboration by hooking in more than one merchant and adding loudspeaker to the bally. Says it was a terrific word-of-mouth spreader and got additional aid from paper which publicized the idea.

Sidewalk Cutouts

For all comedy shorts such as Laurel-Hardy, Charley Chase, Todd-Kelly, and cartoons such as Pop Eye, Betty Boop, Mickey Mouse, R. M. Thomason, Crystal, Ellis, Kan., has made up cutouts for sidewalk. These are five feet high, two sided and painted with oil colors and shellacked to be weatherproofed. They have a piece of two by two extending two feet from the base that fits into the regular flagpole hole in the sidewalk. Cutouts are two inches thick, made of prestwood, and sides are spaced with two-inch strips securely nailed.



Lyke's Sleeping Girl in Window

LET US NOW BE CUTTING THE CAKE

Being in the nature of a birthday, sentiment favored a cake to be made up of a lot of good boxoffices' stunts supplied by the membership. And although the usual procedure to celebrate an event of this kind is to give everyone one slice of the cake, we are extending the courtesy by giving every reader all of it, if you know what we mean, and we hope you enjoy it.

The ideas on these eight pages cover various angles, including slants to build up summer business.

Cute Quint Novelty

Jake Rosenthal, Iowa, Waterloo, Iowa, has been strong for novelties these many years and forwards one he found very popular on his recently screened "quint" short. The gag was imprinted miniature waxed paper didies held together with safety pin.

Different copy was used on the didies, such as "the Dionnes came in Fives, you'll come in Hundreds," and "the Dionnes it seems, believe in hunches, that all good things come in bunches."

Cake Baking Contest

Tied in to local A and P stores by Irwin Kay, Warners' Palace, Jamestown, N. Y., grocery chain donating first prize, $40 cash, and furnishing window cards, snipes, newspaper advertising and entry blanks. Cards and snipes displayed by all units involved, clerks distributing entry blanks and plugging contest. Three items of necessary ingredients had to be bought from A and P, store managers checking these off on entry blanks and signing same when bought, this entry blank submitted with cake.

Kay promoted seven other valuable prizes from noncompeting merchants, gave lobby and screen mention to contest, plugged it in house ads and secured eight prominent women as judges. Cake display held on mezzanine, and final judging on stage.

Prizes were awarded on texture, taste and treatment; any kind of cake could be submitted, and winners were not obliged to be in theatre at time of judging.

Ice Cream Matinees

For summer months, Louis Charninsky, Capitol, Dallas, Tex., has already started what he terms "Ice Cream Matinee" on Friday of each week. Children are allowed in until six o'clock for the regular ten cent admission and receive a scoop of ice cream in addition. Louie says stunt doubled his usual Friday afternoon grosses.

Other kid attractors offered by Charninsky include a Tom Mix serial to be started when school closes with local candy company sponsoring a kid club. Another giveaway will be 25 rapid fire toy rubber machine guns contributed by department store for next eight Saturday morning shows.

"Farewell" Showings

One of his best bets for extra money is to bring back outstanding hits for farewell showings, says Walter F. Davis, Capitol, Regina, Canada, patrons being invited to see regular show and remain for the "farewell" picture without extra admission. Stunt has never failed to pack the house, according to Walter, and cost of film of course is very little.

Institutional Lobby Copy

Bunny Bryan, manager, Pantheon, Chicago, believes in keeping his patrons informed of any improvements and new equipment. Located in a highly competitive neighborhood situation, Bunny uses his lobby as his newspaper, and tells us of a large easel in the foyer with nine reasons listed under the heading: "Why the Pantheon Is a Better Buy."

These reasons include new sound and projection equipment, screen overhauling, recarpeting, remodeling and new seats, etc. Copy finishes with signed thanks from Bryan for past patronage.

"Stay On the Floor"

Says Manager O. J. Ratto, Loew's Palace, Washington, who stresses that one of the most important duties of a house manager is to please his patrons and to do so must be on the floor as much as possible to see that everything goes along as it should.

Prolog for Chill Pictures

Worked on "Bride of Frankenstein" and recommended by him for other horror pictures is Manager Mike Chakeres' suggestion for prolog just before the feature, as put on at State, Springfield, Ohio.

House lights out or low, with scrim or thin curtain as far down stage as possible to accompaniment of spook music. Backstage, green spot is placed close to back wall with green flooding curtain. Man wearing overcoat with collar turned up slinks across stage between spot and curtain, thus throwing shadow, life sized or larger according to his movements up or down stage, shadow visible to audience on curtain.

Man picks up girl cutout, works some spook business to accompaniment of off stage scream, fires blanks revolver, moves close to spot to make shadow fill curtain and dashes off while lights come up.



ATTRACTIVE FRONT. This "Gold Diggers" front comes from Paul Andrews, artist for Jack Cartwright, Empire, Daytona, Fla. Note silhouettes at either side of box office.

Of Ideas to Celebrate Birthday

Dog and Child Contest

Variation of the plain dog contest is a stunt that has proven profitable in which photos of juvenile dog owners and their pets are entered for the various prizes, such as handsomest child and dog, best costumed dog and child, most comic pose of child and dog, etc., etc. Contest is hooked to newspaper and may run from three to five weeks.

Photos are mailed to paper, which also sends photographers to certain designated spots on different days to take shots of entrants who do not have cameras. Weekly prizes are given in addition to major awards, the latter voted at gathering or picnic in city park, the weekly winners competing in the finals, all entrants and dogs parading from theatre to park. Ice cream and other refreshments have been promoted for this as well as prizes from local merchants, theatre tickets, etc.

Theatre can tie in by having preliminary judging on stage and run newsreel shots of weekly winners. Run right, the contest fits in well for spring and summer business.

Little Theatre Broadcast

Managers are varying the amateur stage broadcast by tying in wherever available to local little theatre groups, having these thespians broadcast 15-minute scripts of coming pictures and other playlets from stage instead of studio. Comparatively few theatre patrons have ever seen an actual broadcast and this idea is being spotted weekly with one group or more according to the local lineup and audience interest. As broadcasts are included in regular station programs, this allows for theatre and picture plugs in the drawing area as well.

Fingerprint Lobby Gag

Used on "G-Men" and suggested for similar pictures, was fingerprint apparatus borrowed from local police department by Billings Booth, Warners' Winter Garden, Jamestown, N. Y. Police expert also took free fingerprints in lobby for two days ahead and first two days of run. Booth also ran preview for police department for excellent word-of-mouth, police chief also contributing column newspaper article written in a manner to encourage family attendance as a lesson in good conduct.



ATTRACTIVE WINDOW. Ken Reid, Loew's, Canton, secured this effective display on "Sequoia," merchant plugging Jean Parker suits. Note prominence of theatre panel

MEMORIAL DAY SUGGESTIONS

This event coming within the week, on Thursday, May 30, rates recognition, in view of which Al Zimbalist suggests:

Lobby display of whatever Civil War relics or trophies there may be available locally; invite to any Civil War veterans who are resident; offer of house conveniences during or after Memorial Day parade; screening of appropriate short, and lobby decoration.

Tin Can Matinee

In line with Spring cleaning is the tin can matinee and first to report this activity for 1935 is C. V. Wilson, of the Ritz, Alexandria, Ind., who cooperated on a "clean up the city" drive by giving free admission to every kid bringing ten cans to the theatre. Health department had trucks waiting and Wilson reports extra newspaper publicity and thanks of the city fathers for this cooperation.

Manager Broadcasters

Many managers are acceptably filling weekly radio spots with chatter broadcasts of Hollywood stuff that has to do with coming attractions, and in this way obtain the radio periods free of charge. Wally Allen, of Warners' Keeney, Elmira, N. Y., does it a little different by playing the piano during his broadcast doing the announcements a la Jack Little.

Dollar Serial Number Idea

Ralph Crabill, Warner Jamestown district chief, reports window tieups wherein serial numbers taken from one dollar bills in circulation locally were listed. Customers of these stores obtaining any of the listed bills received free guest ticket at box office. Ralph says stunt crashed windows usually difficult to obtain.

Fiesta Day

Inaugurated locally by Harley Fryer, Fox Theatres City Manager, Joplin, Mo., is a Fiesta Day, put on late in April, event sponsored by local business men with budget of $7,000. Queen to reign during the "day" was contested for on the stage of the Fox Theatre, and further slant was selling all Fryer's theatres for the day to Chamber of Commerce, so that free shows could be given from ten in the morning to four.

Lobby Stamp Display

To interest local stamp collectors, Billings Booth, Warners' Winter Garden, Jamestown, N. Y., promoted stamp dealer to get up ten-foot framed display of over 2,000 stamps in lobby. Exhibit drew many visitors, got newspaper publicity, created good will and got extra business for dealer. Booth tied this in to "Private Worlds" date.

Revolving Display

A keen student of inexpensive animation is R. M. Thomason, Crystal, Ellis, Kan., reporting on his revolving display (see photo) used most recently on "Copperfield." Display is five-sided and takes 15 stills, is lighted from inside, and is run by motor.

June Joy Jubilee

Few years back, Dick Moss, now at the Egyptian, Long Beach, Cal., put on a June Joy Jubilee in which merchants cooperated by running special Jubilee sales, and windows, extra newspaper advertising, banners, etc. Every possible medium was used to plug the event, including wires from stars, proclamation from Mayor, special newspaper sections. Opening night of month was put on big and Dick reports increased business during entire period as a result.

Beard Growing Contest

E. C. Grady, Hoosier, Whiting, Ind., reports a ten day beard-growing contest, open to high school students, both male and female (he doesn't explain how the gals come in). Stunt was worked on "Ruggles" and chairman of beard award committee appropriately enough, was the local tonsorial artist. 17 entries were obtained, with first prize a month's pass to the theatre and second, a shaving brush.

Bathing Beauty Revue

Yearly standby of Ed Hart's, at the Oxford, Plainfield, N. J., is a bathing beauty revue recently put on and sponsored by leading store, which furnishes ten models, all outfits and advertising. Revue is presented at evening performances for three days and plugged with heralds, trailer, billing, etc.

Dog Show and Contest

Another Ed Hart clicker is his dog show and contest put on as soon after school closing as possible. Presented at one matinee and always has done capacity on investment of $10 for prizes in addition to pass prizes.

Audience does the judging and awards are made for the usual cutest, most attractive, funniest, most forlorn looking, and a lot of other classifications, so that as many as possible of the juvenile entrants can win prizes.



Thomason's Revolving "Copperfield" Display

Lobby Floral Show Suggested

Buildup for Rural Business

Mike Guttman, Colonial, Watertown, S. D., is flooding surrounding rural towns and posting barns on all roads leading to town with one sheets containing institutional copy. This year they read: "Hit after Hit, Week After Week, at Your Colonial for the Month of May."

Mike says this helps to build up the rural trade that has been hibernating indoors all winter. He also gets out into the small towns every other week to handshake the merchants and prominent locals. It helps to create a lot of good will, he opines.

Florist and Wire Tieup

Arrange combination florist and telegraph company tieup for window and newspaper space, says Gene Curtis of Famous Players-Canadian, by promoting wire from Hollywood star ordering basket of flowers sent to theatre for opening of star's picture. Blowup of wire in all local wire offices and window display at florists can be obtained, and Gene suggests sending the flowers to children's home for news story and photo.

Flower Show in Lobby

Seasonal tieup that goes well is lobby floral show put on by single florist or nurserymen. Latter supply flowers, bushes, plants, etc., with sales people on hand to answer questions and if practical, also to make sales. This was tied in with leading horticultural trade paper few years back and resulted in profitable hookins all over country. Theatre of course obtains costless flower lobby or mezzanine displays, and Gene Curtis favors also tying this angle to flowers by telegraph service.

Coloring Contest

Get local florist to print heralds containing outline drawing of flowers, says Gene Curtis. Then have him tie in coloring contest, with prizes given for different age groupings. Heralds carry theatre copy, and distributed at florist's and theatre.

Roses frozen in ice cake with contest to guess how long it takes ice to melt is another from Curtis, who also suggested waterproofed theatre card be frozen in same cake.



ATMOSPHERIC FRONT. From A. D. Eichenlaub, Orpheum, Pocatello, Idaho, comes this attractive "Sequoia" front. Note feature time schedule bulletin above box office.

GRADUATION TIME IS IN THE OFFING

Wise showmen are preparing to link coming school graduation exercises to the box office, says Howard Waugh, suggesting that efforts be made to stage the high school senior class night and play at the theatre.

Conduct contest to determine most popular boy and girl in senior class, every ticket constituting a vote, and merchants selling graduation clothing and gifts contributing prizes. Waugh also favors reunion of last year's graduating class at theatre.

Theatre Parties, Benefits

By following newspaper announcements of parties, meetings and gatherings, Art Ableson, Roxy, Glasgow, Mont., has been able to make contacts with these different groups to sell them on the idea of a theatre party at reduced admissions either before or after the party or meeting.

Same procedure is followed in promoting benefits, as Ableson finds clubs ready to listen to propositions to raise funds. Members sell tickets on percentage, only extra cost to theatre being the printing of benefit tickets.

Dairy Tieup

To sell titles of five or six coming attractions, Art Ableson, Roxy, Glasgow, Mont., worked out deal with dairy to place individual titles on milk bottle caps, in cheese or butter cartons. Guest tickets are offered to those turning in, up to certain time, entire list of titles. Dairy runs newspaper campaign and otherwise builds up publicity, carries banners on delivery wagons, etc.

Industrial Exhibit

In many situations, theatre lobby or mezzanine is spacious enough for exhibit of local industries and Art Ableson, Roxy, Glasgow, Mont., has utilized this space to sell merchants to display their wares and to purchase tickets for prospective purchasers. Special newspaper section can also be tied in with this idea.

More Horror Stuff

Jack Lykes, at the Stillman, Cleveland, sends along a human trailer idea he recommends only for horror pictures and used on "Mark of Vampire," as follows:

At closein of newsreel, operator in projection booth released a six-foot cutout bat with illuminated eyes on a wire running from booth to stage during which whistle siren, screams and gunshot were used for sound effects. When bat hit the stage, all house lights were blacked out and man in grotesque costume, a la Lugosi, appeared in green spot making weird announcement, this followed by regular advance trailer.

"Don't Use Freeze Copy"

With hot weather in the offing and cooling plants being readied to function, don't use "freeze" copy, says Frank Boucher, in advertising the cool plant. Managers are cautioned, and wisely, against using "refrigerated weather" and such ice box terms, as patrons shy away from the too cool theatre, a source of summer colds. Newspaper copy and lobby posters should stress "comfortably cool" interiors.

Summer Dressup

Linen and palm beach apparel for the house personnel is more the rule these days than the exception to give off that inviting atmosphere to lick the heat. Blues and greens in the house lights should replace the more fiery colors, and the same idea should be carried out as far as practical in the lobby and foyer posters.

Another Easter Hunt

To be included among the headline Easter egg hunts is that put on annually by Gus Carlson, People's, Superior, Wis., which receives citywide cooperation, and is put over with local paper which goes to town in building up the party, held at daybreak between Friday and Easter Saturday.

Carlson promotes prizes from merchants in exchange for mention in publicity, and also obtains over 1,000 eggs, hardboiled and colored, without cost from leading grocer. Eight "hunting grounds" are selected through the city, about 150 eggs buried in each spot.

Sixteen gold and 16 silver eggs, appropriately lettered, are buried, two gold and two silver, to each hunting ground, and children bringing in these eggs are given the major prizes, gold for boys and silver for girls. Besides these, there are also 34 other major prizes, including a first and second for the boys or girls bringing in the most eggs of any color, and first and second prizes for boys or girls bringing in most eggs of one color. Also awarded are prizes to youngest boy and girl, etc., and all trophies are displayed well in advance in prominent window.

Fire department cooperates in burying eggs and boy scouts act as guards around the different hunting grounds.



COVERED THE TOWN. Bob Gillham and Alec Moss blanketed New York with 24's and ones on "Going to Town". Above shows representative coverage.

Radio Password Stunt Clicks

Radio Theatre Chatter

Fred Oestricher regularly supplies local radio commentator with news of coming dates for dissemination on daily morning broadcasts, which also includes reviews after picture openings. No cost to theatre except for a pair of courtesy passes weekly.

Careful Driver Campaign

Used on "Reckless" but also effective on other dates or for institutional campaign is Wally Caldwell's careful driver stunt at Loew's Valentine, Toledo, tying in with Safety Counsel, police department and newspaper. Committee or motorcycle police pick eight careful drivers daily by jotting down their license numbers which are published in paper in one column art boxes to resemble license plates. Drivers receive guest tickets.

School Merit Awards

J. J. Scholer, Ohio, Sandusky, Ohio, gives 50 guest tickets monthly to schools for high merit marks among pupils. In exchange, on certain pictures, announcements are made to all classes, distribution of heralds by students under supervision of superintendent, window cards at all schools, and slides are shown in school auditorium.

Scholer also works with department stores, giving guest tickets to employees for best window displays, high sales, regular attendance. He rotates stores weekly and thus finds tieups easier to make.

Telephone Tieup

Sid Holland's tieup with local phone company in which skilled operators are planted in prominent downtown window calling numerous subscribers on coming attraction is recommended to plug the phone company services to spread message over wide area.

Tiein copy calls attention to speed and facility of phone service using the theatre hookup as an instance which also calls for stills on picture that is advertised.

Parking Tieup

New parking lot recently opened in back of theatre and Frank Taylor, Loew's Columbia, to obtain reduction for patrons runs a short trailer calling attention to this new theatre service. Patrons to qualify have their auto claim checks stamped by theatre.



ZEP AIR BALLY. Publicist Milt Harris, Loew Cleveland Theatres, promoted Zep with West Point trailer. Message concerning show was broadcast.

MAKE YOUR CITY PICTURE CONSCIOUS

You can do a mighty job for your theatre and for your organization by instilling a desire in the citizenry of your city for motion pictures. And incidentally, you'll be doing the good people a darn good turn, says Pete Egan, Palace, Calgary, Canada.

Get it in print, urges Pete. Our industry teems with feature stories, news stories and special articles. Get it on the radio, for that is the type of material that makes new customers. According to Egan, half the battle is won by making people picture conscious.

Moviegrams

Every theatre in one spot can get in on this newspaper contest, says Walter Morris, Regent, Grand Rapids, Mich., the stunt being termed "moviegrams." Readers were asked to study the names of the current attractions at the different houses and to compose a sentence that included the picture titles and read reasonably as regards continuity.

Paper ran daily coupon with space for "moviegram," and prizes were tickets to all theatres, each attraction listed during the current week, down to single tickets to one show. Included of course in the buildup were names of all theatres, titles and dates, contest running for two weeks.

Statement Stuffers

L. Ward Farrar, Loew's, Indianapolis, has an arrangement with leading department store to include calendars of attractions coming following month in store's monthly statements. Some store also runs regular display ads on woman stars at Loew's that can be tied in to coiffure department.

Radio Password

Art Ableson, Roxy, Glasgow, Mont., has worked out a radio password stunt whereby station announces at a certain time each day a password will be broadcast which will admit from 10 to 20 persons first arriving at box-office with the word. This can be star or title of current or coming attraction. Station throws in plug for theatre in announcement.

Weekly U. A. Broadcast

On United Artists features and shorts, Berny Bernfield, U. A. Kansas City exploiteer, has worked out a weekly broadcast on department store juvenile program on highlights of U. A. productions coming to Johnny McManus' Loew's Midland. Store has group of players, from nine to 12 years of age, which broadcasts dramatizations of pictures. Program director also puts in plug for picture and talks about styles worn by stars in these attractions.

Imprinting Store Circulars

Erle Wright, Loew New England Theatres publicity head, reports another variation of theatre copy on reverse side of store circulars, by imprinting market circulars with picture strips and caption synopsis from the press book mats on different attractions, his latest tieup of this kind being on "Naughty Marietta."

Whenever newspaper serials are available, Wright switches the plug by running two chapters weekly, and says that store customers ask for the following week's circulars so as not to miss out on the story. Erle favors this for any spot where chain stores advertise in this manner and says that in Worcester, Mass., chain puts out 30 thousand weekly without any cost whatever to the theatre.

Limerick Contest

Suggested for use on other pictures, Walter Morris, Regent, Grand Rapids, Mich., sends along tear sheets of a limerick contest on "Sequoia" in tiein with local daily which ran different four-line limerick each day that had to do with players or action of picture, prizes given to those filling in best last line of each.

Contest ran four days ahead, illustrated daily with two-column cut from the picture, and prizes were different number of tickets for those sending in best complete list of last lines.

Easter Egg Hunt

Max Cooper, Fox, Hackensack, N. J., describes an egg hunt he has been putting on annually for some years in tiein with local paper, and leading market, which supplies eggs, prizes and pays for newsreel shots shown at the Fox following week. Hunt starts at theatre, where kids are marched behind band and with police escort to market parking space, where at a given signal, the hunt is on.

Prizes are given to those bringing eggs first to judges' stand, but all eggs found are good for free admission. Each kid in the hunt also receives free candy egg, and as it is put on in a downtown spot with thousands watching, brings in a lot of unusual publicity and good will, according to Cooper.



ATMOSPHERIC LOBBY. Mike Guttman, Colonial, Watertown, S. D., is credited for this "Sequoia" display, using blue and green flood and spot lights.

Pupils Invited to Previews

OKay Kiddie Show

Having a lot of success with the idea last year in cooperation with his P T A, Walter Morris, Regent, Grand Rapids, Mich., has already started what he calls his OKay Kiddie Show, on Saturday mornings, and recommends it to buildup or maintain juvenile patronage during the summer months.

Show runs two hours confined to shorts such as Mickey Mouse, Sillies, Betty Boop, Our Gang, Sportslights, Oddities, Pop Eyes, animal and educational subjects. Various promotion ideas are incorporated to keep up interest, featured by a children's amateur broadcast from the stage weekly, with cash prizes given and sponsor paying for the air time.

For Musicals

Fred Oestricher, Loew Theatres publicist, Columbus, Ohio, engaged local soprano to sing at lunch clubs, in hotel cocktail rooms, and other similar spots. Gal sang hits from "Naughty Marietta," accompanied by house organist and pianist. M.C. in different spots included plug on date when introducing singer.

Also suggests contest for best girl singer for buildup on any musical. Eliminations to be held nightly if possible well in advance of opening, entrants to sing numbers from picture. Prizes may be date at theatre, or hooked into local radio station for broadcasting appearances.

Pupils at Preview

Walter Morris Regent, Grand Rapids, Mich., in addition to inviting English teachers to preview of "Sequoia," had them bring a boy or girl from each class they taught. Selection was made by teacher or by vote of class, and prize pupil was expected to give oral review of picture.

"Humorad" Contest

Rewriting newspaper ads to make them funny is the basis of Walter Morris' "Humorad" contest recently worked on Will Rogers in tieup with newspaper. Readers are invited to gag up any ad or part of ad in a certain issue, the copy to be rewritten without offense to advertiser or reader. Morris secured a lot of free display space on this, the plug topped with theatre copy and cut of Rogers.



BRIDAL BALLY. J. G. Newkirk, Loew's Granada, Cleveland, had couple in bridal finery cover town in car carrying "Just Married" banner for "Wedding Night."

PERSONALITY WILL DO IT

The manager cannot be held for the product he plays, but he can be held responsible for the manner in which this product is shown, is the contention of John McManus, Loew's Midland, Kansas City.

What is being shown on stage or screen and the manner in which it is advertised are gambles, to some extent, but the house with the important personality out front, says Johnny, will be doing business week in and week out.

Primarily, the manager must be a diplomat and must be liked not as a great fellow, adds McManus, but as an efficient worker.

"Manager-for-a-Day"

Worked in many spots in tieup with Scout organizations, Junior Leaguers, and similar groups, club members acting as manager, ushers, stage hands, cashiers, etc., for one day, or part of day. Idea is worked out so that the stunt does not interfere with regular routine, house employees carrying on as usual, but instructing the "new help" in various duties.

Stunt when properly handled returns a lot of good publicity with club members writing feature stories of their experiences and shots for newspapers showing them at their various tasks.

Certified Entertainment Month

Reported by Jules J. Rubens, of Publix-Great States Theatres, as an outstanding drive at all houses in the circuit, was a "Certified Entertainment Month," tied in with dealers in certified milk, certified bread, meats, groceries, furniture, etc. Managers were successful in putting over ace tieups such as double truck co-op pages, window displays, bread wrappers, milk bottle caps, etc.

All theatre advertising carried the certified seal, same idea utilized by cooperating merchants in newspaper displays and tiein publicity.

Airline Slogan Contest

Lou Brown, Washington Loew Theatres ad chief, has just completed a three-way tiein with a local paper, an airline and out of town hotel, the three being the Washington *Times,* the Central Airlines and the Detroit Leland Hotel.

Contest was to write a slogan for the airline, winner and companion receiving a trip via plane to Detroit, where the hotel entertains them for two days free of charge. In addition, Brown gave 15 pairs of guest tickets for the next best slogans.

As tieup was plugged at the Loew houses, newspaper went strong for the current attractions, theatres getting a lot of extra publicity during the two weeks of the stunt. Lou says campaign was all "on the cuff."

"Lost and Found" Clothes Line

To encourage return of lost and found articles, Walter F. Davis, Capitol, Regina, Canada, strung a 50-foot line alongside of theatre to which were fastened with clothespins variety of articles lost in theatre. Tied in on "McFadden's Flats" (see photo) copy reading "McFadden's Flats have nothing on the Capitol lost and found line," and reports that lots of articles were reclaimed. Line was continually replenished, gathered crowds and secured newspaper story.

Radio Theme Song Contest

L. W. Bevel, of the Princess, Harriman, Tenn., puts on his own radio program in Knoxville, 40 miles away, each Thursday at noon, which being the only program coming in to Harriman and nearby towns at that hour, is assured of attention from all local points.

Broadcast is called "The Theme Song Program," wherein various numbers are played, including one from some picture that has played or is to play the Princess. Listeners are asked to name the picture in which song was featured, and to the five persons writing the name of picture most times on back of penny post card, pair of guest tickets are awarded.

"L. W." says he has received cards on which names have been written over 3,000 times. Program is costless as Bevel, is his own M.C., singer, pianist and accordionist. D'yuh hear that, Wally Allen?

Women's Clubs Cooperation

Wally Caldwell, Loew's Valentine, Toledo, Ohio, has a regular tieup with local Federation of Women's Club, concentrating on motion picture division plus chairmen and presidents of other civic organizations by supplying announcements, heralds, etc., of coming attractions, and inviting them to screenings. Finds this helpful in his situation, invite list being carefully selected.

"Public Hero, No. 1"

Fred Oestricher is working on tiein to have one of local papers and civic organization select a "Public Hero No. 1" to hookup with picture of same name. Stunt will involve selection of policeman or fireman who has distinguished himself by heroic action during past year. Hero to be presented with plaque or statuette on stage on opening night. Figures it good for annual event.



Davis "Lost and Found" Stunt

Shorts Show Brings Business

Easter Floral Lobby

Unusual floral display was arranged by J. G. Newkirk, Loew's Granada, Cleveland, for Easter lobby flash, outstanding feature being a huge rabbit (see photo) made up of 2,500 different flowers. Newkirk reports attendance from all over the city to see the exhibit, and downtown papers running photos. Entire idea was promoted, florist cashing in on the extra publicity and credits.

Change Idea

Where four dollars in bills are returned as change of a five at box office, paper fold with picture copy on coming attraction has been placed around these bills, the four-dollar units being prepared in advance. Same idea has also been used with change for single dollars, by placing change in glassine imprinted envelopes

Permanent Checking Room

Walter F. Davis, Capitol, Regina, Canada, finds patrons appreciative, especially on Saturdays, of a theatre checking room, or counter in some convenient space. He advertises: "To the Saturday shoppers, let us take care of your parcels while seeing the show." Walter cautions against using the word "check" to eliminate any thought that there might be a charge for this service, and says his checking counter is well patronized.

Long Distance Interview

John Beal, star of "Laddie," is a Joplin, Mo., boy, and when Harley Fryer, Fox Theatres City Manager in that spot, played the picture at the Paramount, he arranged long distance phone call to Beal at Radio studios, with cooperation of phone company and Western Electric. Call was transmitted to audience direct over theatre sound equipment. Stunt was plugged in theatre ads, and paper ran stories ahead and after.

"Old and New" Window

For pictures with backgrounds of former days and current period, such as "World Changes," Ralph Crabill, Warner Jamestown district chief, reports success on tieups with prominent clothing stores wherein window was given over to displays of old fashioned clothing and today's styles, this tied in to picture copy.



Newkirk's Flash Easter Lobby Display

GOOD SHOW RUINED BY POOR SERVICE

Many a good show can be ruined by some thoughtless act of an employee, says Leto Hill, Warner Theatres St. Louis zone head, who opines that people have a way of showing preference for individual establishments, quality and price being equal.

A certain service may bring business to one spot and so concealed is this service that often the patron is not aware of the reason. So in your business, adds Mr. Hill, some particular courtesy may make a steady out of a transient.

Lunch Club Tiein

Billings Booth, Warners' Winter Garden, Jamestown, N. Y., recommends inviting lunch club to hold weekly meeting on mezzanine which he did with Kiwanis, inducing club to do so by showing preview of "Go Into Your Dance." Members paid for lunches, served by hotel, where meetings are usually held. Idea, unique for lunchers, gathered lots of additional publicity.

Telephone Tieups

Art Ableson, Roxy, Glasgow, Mont., suggests for the smaller town, tying in with phone company for "General Alarm Call," usually reserved for out of the ordinary events. He says he has put over the stunt without cost other than passes to all operators who call every subscriber and deliver some set plug for picture.

Ableson has a variation of Sid Holland's window tieup with phone company wherein operators in prominent downtown window call numbers to announce pictures. The angle ties in with dress shop by having operators change gowns every half hour or hour, one phoning while the other changes.

Gala Shorts Show

With hard to sell features, Wally Allen, Keeney, Elmira, N. Y., puts on what he calls "Gala Radio Screen Show" or "All Comedy Short Program" or "Blue Ribbon Array of Shorts," carefully picking four or five name shorts to make up these programs. Wally says it is necessary to save these shorts, sometimes two months in advance of the program, and reports they have actually brought in plenty of extra business.

Recent "All Comedy Show" comprised: Allen Jenkins in two-reel "Get Rich Quick"; Ben Bernie in "Hear Ye, Hear Ye"; Pop Eye and Dumb Bell Letters.

Another was "Blue Ribbon Short Show" with the following, sold as best shorts of year: Dizzy and Daffy Dean, Dionne Quints, Vitaphone Vaudeville Reel No. 2, Pop Eye and Charles Ahearn and Orchestra.

Wally says the radio shorts are easiest to book as Vitaphone, Paramount and Universal feature these with radio names.

Students Sell Tickets

Tieup with local schools on "Sequoia" had pupils selling tickets for month's pass to two students selling most and ticket to all disposing of at least 20 admissions, reports R. M. Thomason, Crystal, Ellis, Kan. Advertising in schools was made possible by this tiein, which was a lifesaver, reports Thomason, due to dust storm that hit at time of playdate.

Regular Still Displays

Berny Bernfield, United Artists' Kansas City exploiteer, has an arrangement with prominent department store to supply regular size stills and blowups on stars of each production which are shown in millinery and wearing apparel departments, and properly credited. Photos are displayed in albums and lightly pasted so that customers, if they desire, may lift these out and take them home as souvenirs.

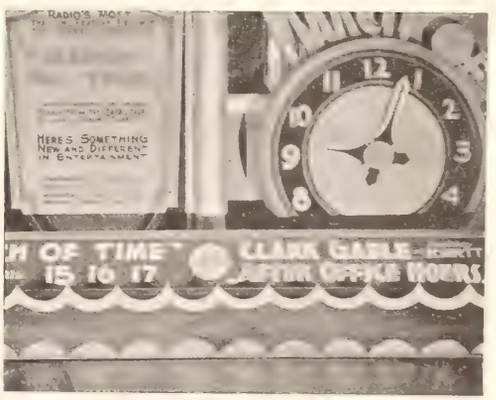
One result, says Berny, on "House of Rothschild," showed that store made many sales in millinery department on hat worn by Loretta Young as worn by star in photos displayed in albums. Co-op ads and window displays carry idea further.

Music Week Festival

Lou Brown, Washington Loew Theatres ad chief, reports tiein on annual music week, wherein musical organizations, both choral and instrumental in schools, colleges, churches, etc., are invited to make one stage appearance during the week. Brown has 27 local music groups set, one for each stage show. Extra newspaper publicity and other advertising in cooperation with individual groups brings in a lot of admissions from friends of these organizations. Word-of-mouth by members adds to the buildup.

"Last Times Today"

Too many managers forget to emphasize the last day's showing of the feature, says Al Zimbalist, Warner St. Louis ad head. Al stresses the importance of posting last day notice conspicuously in all advertising, especially in case of better pictures. Zim finds that this emphasis removes any peeve on part of regular patrons who might want to see a certain feature and are not aware of closing date.



TEMPUS FUGIT. Jack Purves, Capitol, Sudbury, Ont., Canada, rigged up this effective display for "March of Time" with small motor turning hands.

Theatre Promenade Attracts

Theatre Promenade

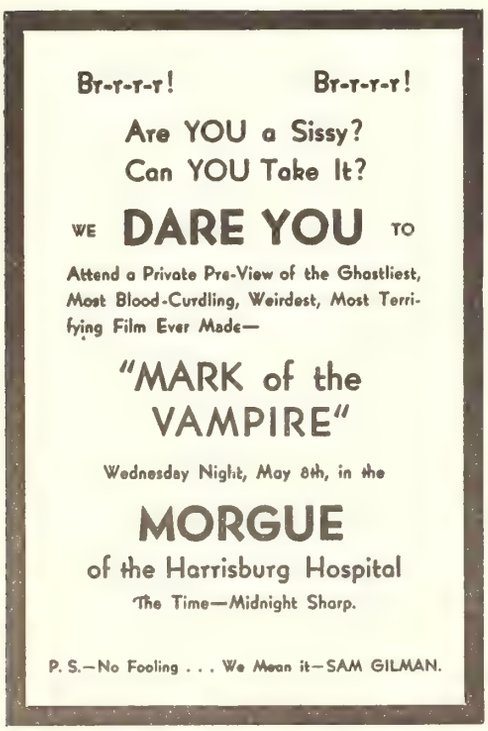
Publicized in these pages last year, the promenade created by Charley Bassin, at the Oriental, Boston, is again being prepared for the summer and is recommended for duplication wherever space allows. Bassin's spot is in rear of the house, cheerfully decorated with summer outdoors furniture, and at intermissions, patrons are invited to step out for a cigarette and a soft drink, all of which is promoted as is the furniture and paid off in theatre credits. Bassin credits this as a distinct extra grosser.

Summer Floral Lobby

Featured in past years by H. M. Addison, at Loew Cleveland Theatres when Addy was district chief in that territory, the summer floral display planted in inside lobby has become a regular institution. Various accounts have been run of this promotion. Leading nurserymen laid out different arrangements of evergreens, shrubs, and varieties of the hardier plants. These were tended carefully and brought citywide attention. Nurserymen did sufficient business as a result to more than warrant the expenditure of time, money and effort.

Amateur Nights

Still proving a draw due to the national radio programs, the amateur night has possibilities in the smaller spots, either on local station, or without radio hookup, if none is available. In either case, local merchants sponsor the show, putting up weekly prizes of cash and merchandise. Usually put on some slow night, and in lesser communities, papers can also be hooked in. Grand prizes for best of weekly winners over certain set period is also suggested.



Above is reproduction of stunt put on at Loew's Harrisburg by Sam Gilman for unique preview of "Mark of the Vampire."

GOOD IDEAS DEPEND UPON ORGANIZATION

The very birth of box office ideas as well as their execution depends upon the functioning of the theatre organization, writes Sid Holland, Elkhart Amusement Co., Elkhart, Ind., who describes the weekly get-together of all personnel representing three houses. Activities of past week are picked to pieces, each employee being free to speak his mind.

Ideas for coming attractions are thus discussed and analyzed, rejected or accepted for execution. Such organization, Sid says, is the backbone of box office ideas and illustrates his point by describing a recent prosperity nite stunt which required the organized services of his staff.

Card and Counter Stunt

Palace Theatre, Olean, N. Y., found effective the old reliable postcard and counter sign idea whereby store places signs bearing names of various residents in as many spots as possible. Store then sends postcards to those whose names are listed inviting them to come down and find their names on the counter cards for guest tickets to theatre. Counter cards of course bear proper credits.

Rubber Stamping

Most recent addition to L. Ward Farrar's routine advertising at Loew's Indianapolis, is a stamp on coming attractions used wherever possible. Parking tickets at downtown garages, backs of downtown restaurant checks, five-and-ten stores, shopping bags and book jackets at lending libraries are stamped with title and date regularly.

Photos Local Events

Taking pictures of recent jack rabbit drives, R. M. Thomason, Crystal, Ellis, Kan., mounted these photos, appropriately captioned, in lobby, and tied them in with current attraction. Shots drew crowds to lobby and Thomason favors the same kind of treatment for any other local event of prominence.

"Stop, Look, Listen"

Johnny Baker, Broadway, Long Island City, L. I., tied in with police department, local paper and five cooperating sponsors to show a locally made safety picture at theatre during period designated as "Safety Week." Picture showed accidents composed of stock shots and actual scenes, taken in neighborhood. Public and parochial school children were invited to appear in the filming, bally'd further with street floats. Prominents were induced to endorse the showing.

Results were that youngsters came to see themselves in picture, theatre hit for page one stories and Baker built up his community standing.

Old Time Car Bally

The auto of ancient vintage for street bally is almost a certain crowd-stopper, according to E. C. Grady, Hoosier, Whiting, Ind., who dug up a 1909 Brush and turned it loose with two boys made up to represent Ruggles and Laughton in "Ruggles" (see photo). Styles of the early nineties and hundreds are always of interest, says Grady, especially to the younger generation, and urges their use for bally and display wherever possible.

Free Vacation Trips

Time is nigh for popularity contests for prizes for vacation trips, and Harry Browning, M and P Theatres ad head, is working with circuit managers to put these on. In Lowell, Mass., last year, two of these were effected, one with Greyhound Lines and local daily, and another with another paper and travel agency.

Contests were for most popular high school boy and girl, other for most popular retail clerks, man and woman. Votes published in paper and deposited in lobby coupon box.

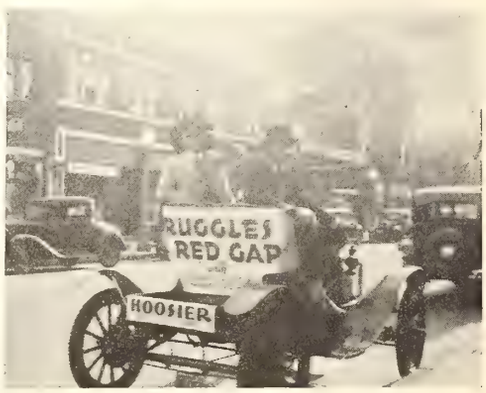
Contact New Residents

Be the first theatreman in your town or neighborhood to contact new residents, says Col. Howard Waugh, by getting names from application clerk of electric light or gas company. Superintendents of buildings are another good source. Howard suggests sending letter of welcome and guest tickets to newcomers.

Rose Show

Walter Wilson, Capitol, Edmonton, Canada, is responsible for an annual rose show at the theatre with prominent nurserymen tied in who sell rose bushes at a discount on presentation of flower pamphlet secured only at theatre when purchasing admission.

Mayor, City Council and prominents cooperate and for the windup a show is put on at the theatre, over 200 exhibits entered last year. Nurserymen plug the show on radio and Wilson makes talks at clubs on rose culture. Papers cooperate, and during last rose drive, promoted blooms were given to patrons whose birthdays fell on the date they attended theatre.



Grady's Old-Time "Ruggles" Bally

Boat Bally Proves Effective

Ad Writing Contest

Al Smith, State, Winona, Minn., tied in local paper to sponsor ad writing contest on "Ruggles." Paper gave generous display space and Smith furnished small cash prizes and tickets. Highlights of the story were described in ads and also buildup for midnight preview where entrants were supposed to gather to find material for their ads. Went over so well that Charley Winchell, Minnesota Amusement ad chief, recommended it to all other "A" houses.

Perfect Foot Contest

In tiein for National Foot Week, J. J. Cahill, Brockton, Brockton, Mass., put on a "perfect foot contest" with local podiatrists, nine girls being selected from all those applying. Girls had feet examined on stage by committee for prizes of diamond ring, shoes and stockings.

Newspapers tied in with advance stories and pictures of winners. Cahill included it in his ads, ran short trailers ahead and had prizes displayed in lobby. He reports receipts of usual slow Friday night were doubled.

Boat Bally

Last summer, quite a few water ballys were reported, either with sail or motorboats. The sailboat is more spectacular as the mast allows more latitude in tacking up theatre banners. For motorboat, sides are bannered or signs erected over deck.

The water ballys patrol the nearby resort lake or ocean resorts, and can be tricked up with shapely gals in swimming costumes, sailor laddies and other slants, according to tempo of attraction advertised. Theatre ads on diving floats is another possibility.

Lobby Displays

Full use of lobby space wherever such is available is endorsed strongly by Louie Charninsky, Capitol, Dallas, Tex., known to our readers for his elaborate displays. Louie spends lots of time and effort in doing over his commodious front to sell individual atmosphere and finds this exploitation more than profitable.

For instance, on "Carnival," this Round Tabler rounded up a lot of grotesque heads (see photo) put on a clown and dog show and had barker to add the carny background. Charninsky maintains a lot can be done along these lines for little dough.



A Representative Charninsky Front

LOCAL CONTACTS PAY DIVIDENDS

On the eve of the departure for his new post as assistant to Hunter Perry, head of Dominion Theatres, Frank Boucher was honored by local Hagerstown, Md., organizations and given quite a sendoff editorially. The farewells tie in with Boucher's thoughts on the subject of cooperation secured by building up local contacts which point he emphasizes in making it pay frequent dividends.

Marine Tieup

"Devil Dogs of the Air" was ushered into the Brooklyn Paramount by Joe Lee with a uniformed contingent of U. S. Marine Aviation Base and Roger Q. Williams, famous aviator. Aeronautic beacons flashing light from atop marquee helped make opening a gala occasion.

Birthday Greetings

Wally Allen
R. E. Archibald
Richard J. Ashmun
Albert F. Avery
James E. Ayers
John J. Baker
Arch Bartholet
Steve Bennis
Jack Berry
P. O. Boone
Corlett W. Burris
William E. Burton
J. Glenn Caldwell
Robert C. Cannon
Dave Cantor
Jack Clifford
Carroll Coffell
L. V. Collins
Art R. Cooper
R. P. Couger
Burton J. Coughlan
William Dabb
Walter Dyman
Sidney A. Falk
Benjamin Gold
Harry Goldberg
James T. Grady
Jay H. Guthrie
Harry R. Himes
Nat Holt
Charlie Holtz
Jack Howe
Wayne Jenkins
Elmer W. Johnson
P. A. Jordan, Jr.
William Kays
Frank Kennebeck
Frank V. King
C. T. Kraegel
Garry Lassman
A. H. Lawton
J. R. Long
Joseph Lourie
George H. Mackenna
E. R. Millican
Wallace Nordby
Albert H. Nyers
Waldon Parsons
Wilbur Peterson
James E. Poynter
George V. Pittsley
H. E. Rehfield
Paul G. Robinson
Edward L. Rogers
David R. Sablowsky
Nat Salendar
Joe W. Seabold
S. R. Scott
Willard W. Sides
Ed Siegal
David Silverman
Maurice Sperling
Charles C. Stanfield
W. Steiner
Jack Suckstorff
Harry Sweet
Ken O. Sweet
M. W. Swank
W. M. Troxwell
Carter Troyer
Art Warner
John T. Ward
L. P. Weaver
Heinrich Weitzel
Franz Westfall
H. O. Winkler
Charles Winchell
Harry Nat Witty

Fish and Game Exhibit

Max Cooper's third annual cooperation with New Jersey Fish and Game Wardens' Association described fully in a recent issue is recalled as a reminder to other theatremen that state associations for fish, fowl and game preservation should be willing to hook in along the lines put over by Cooper. Featured is the lobby exhibit that represents a miniature forest, the scenery, live and stuffed birds and animals (the latter in cages) of course supplied by the wardens. Lot of publicity angles tied in to this good stunt.

Trick Title Gag

W. W. Yeakle, assistant at the Paramount, Hamilton, Ohio, forwards jumbo telegram gotten out for his "Mississippi," date reading "Mississippi one of the finest pictures of the season is overflowing with romance, etc., etc." The "Mississippi is overflowing" in large, bold type proved the eye attractor it was intended to be.

Marquee Copy Stunt

Marquee copy was tied into opening of "G Men" by Sid Dannenberg at the Hippodrome in Cleveland, who promoted contest in local daily to discover whether or not readers could prepare copy to fit theatre's marquee spacers. Small cash awards and tickets were given with paper giving contest quite a break.

Picture received extra mention when George Davis, Cleveland news picture editor, ran into an actual holdup and used the event as a tieup with his column on the picture.

"Prepared For Summer?"



Walter Morris of the Regent, Grand Rapids, Mich., promoted this unusual four-column West co-op ad herewith illustrated. . . .

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 267 (one of special group on sound).—(A) Excessive and "jerky" takeup tension are recognized as causes of film damage and rapid sprocket wear. On what general types of film reproducer sets do these takeup conditions also affect the sound? How? (B) Why should an exciter lamp having a sagged filament never be used?

Answer to Question No. 261

Bluebook School Question No. 261 was: (A) Name the general requirements necessary for good sound reproduction in theatre auditoriums. (B) Name the reasons why constant care should be exercised to prevent oil from the projector mechanism getting on the sound head equipment. (C) Explain why sound projectors should never be run at any speed other than the standard 90 feet per minute, regardless of any desire to speed up and shorten the show time.

Question No. 261 was the first of the special group of questions on sound inaugurated upon resumption of the "school." Questions in this group have been prepared at my request by a number of leading sound engineers.

I have been most agreeably surprised at the good showing that many of the "students" have made in answering this question.

After thinking over methods best suited to space conditions, I have decided to publish, each time, the answers of the sound engineers, themselves, then if space permits, to add one or two of the best answers received from "students."

To Question No. 261, the following sent in answers that were at least creditable if not, in some instances, as complete as they might have been:

C. Rau and S. Evans; D. Danielson; G. E. Doe; C. Oldham; J. Wentworth; A. F. Sprafke; L. Cimikoski; H. Edwards; E. Boyer; J. G. Townsend; M. and J. Devoy; B. De Vietti; D. Goldberg and L. Hutch; G. Thompson; T. N. Onby; H. Pitchkey and C. Mellinger; F. L. Daniels, B. Gordon and H. T. Woods; R. G. Crews and T. T. Davidson; R. and K. Wells; F. Ferguson and D. Lally; G. Wayne and D. Stellegos; F. H., S. and P. Dalbey; S. Johnson and E. Hodson; L. M. and C. B. Traxler; B. L. Davidson; M. Sanderson; R. L. Weiser; J. O. McClellan; P. L. Stone and R. Carmody; J. L. Witmore; J. Gregory.

The engineers answer Section A as follows:

"(1) Good recording, as controlled by recording equipment and methods of film printing. (2) Faithful reproduction, as controlled by the theatre sound system. (3) Proper volume, as controlled by proper fader settings. (4) Low system noise level, as controlled by the theatre sound system and its adjustments. (5) Even quality and volume distribution throughout the auditorium, as controlled by the proper type, number and adjustment of stage speakers. (6) Low auditorium noise level, as controlled by audience noises, creaking seats, ventilating fans, projection room noises, street noises, etc. (7) Auditorium acoustics, as controlled by the design of the auditorium in its acoustical treatment."

To Section B their answer is: "Stray oil collecting on different parts of the sound reproducer may cause many troubles. Oil on the lenses of the optical assembly, on the photocell and (or) the exciter lamp, reduces light transmission, thus causing loss of volume. When, after an extended period, oil seeps into the internal parts of the optical assembly, not only will there be heavy losses in volume, but it is quite possible that quality of reproduction also will suffer, whereupon costly optical assembly repair becomes necessary. Oil collecting on filament and exciter lamp rheostats, wiring and photocell connecting blocks eventually develops poor contacts or high resistance paths to ground, either or both. This fault induces intermittent static noises in reproduced sound. In the event high impedance speech wiring in either the soundhead or the amplifier becomes badly oil soaked, an appreciable loss of the higher frequencies in sound often occurs."

(C) The engineers say, "Sound is recorded, as we all know by now, at a film speed of precisely 90 feet per minute. If the projector is run at higher speed than that of the recording apparatus, it naturally follows that not only will the speech be abnormally rapid and the time of music, if any, fast, but the pitch or tone of all sounds, both speech and music, will be higher or more shrill than was the original speech as recorded. The change in pitch will be particularly noticeable in music, and especially objectionable to music lovers.

"Conversely, if the projector is run at a film speed of less than 90 feet per minute, all speech and music time will be proportionately lower than normal. The effect of improper projector speeds are especially noticeable at changeovers, when the change is made (as sometimes occurs) before the incoming mechanism has reached its full, normal speed; or when the two projectors do not run at exactly the same speed."

So far, excellent. Let us now "listen" to the reaction of practical projectionists. To Section A, Messrs. Rau and Evans, of the Capitol Theatre, in Victoria, B. C., say, "In general the requirements for excellence in sound reproduction in theatre auditoriums are : (1) Good acoustics. That is to say, the auditorium must be so shaped that there will be a minimum of sound distortion; also, the walls, ceiling, etc., must be so treated that all echo or reverberation troubles will be avoided. The loudspeakers must be so located and adjusted that the sound will be evenly distributed throughout all parts of the auditorium. Noises, such as those caused by fans, street noises, projection room noises, etc., must be so far as possible guarded against. (2) The projection equipment must be good. That is to say, it must be of a substantial, well designed, well constructed, standard make, installed on such foundation as will permit of no vibration whatsoever. (3) Intelligent, careful care of both visual and sound projection equipment. This includes immaculate cleanliness of all parts; also, careful attention to perfect adjustments with regard to the same. To secure maximum results in sound reproduction, the rest of the projector must of course be kept in a good state of repair and adjustment, all devices having to do with control of speed very carefully adjusted and taken care of. The sound track must be free from oil, dirt or abrasions of any kind.

"Amplifiers should be tested frequently, kept clean and all contacts kept in such condition that perfect electrical contact is maintained. Rheostat contacts must be kept in good condition, and the fader and its contacts likewise. While projecting, the correct values of both voltage and amperage must be exactly correct, and the sound volume carried as low as is consistent with the best general results, considering the auditorium as a whole.

"To make that latter possible it is imperative that the projectionist be in constant touch with the sound level, either through a thoroughly competent observer or otherwise. And last but not least, the attention of the projectionist must be centered upon the screen and such contact with sound as may be provided, every minute of the time."



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THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers.

AMBASSADOR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Trooper, The	Kermit Maynard-Barbara Worth	Nov.	15	
Northern Frontier (G)	Kermit Maynard-Eleanor Hunt	Feb.	1,'35....57.	Mar. 9,'35
Red Blood of Courage	Kermit Maynard-Ann Sheridan	Apr.	20,'35	
Wilderness Mail (G)	Kermit Maynard-Fred Kohler	Mar.	13,'35....*58.	Mar. 16,'35

Coming Attractions

Code of the Mounted	Kermit Maynard	June	8,'35
His Fighting Blood	Kermit Maynard	Sept.	25,'35
Timber War	Kermit Maynard	July	15,'35
Trails of the Wild	Kermit Maynard	Aug.	20,'35

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Circumstantial Evidence	Chick Chandler-Shirley Grey	Mar.	30,'35....68.	
Shot in the Dark, A	Charles Starrett-Marion Shilling	Feb.	15,'35....68.	
Sons of Steel (G)	C. Starrett-Polly Ann Young	Dec.	15....64.	Apr. 27,'35

Coming Attractions

Children of Broadway			
Girl Who Came Back	Shirley Grey-Sidney Blackmer		
Happiness C.O.D.			
Song in My Heart			

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Against the Law (A)	John Mack Brown-Sally Blane	Oct.	25....61.	Dec. 1
Air Hawks	Ralph Bellamy-Tala Birell	May	7,'35	
(See "Air Fury" "In the Cutting Room," Mar. 30,'35.)				
Awakening of Jim Burke	Florence Rice-Jack Holt	May	20,'35....70.	
Behind the Evidence (G)	Norman Foster-Sheila Manners	Jan.	20,'35....57.	Feb. 2,'35
Best Man Wins, The (G)	J. Holt-Florence Rice-E. Lowe	Jan.	5,'35....68.	Jan. 5,'35
Broadway Bill (G)	Warner Baxter-Myrna Loy	Dec.	27....*105.	Nov. 10
Carnival (G)	J. Durante - Lee Tracy - Sally Eilers - Florence Rice	Feb.	10,'35....75.	Feb. 23,'35
Death Flies East (G)	Florence Rice-Conrad Nagel	Feb.	28,'35....*65.	Mar. 9,'35
Eight Bells	Ann Sothern-Ralph Bellamy	Apr.	11,'35	
(See "In the Cutting Room," Feb. 23,35.)				
Fighting Shadows	Tim McCoy-Geneva Mitchell	Apr.	18,'35	
Fugitive Lady (G)	Neil Hamilton-Florence Rice	Oct.	23....68.	Mar. 16,'35
I'll Fix It	Jack Holt-Mona Barrie	Oct.	15....69.	Nov. 17
I'll Love You Always (G)	Nancy Carroll-George Murphy	Mar.	20,'35....68.	Apr. 6,'35
In Spite of Danger (G)	Marian Marsh-Wallace Ford	Mar.	8,'35....56.	Apr. 13,'35
Jealousy (G)	Nancy Carroll-Donald Cook	Nov.	20....60.	Dec. 15
Justice of the Range	Tim McCoy-Billie Seward	May	25,'35	
Law Beyond the Range	Tim McCoy-Billie Seward	Feb.	15,'35....58.	
Let's Live Tonight (G)	Lilian Harvey-Tullio Carminati	Mar.	1,'35....69.	Mar. 23,'35
Men of the Hour	Richard Cromwell-Billie Seward	May	15,'35	
(See "In the Cutting Room," Apr. 13,'35.)				
Men of the Night (G)	Bruce Cabot-Judith Allen	Nov.	28....58.	Dec. 8
Mills of the Gods (G)	May Robson - Victor Jory - Fay Wray	Dec.	15....67.	Jan. 19,'35
Party Wire (G)	Jean Arthur-Victor Jory	Apr.	27,'35....*65.	Apr. 20,'35
Prescott Kid	Tim McCoy-Sheila Manners	Nov.	8....56.	
Revenge Rider	Tim McCoy-Billie Seward	Mar.	18,'35....57.	
(See "Alias John Law" "In the Cutting Room," Dec. 8.)				
Square Shooter (G)	Tim McCoy	Jan.	21,'35....57.	Mar. 9,'35
Swell Head	Wallace Ford-Barbara Kent	Apr.	8,'35	
Unwelcome Stranger, The (G)	Jack Holt-Mona Barrie	Apr.	20,'35....65.	May 11,'35
Westerner, The	Tim McCoy-Marian Shilling	Dec.	10	
White Lies (A)	Victor Jory-Fay Wray	Nov.	27....74.	Jan. 5,'35
Whole Town's Talking, The (G)	Edw. G. Robinson-Jean Arthur	Feb.	22,'35....*93.	Jan. 26,'35

Coming Attractions

After the Dance	Nancy Carroll-George Murphy	June	18,'35
Black Room Mystery	Boris Karloff-Marian Marsh		
Champagne for Breakfast	Joan Marsh - Hardie Albright - Mary Carlisle - Lila Lee		
China Roars			
Depths Below			
Feather in Her Hat, A	Ruth Chatterton		
Frisco Fury	Jack Holt		
Georgiana	Ann Sothern		
Girl Friend, The	Ann Southern-Jack Haley		
Grand Exit			
If You Could Only Cook	Claudette Colbert		
Lady Beware			
Lost Horizon			
Love Me Forever	Grace Moore - Leo Carrillo - Robert Allen	June	15,'35
Maid of Honor			
Modern Lady	Ruth Chatterton		
Range War	Tim McCoy-Billie Seward	June	28,'35
She Married Her Boss	Claudette Colbert		
Sure Fire	Gene Raymond-Ann Sothern		
Together We Live	Willard Mack-Ben Lyon-Sheila Manners-Wera Engels		
(See "In the Cutting Room," Nov. 3.)			
Unknown Woman	Marian Marsh-Richard Cromwell	June	14,'35

DANUBIA PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cornflower (Hungarian Dialogue)	Irene Agai	Jan.	11,'35....80.	
Father Knows Best (Hungarian Dialogue)	Szoke Szakall	Jan.	18,'35....80.	
Hungaria (The Voice of Hungary) (English Titles)	Scenic	May	15,'35....54.	
Hussar Romance (Hungarian Dialogue)	Irene Agai	Apr.	21,'35....75.	
Rakoczy Marsch (German Dialogue)	Gustav Froehlich-Camilla Horn	Mar.	1,'35....82.	

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Camille (A)	Y. Printemps-Pierre Fresnay	Apr.	15,'35....85.	May 18,'35
Girl in the Case 5005	Jimmy Savo-Eddie Lambert-Dorothy Darling		60	
L'Agonie des Aigles (A) 5032	Pierre Renoir	Dec.	1....80.	Dec. 8
Man Who Changed His Name, The (A) 5036	Lyn Harding		65.	Oct. 27
Marie 5043	Annabella	Jan.	1,'35....67.	
Old Bill 5038	Anatole France story	Feb.	10,'35....70.	
Viennese Love Song	Maria Jeritza		72.	
World in Revolt	Graham McNamee	Mar.	1,'35	

Coming Attractions

Don Quixote	Chaliapin-Sydney Fox	July	1,'35....July 8,'35
Dream of My People	Cantor Rosenblatt	June	1,'35
Iceland Fishermen	Pierre Loti Story	Sept.	1,'35
San Famille	Robert Lynen	Aug.	1,'35

FIRST DIVISION

(Releases Monogram, Liberty, Chesterfield and Invincible pictures in certain territories.)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Convention Girl	Rose Hobart		Oct.	31	
Flirtation	Jeannette Loff-Ben Alexander		Nov.	9	
Hei Tiki (G)	(All Native Cast)	Principal	Feb.	1,'35. 86.	Feb. 9,'35
Little Damozel	Anna Neagle		Dec.	1	
Return of Chandu	Maria Alba-Bela Lugosi	Principal	Oct.	4	
Sunset Range (G)	Hoot Gibson-Mary Doran		May	1,'35. 55.	Mar. 9,'35
White Heat	Virginia Cherrill				Oct. 1

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Babbitt (G) 869	Aline MacMahon-Guy Kibbee	Dec.	8....*75.	Nov. 17
Black Fury (G) 852	Paul Muni-Karen Morley	May	18,'35....*90.	Apr. 6,'35
Case of the Curious Bride 879	Warren William	Apr.	13,'35....68.	Apr. 13,'35
Flirtation Walk (G) 752	Dick Powell - Ruby Keeler-Pat O'Brien	Dec.	1....97.	Nov. 10
G Men, The (A)	James Cagney-Margaret Lindsay	May	4,'35....85.	Apr. 27,'35
Gentlemen Are Born (G) 872	Franchot Tone - Jean Muir	Nov.	17....*75.	Oct. 20
Go Into Your Dance (G) 853	Al Jolson-Ruby Keeler	Apr.	20,'35....97.	Mar. 23,'35
Gold Diggers of 1935 (G) 851	Dick Powell-Gloria Stuart	Mar.	16,'35....95.	Mar. 23,'35
In Caliente 856	Dolores Del Rio-Pat O'Brien	May	25,'35....84.	
(See "In the Cutting Room," Feb. 2,'35.)				
Living On Velvet 859 (G)	Kay Francis - George Brent - Warren William	Mar.	2,'35....80.	Mar. 16,'35
Mary Jane's Pa (G) 875	Aline MacMahon-Guy Kibbee	Apr.	27,'35....*68.	Apr. 27,'35
Maybe It's Love (G) 876	Gloria Stuart-Ross Alexander	Jan.	12,'35....62.	Nov. 24
Murder in the Clouds (G) 877	Lyle Talbot-Ann Dvorak	Dec.	15....61.	Jan. 5,'35
Red Hot Tires (G) 878	Lyle Talbot-Mary Astor	Feb.	2,'35....66.	Mar. 9,'35
Traveling Saleslady (G) 870	Joan Blondell	Apr.	8,'35....63.	Apr. 6,'35
While the Patient Slept (G) 874	Aline MacMahon-Guy Kibbee	Mar.	9,'35....61.	Mar. 9,'35
Woman in Red, The (G) 863	B. Stanwyck-Gene Raymond	Feb.	16,'35....58.	Mar. 30,'35

Coming Attractions

Broadway Joe	Joe E. Brown-Ann Dvorak		
Captain Blood 855	Robert Donat-Jean Muir		
Girl From Tenth Avenue, The 858	Bette Davis-Ian Hunter	June	1,'35....89.
(See "Men on Her Mind" "In the Cutting Room," Mar. 30,'35.)			
Napoleon	Edw. G. Robinson-Bette Davis		
Oil for the Lamps of China (G) 867	J. Hutchinson-Pat O'Brien	June	8,'35...*105.	May 18,'35
Singer of Naples	Enrico Caruso, Jr.		

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baboona (G) 530	Mr. & Mrs. Martin Johnson	Feb.	8,'35....72.	Jan. 26,'35
Bright Eyes (G) 524	Shirley Temple-James Dunn	Dec.	28....83.	Dec. 15
Charlie Chan in Paris (G) 526	Warner Oland	Jan.	25,'35....70.	Jan. 5,'35
County Chairman, The (G) 525	Will Rogers	Jan.	11,'35....78.	Dec. 29
Cowboy Millionaire (G) 538	George O'Brien	May	10,'35....67.	Apr. 27,'35
Daring Youn Man, The (G) 528	James Dunn-Mae Clarke	May	24,'35....75.	Apr. 27,'35
First World War, The (A) 519		Nov.	23....78.	Nov. 17
George White's 1935 Scandals (A) 534	Alice Faye-James Dunn	Mar.	29,'35....83.	Apr. 6,'35
Great Hotel Murder (G) 532	Edmund Lowe-Victor McLaglen	Mar.	8,'35....70.	Feb. 23,'35
Helldorado (G) 522	Richard Arlen-Madge Evans	Dec.	21....74.	Dec. 15
It's a Small World (A) 536	Spencer Tracy-Wendy Barrie	Apr.	12,'35....71.	Apr. 6,'35
Ladies Love Danger 540	Gilbert Roland-Mona Barrie	May	3,'35....69.	
(See "Secret Lives" "In the Cutting Room," Mar. 30,'35.)				
Life Begins at 40 (G) 533	Will Rogers	Mar.	22,'35....79.	Mar. 23,'35
Liliom (A)	Charles Boyer	Mar.	16,'35....90.	Mar. 23,'35
Little Colonel (G) 531	Shirley Temple-L. Barrymore	Feb.	22,'35....80.	Feb. 16,'35
Lottery Lover (G) 523	"Pat" Paterson-Lew Ayres	Jan.	4,'35....82.	Feb. 9,'35
Mystery Woman (G) 515	Mona Barrie-Gilbert Roland	Jan.	18,'35....69.	Jan. 26,'35
One More Spring (G) 529	Janet Gaynor-Warner Baxter	Feb.	15,'35....87.	Feb. 9,'35
Our Little Girl 539	Shirley Temple	May	17,'35....63.	
(See "In the Cutting Room," Apr. 6,'35.)				
Spring Tonic 535	Lew Ayres-Claire Trevor	Apr.	19,'35....58.	
(See "Man Eating Tiger" "In the Cutting Room," Mar. 9,'35.)				
$10 Raise (G) 537	Edward Everett Horton	Apr.	5,'35....70.	Mar. 23,'35
Under Pressure 521	Edmund Lowe-Victor McLaglen	Feb.	1,'35....69.	Jan. 19,'35
(Reviewed under the title "Man Lock")				
When a Man's a Man (G) 527	George O'Brien	Feb.	15,'35....66.	Mar. 2,'35

Coming Attractions

Black Sheep (A) 543	Edmund Lowe-Claire Trevor	June	14,'35....75.	May 18,'35
(See "In the Cutting Room," Apr. 27,'35.)				
Charlie Chann in Egypt 544	Warner Oland-"Pat" Paterson	June	21,'35
Curly Top 549	Shirley Temple	July	26,'35
Dante's Inferno	Claire Trevor-Spencer Tracy		
(See "In the Cutting Room," Mar. 2,'35.)			
Doubting Thomas (G) 542	Will Rogers	June	7,'35....73.	Apr. 20,'35
Dressmaker, The	Clive Brook-Tulla Rolf		
Farmer Takes a Wife, The	Janet Gaynor-Henry Fonda		
Ginger 545	Jackie Searl-Jane Withers	July	5,'35
Hard Rock Harrigan 548	George O'Brien	July	19,'35
In Old Kentucky	Will Rogers		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Lord's Referee, The 547	Lew Ayres	July	19,'35		
Orchids To You 546	Jean Muir-John Boles	July	12,'35		
Redheads on Parade	John Boles-Dixie Lee				
(See "In the Cutting Room," May 11,'35.)					
Steamboat Round the Bend	Will Rogers-Anne Shirley				
Thunder in the Night	Edmund Lowe-Karen Morley				
Under the Pampas Moon 541	Warner Baxter-Ketti Gallian	May	31,'35		
(See "In the Cutting Room," Apr. 27,'35.)					
Welcome Home	James Dunn-Arline Judge				

GB PICTURES

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Chu Chin Chow (G) 3401	Anna May Wong-George Robey	Oct.	15	95	Sept. 28
Evensong (A) 3406	Evelyn Laye	Dec.	15	82	Nov. 3
Evergreen (A) 3405	Jessie Matthews-Sonnie Hale	Dec.	31	95	June 23
Iron Duke, The (G) 3407	George Arliss	Jan.	'35	90	Dec. 22
Jack Ahoy (G) 3404	Jack Hulbert	Feb.	8,'35	70	Feb. 16,'35
Little Friend (A) 3403	Nova Pilbeam-Matheson Lang	Nov.	18	88	Oct. 20
Lover Divine 3410	Marta Eggerth	Mar.	30,'35		Oct. 13
(Reviewed under the title "Unfinished Symphony")					
Loves of a Dictator (A)	Clive Brook-Madeleine Carroll	Apr.	1,'35	95	Feb. 16,'35
Man Who Knew Too Much, The (G) 3415	Peter Lorre-Nova Pilbeam	Apr.	15,'35	80	Dec. 29
Man of Aran (A) 3413	Robert Flaherty	Dec.		77	Oct. 27
My Heart Is Calling (G) 3409	Jan Kiepura	May	1,'35	90	Feb. 2,'35
My Song for You 3414	Jan Kiepura	June	1,'35		Nov. 10
Power (A) 3402	Conrad Veidt-Benita Hume	Nov.	1	103	Oct. 13
Princess Charming 3408	Evelyn Laye-Henry Wilcoxon	Jan.	'35	81	

INVINCIBLE PICTURES
[Distributed through Chesterfield]

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Death from a Distance	Russell Hopton-Lois Lane	Apr.	30,'35		
Public Opinion	Lois Wilson-Shirley Grey	Mar.	15,'35	66	
Symphony for Living	Evelyn Brent-Al Shean	Jan.	20,'35	75	

Coming Attractions

Condemned to Live
Dinner Party
Murder at Pinecrest
Room and Board

LIBERTY PICTURES

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Dizzy Dames	M. Rambeau-Florine McKinney	May	1,'35		
No Ransom (A) 1004	Leila Hyams-Phillips Holmes	Oct.	8	70	July 21
Once to Every Bachelor (A) 1005	Marian Nixon-Neil Hamilton	Dec.	14	72	May 10
School For Girls (A) 1007	Sidney Fox-Paul Kelly	Feb.	19,'35	73	Mar. 9,'35
Sweepstake Annie (G)	Marian Nixon-Tom Brown	Mar.	5,'35	81	Feb. 23,'35
Two Heads on a Pillow (A) 1006	Neil Hamilton-Miriam Jordan	Oct.	2	71	Oct. 13
When Strangers Meet 1002	Richard Cromwell-Arline Judge	July	20	74	
Without Children 1008	M. Churchill-Bruce Cabot	Apr.	15,'35		

Coming Attractions

Born to Gamble	H. B. Warner-Onslow Stevens				
Old Homestead, The	Mary Carlisle-Lawrence Gray				

MAJESTIC

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Night Alarm (G) 505	Bruce Cabot-Judith Allen-H.B. Warner - Fuzzy Knight	(New York) Dec.	15	65	Sept. 22
Perfect Clue, The (G) 512	David Manners-Dorothy Libaire	Mar.	10,'35	*63	Dec. 1

Coming Attractions

Motive for Revenge (G)	Donald Cook - Irene Hervey			*65	Mar. 30,'35
Mutiny Ahead	Neil Hamilton-Kathleen Burke				
(See "In the Cutting Room," Jan. 26,'35.)					
Reckless Roads	Judith Allen - Regis Toomey - Lloyd Hughes				

MASCOT PICTURES

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Behind the Green Lights (G)	Norman Foster-Judith Allen	Mar.	11,'35	70	Mar. 23,'35
Burn 'Em Up Barnes (G)	Frankie Darro-Lois Lane	Dec.	18	70	Apr. 27,'35
Crimson Romance (A)	Ben Lyon-Sari Maritza	Oct.	1	67	Oct. 6
Headline Woman (G)	Roger Pryor-Heather Angel	May	15,'35	70	May 18,'35
In Old Santa Fe (G)	Ken Maynard-Evelyn Knapp	Nov.	15	63	Nov. 24
Little Men (G)	Erin O'Brien-Moore-R. Morgan	Dec.	14	72	Dec. 22
Marines Are Coming, The	William Haines-Armida Conrad Nagel-Esther Ralston	Nov.	20	70	Dec. 15
One Frightened Night (G)	Chas. Grapewin-Mary Carlisle	May	1,'35	65	May 11,'35

Coming Attractions

Ladies Crave Excitement	Norman Foster-Evelyn Knapp				

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
After Office Hours (G)	C. Bennett-Clark Gable	Feb.	22,'35	73	Feb. 16,'35
Age of Indiscretion (A)	May Robson-Madge Evans	May	10,'35	80	May 11,'35
Babes In Toyland (G)	Laurel and Hardy-C. Henry	Nov.	30	79	Nov. 24
Baby Face Harrington (G)	Charles Butterworth	Apr.	12,'35	63	Mar. 30,'35
Band Plays On, The (G)	Robt. Young-Betty Furness	Dec.	21	85	Dec. 29
Biography of a Bachelor Girl (A)	R. Montgomery-Ann Harding	Jan.	4,'35	84	Dec. 29
Casino Murder Case (G)	Paul Lukas	Mar.	15,'35	84	Apr. 27,'35
David Copperfield (G)	Frank Lawton - Freddie Bartholomew - W. C. Fields - L. Barrymore-Edna M. Oliver	Jan.	18,'35	133	Jan. 19,'35
Evelyn Prentice (A)	William Powell-Myrna Loy	Nov.	9	80	Nov. 9
Flame Within, The (A)	Ann Harding-Herbert Marshall	May	17,'35	73	May 18,'35
Forsaking All Others (A)	Joan Crawford - Clark Gable - Robert Montgomery	Dec.	28	84	Dec. 8
Gay Bride, The (A)	Carole Lombard-Chester Morris	Dec.	14	82	Nov. 17
Mark of the Vampire (A)	L. Barrymore-Bela Lugosi	Apr.	26,'35	60	Apr. 6,'35
Murder in the Fleet (G)	Robert Taylor-Jean Parker	May	24,'35	70	May 18,'35
Naughty Marietta (G)	J. MacDonald-Nelson Eddy	Mar.	29,'35	106	Mar. 2,'35
Night Is Young, The (G)	Ramon Novarro-Evelyn Laye	Jan.	11,'35	82	Dec. 29
One New York Night	Franchot Tone-Una Merkel	Apr.	5,'35	71	
(See "Mystery in Room 309" "In the Cutting Room," Mar. 16,'35.)					
Painted Veil, The (A)	Greta Garbo-Herbert Marshall-George Brent	Nov.	23	86	Nov. 10
Reckless (A)	Jean Harlow-Wm. Powell	Apr.	19,'35	99	Apr. 13,'35
Sequoia (G)	Jean Parker-Russell Hardie	Feb.	1,'35	72	Nov. 17
Shadow of Doubt (G)	Ricardo Cortez-Virginia Bruce	Feb.	15,'35	75	Feb. 9,'35
Society Doctor	Chester Morris-V. Bruce	Jan.	25,'35	68	Jan. 12,'35
(Reviewed under the title "Only 8 Hours")					
Times Square Lady (G)	Robert Taylor-Virginia Bruce	Mar.	8,'35	69	Mar. 2,'35
Vagabond Lady	Robert Young-Evelyn Venable	May	3,'35	73	
(See "In the Cutting Room," Mar. 16,'35.)					
Vanessa: Her Love Story (A)	Helen Hayes-Robert Montgomery	Mar.	1,'35	77	Feb. 23,'35
West Point of the Air (G)	Wallace Beery-Robert Young	Mar.	22,'35	*88	Mar. 16,'35
Wicked Woman (A)	Mady Christians-Chas. Bickford	Dec.	7	74	Dec. 1
Winning Ticket, The (G)	Lee Carrillo-L. Fazenda	Feb.	8,'35	70	Jan. 19,'35

Coming Attractions

Anna Karenina	Greta Garbo-Fredric March				
Bonnie Scotland	Laurel and Hardy				
Broadway Melody of 1936	Jack Benny-June Knight				
Calm Yourself	Madge Evans-Robert Young	June	21,'35		
Mad Love	Joel McCrea-Maureen O'Sullivan	July	5,'35		
Maia	Maia-Lotus Long				
Manhattan Madness	Peter Lorre-Frances Drake	June	28,'35		
Masquerade	William Powell-Luise Rainer	July	12,'35		
(See "In the Cutting Room," May 11,'35.)					
Mutiny on the Bounty	Clark Gable-Charles Laughton-Franchot Tone				
No More Ladies	Joan Crawford	June	14,'35		
(See "In the Cutting Room," Apr. 27,'35.)					
Public Hero No. 1	Chester Morris-Jean Arthur	June	7,'35		
(See "In the Cutting Room," Mar. 30,'35.)					

PARAMOUNT

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
All the King's Horses (G) 3430	Mary Ellis-Carl Brisson	Feb.	22,'35	*85	Feb. 23,'35
Car 99 (G) 3432	Fred MacMurray-Ann Sheridan	Mar.	1,'35	*75	Feb. 16,'35
Devil Is a Woman, The (A)	Marlene Dietrich-Cesar Romero	May	3,'35	80	Mar. 2,'35
Enter Madame (A) 3414	Elissa Landi-Cary Grant	Jan.	4,'35	83	Nov. 3
Father Brown, Detective (G) 3420	Walter Connolly-Paul Lukas-Gertrude Michael	Dec.	21	*85	Dec. 1
Four Hours To Kill (A)	Richard Barthelmess	Apr.	19,'35	74	Apr. 6,'35
Gilded Lily, The (G) 3426	C. Colbert-Fred MacMurray	Jan.	25,'35	80	Jan. 5,'35
Goin' to Town" 3442	Mae West	May	17,'35	71	May 11,'35
Here Is My Heart (G) 3423	Bing Crosby-Kitty Carlisle	Dec.	25	76	Dec. 8
Hold 'Em Yale (G)	Patricia Ellis-Cesar Romero	Apr.	12,'35	83	Mar. 30,'35
Home on the Range (G) 3421	Jackie Coogan-Randolph Scott	Dec.	21	55	Mar. 2,'35
Lives of a Bengal Lancer (G) 3427	Gary Cooper-Franchot Tone	Jan.	18,'35	89	Jan. 5,'35
Love in Bloom (G) 3434	Joe Morrison-Dixie Lee	Mar.	15,'35	*77	Mar. 9,'35
McFadden's Flats (G)	Betty Furness-Richard Cromwell	Mar.	29,'35	65	Mar. 9,'35
Mississippi (G) 3433	Bing Crosby-Joan Bennett	Mar.	22,'35	*80	Mar. 2,'35
Once in a Blue Moon 3425	J. Save-Michael Dalmatoff	May	10,'35		
People Will Talk (G) 3443	Chas. Ruggles-Mary Boland	May	24,'35	67	Apr. 6,'35
President Vanishes (G) 3416	Arthur Byron-Janet Beecher	Jan.	11,'35	83	Nov. 24
Private Worlds (A) 3435	C. Colbert- J. Bennett-C. Boyer	Apr.	19,'35	*84	Mar. 16,'35
Rocky Mountain Mystery (G) 3428	R. Scott-Chas. "Chic" Sale	Feb.	8,'35	68	Apr. 27,'35
Ruggles of Red Gap (G) 3431	Charles Laughton-Mary-Boland-Charles Ruggles-Zasu Pitts	Mar.	8,'35	*90	Feb. 16,'35
Rumba (A) 3429	George Raft-Carole Lombard	Feb.	15,'35	*70	Feb. 2,'35
Stolen Harmony (G)	George Raft-Ben Bernie	Apr.	26,'35	74	Apr. 27,'35
Wings in the Dark (G) 3424	Cary Grant-Myrna Loy	Feb.	1,'35	75	Jan. 19,'35

Coming Attractions

Accent on Youth	Sylvia Sidney-Herbert Marshall	July	12,'35		
Annapolis Farewell	Tom Brown-Sir Guy Standing				
Big Broadcast of 1935, The	Jack Oakie-Burns & Allen				
College Scandal 3445	Arline Judge-Kent Taylor	June	21,'35		
(See "In the Cutting Room," Apr. 27,'35.)					
Crusades, The	Loretta Young-Henry Wilcoxon				
(See "In the Cutting Room," Mar. 30,'35.)					
Everything Happens at Once	W. C. Fields-Mary Brian	July	26,'35		
Glass Key, The 3444	George Raft	May	31,'35		
(See "In the Cutting Room," Mar. 30,'35.)					
Men Without Names 3446	Fred MacMurray-Madge Evans	June	28,'35		
(See "In the Cutting Room," May 11,'35.)					
Milky Way, The	Harold Lloyd-Adolphe Menjou				
Paris In Spring	Tullio Carminati-Mary Ellis	July	5,'35		
(See "In the Cutting Room," Feb. 23,'35.)					
Peter Ibbetson	Gary Cooper-Ann Harding				
Scoundrel, The (A) 3437	Noel Coward-Julie Haydon	June	7,'35	68	May 4,'35
Shanghai	Charles Boyer-Loretta Young	July	19,'35		
Smart Girl	Charles Ruggles-Ida Lupino	July	26,'35		
So Red the Rose	Margaret Sullavan-Pauline Lord				
This Woman Is Mine 3447	Gregory Ratoff - John Loder - R. Bennett-Kath. Sergrave	June	28,'35		
Virginian, The 3460 (Re-issue)	Gary Cooper - Richard Arlen - Walter Huston - Mary Brian	June	14,'35		

PRINCIPAL

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Little Damozel 722	Anna Neagle-James Rennie	June	11	59	
Peck's Bad Boy (G) 516	Jackie Cooper-Thomas Meighan-Dorothy Peterson-Jackie Searl	Oct.	18	69	Sept. 8
Return of Chandu, The (G) 300-312	Bela Lugosi-Maria Alba	Oct.	4	60	Apr. 27,'35

REPUBLIC PICTURES (Monogram)

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Desert Trail	John Wayne-Mary Kornman	Apr.	22,'35	54	
(See "In the Cutting Room," Feb. 23,'35.)					
Flirting With Danger (G) 3025	Robert Armstrong-Marion Burns	Dec.	1	70	Nov. 17
Girl of the Limberlost (G) 3001	Marian Marsh-Ralph Morgan	Oct.	15	86	Sept. 1
Girl O' My Dreams (G) 3015	Mary Carlisle-Creighton Chaney	Nov.	17	65	Nov. 16
Great God Gold (A)	Sidney Blackmer-Gloria Shea	Apr.	15,'35	72	Mar. 9,'35
Hoosier Schoolmaster, The (G)	Charlotte Henry-Norman Foster	May	15,'35	76	Apr. 13,'35
Lawless Frontier (G) 3035	John Wayne-Sheila Terry	Nov.	22	54	Feb. 2,'35
Lost in the Stratosphere (G) 3020	June Collyer-William Cagney	Nov.	15	64	Oct. 27
Million Dollar Baby (G)	Arline Judge - Ray Walker - Jimmy Fay	Jan.	15,'35	65	Dec. 29
Mysterious Mr. Wong, The (A) 3022	Bela Lugosi-Wallace Ford	Jan.	25,'35	68	Jan. 19,'35
Mystery Man (G)	Robert Armstrong	Apr.	25,'35	62	Feb. 16,'35
'Neath Arizona Skies (G) 3032	John Wayne-Sheila Terry	Dec.	8	52	Dec. 15
Nut Farm, The (G)	Wallace Ford	Mar.	25,'35	65	Feb. 9,'35
Rainbow Valley (G)	John Wayne-Lucille Brown	Mar.	15,'35	52	Mar. 16,'35
Reckless Romeos (G) 3019	Robt. Armstrong-Wm. Cagney				
Redhead (A) 3012	Bruce Cabot-Grace Bradley	Nov.	1	76	Sept. 22
Sing Sing Nights (A)	Conway Tearle-Mary Doran	Dec.	15	60	Feb. 2,'35
Successful Failure, A (G) 3024	Wm. Collier, Sr. - Lucille Gleason	Oct.	15	62	Oct. 6
Texas Terror	John Wayne	Feb.	1,'35	51	
Trail Beyond, The (G) 3031	John Wayne-Verna Hillie	Oct.	22	55	Sept. 22
Women Must Dress (G)	Minna Gombell-Gavin Gordon	Feb.	1,'35	77	Jan. 26,'35

(THE RELEASE CHART--CONT'D)

Coming Attractions

Title	Star	Rel.	Date	Minutes	Reviewed
Cheers of the Crowd				Running Time	
Dawn Rider, The	John Wayne-Marion Burns	June	20,'35		
Forbidden Heaven	Charles Farrell-C. Henry				
Healer, The	Ralph Bellamy-Karen Morley	June	15,'35		
(See "In the Cutting Room," Apr. 13,'35.)					
Honeymoon Limited	Neil Hamilton-Irene Hervey	July	1,'35		
Keeper of the Bees, The	Neil Hamilton-Betty Furness	July	15,'35		
(See "In the Cutting Room," Apr. 27,'35.)					
Paradise Canyon (G)	John Wayne-Marion Burns	July	20,'35	52.	May 18,'35
Westward Ho	John Wayne-Sheila Mannors				

RKO RADIO PICTURES

Features

Title	Star	Rel.	Date	Minutes	Reviewed
				Running Time	
Anne of Green Gables (G) 807	Anne Shirley-Tom Brown	Nov.	23	79.	Oct. 27
Captain Hurricane (G)	James Barton-Helen Westley	Mar.	1,'35	72.	Feb. 16,'35
Chasing Yesterday (G)	Anne Shirley	May	3,'35	*80.	Apr. 6,'35
Dog of Flanders (G)	Frankie Thomas-Helen Parrish	Mar.	22,'35	*72.	Mar. 2,'35
Enchanted April, The (A)	Ann Harding-Frank Morgan	Feb.	1,'35	*78.	Dec. 15
Gigolette	Adrienne Ames-Ralph Bellamy	Feb.	15,'35		
Grand Old Girl (G) 519	May Robson-Hale Hamilton	Jan.	18,'35	72.	Jan. 12,'35
Gridiron Flash (G) 511	Eddie Quillan-Betty Furness	Oct.	26	64.	Jan. 26,'35
Informer, The (A)	V. McLaglen-Margot Grahame	May	24,'35	91.	May 4,'35
Laddie (G)	John Beal-Gloria Stuart	Apr.	5,'35	69½	Mar. 9,'35
Lightning Strikes Twice (G) 517	Ben Lyon-Pert Kelton	Dec.	7	66.	Mar. 2,'35
Little Minister (G) 512	Katharine Hepburn-John Beal	Dec.	28	110.	Dec. 22
Murder on a Honeymoon (G)	Edna May Oliver-J. Gleason	Feb.	22,'35	73½	Feb. 2,'35
People's Enemy (A)	Preston Foster-Melvyn Douglas	Mar.	15,'35	70.	May 4,'35
Red Morning (G) 515	Steffi Duna-Regis Toomey	Dec.	14	63.	Apr. 20,'35
Roberta (G)	Irene Dunne - Fred Astaire - Ginger Rogers	Mar.	8,'35	105½	Feb. 23,'35
Romance in Manhattan (G) 518	Francis Lederer-Ginger Rogers	Jan.	11,'35	78.	Dec. 1
Silver Streak, The (G) 513	Sally Blane-Charles Starrett	Dec.	21	72.	Dec. 8
Star of Midnight (G)	William Powell-Ginger Rogers	Apr.	19,'35	90.	Apr. 6,'35
Strangers All (G)	May Robson	Apr.	26,'35	*70.	Mar. 30,'35
Village Tale	Randolph Scott-Kay Johnson	May	10,'35	80.	
(See "In the Cutting Room," Mar. 2,'35.)					
West of the Pecos (G) 516	Richard Dix-Martha Sleeper	Jan.	4,'35	69.	Jan. 5,'35

Coming Attractions

Arizonian, The	Richard Dix-Margot Grahame	July	12,'35	
Becky Sharp	Miriam Hopkins			
(See "In the Cutting Room," Mar. 9,'35.)				
Break of Hearts	K. Hepburn-Charles Boyer	May	31,'35	
(See "In the Cutting Room," Apr. 6,'35.)				
Hooray for Love	Gene Raymond-Ann Sothern	June	14,'35	
(See "In the Cutting Room," Apr. 13,'35.)				
Jalna	Ian Hunter-Kay Johnson			
Last Days of Pompeii, The	Helen Mack-John Beal			
Mitwita, The	Wheeler and Woolsey	June	7,'35	
(See "In the Cutting Room," Mar. 30,'35.)				
Old Man Rhythm	Buddy Rogers-Betty Grable			
Return of Peter Grimm, The	Lionel Barrymore-Helen Mack			
She	Helen Gahagan-Randolph Scott	June	28,'35	
Three Musketeers	Margot Grahame-R. Pinchot	July	5,'35	
Top Hat	Fred Astaire-Ginger Rogers			

STATE RIGHTS

Features

Title	Star	Dist'r	Rel.	Date	Minutes	Reviewed
					Running Time	
Calling All Cars (G)	Jack LaRue	Empire Films	Jan.	25,'35	67.	Jan. 26,'35
Cowboy Holiday (G)	Big Boy Williams	Syndicate	Jan.	1,'35	57.	Jan. 26,'35
Cyclone Ranger, The (G)	Bill Cody	Spectrum Pictures			60.	Apr. 6,'35
Dealers in Death (A)		Topical Films	Dec.	13	68.	Dec. 22
Lost City, The (G)	Wm. Boyd - Claudia Dell	Regal Pictures	Feb.	14,'35	74.	Mar. 9,'35
Maryjka	Ina Benita	Principal Film	Dec.	1	65.	Dec. 15
Rustler's Paradise (G)	Harry Carey	Ajax Pictures	June	1,'35	61.	May 11,'35
Sangen Till Heine (G)	Martin Osman	Scandinavian			75.	Mar. 16, 35
Texas Rambler, The (G)	Bill Cody	Spectrum Pictures	May	15,'35	59.	May 18,'35
Ticket to a Crime (G)	Ralph Graves	Syndicate	Dec.	15	67.	Dec. 29
War Is a Racket (A)		Eureka Prod.	Dec.	8	68.	Dec. 29

UNITED ARTISTS

Features

Title	Star	Rel.	Date	Minutes	Reviewed
				Running Time	
Brewster's Millions (G)	Jack Buchanan-Lili Damita	May	20,'35	78.	Apr. 13,'35
Cardinal Richelieu (G)	George Arliss	Apr.	26,'35	*80.	Mar. 30,'35
Clive of India (G)	Ronald Colman-Loretta Young	Jan.	25,'35	*90.	Jan. 26,'35
Folies Bergere (G)	Maurice Chevalier-Merle Oberon	Feb.	22,'35	*85.	Feb. 23,'35
Kid Millions (G)	Eddie Cantor - Ann Sothern - Ethel Merman	Dec.	28	*92.	Oct. 27
Les Miserables (G)	Fredric March-C. Laughton	Apr.	21,'35	*105.	Apr. 6,'35
Let 'Em Have It	Richard Arlen-Virginia Bruce	May	17,'35	95.	
(See "In the Cutting Room," Apr. 27,'35.)					
Mighty Barnum, The (G)	Wallace Beery - Adolphe Menjou-Janet Beecher-V. Bruce	Dec.	25	*105.	Dec. 1
Private Life of Don Juan, The	Douglas Fairbanks, Sr. - Merle Oberon	Nov.	30		Sept. 22
Runaway Queen	Anna Neagle-Fernand Gravey	Dec.	21		
Scarlet Pimpernel, The (G)	Leslie Howard-Merle Oberon	Feb.	8,'35	95.	Jan. 26,'35
Thunder in the East	Charles Boyer-Merle Oberon	May	13,'35	79.	Dec. 1
(Reviewed under the title "The Battle")					
Wedding Night, The (G)	Anna Sten-Gary Cooper	Mar.	8,'35	*90.	Feb. 23,'35
We Live Again (A)	Anna Sten-Fredric March	Nov.	16	*83.	Sept. 29

Coming Attractions

Call of the Wild, The (G)	C. Gable-Loretta Young		*90.	May 4,'35
Dark Angel, The	Merle Oberon-Fredric March - Herbert Marshall			
Escape Me Never (A)	Elizabeth Bergner-Hugh Sinclair	June	7,'35	80. Apr. 20,'35
Nell Gwyn (A)	Anna Neagle-Cedric Hardwicke	June	14,'35	75. July 14,'35
Sanders of the River (G)	Leslie Banks - Paul Robeson - Nina Mae MacKinney	July	4,'35	95. Apr. 20,'35

UNIVERSAL

Features

Title	Star	Rel.	Date	Minutes	Reviewed
				Running Time	
Bride of Frankenstein (A) 8009	Boris Karloff	May	6,'35	80.	Apr. 20,'35
Chinatown Squad 8017	Lyle Talbot-Valerie Hobson	May	20,'35	70.	
(See "In the Cutting Room," Apr. 13,'35.)					
Crimson Trail, The (G) 8083	Buck Jones	Feb.	11,'35	58.	Mar. 16,'35
Good Fairy, The (G) 8003	Margaret Sullavan-H. Marshall	Feb.	18,'35	98.	Feb. 9,'35
Imitation of Life (G) 7003	Claudette Colbert-W. William	Nov.	26	111.	Dec. 1
It Happened in New York (G) 8023	Lyle Talbot-Heather Angel	Mar.	18,'35	66.	Apr. 13,'35
I've Been Around (A) 8025	Chester Morris	Dec.	31	*75.	Dec. 29
Man Who Reclaimed His Head (G) 8028	Claude Rains-Joan Bennett	Dec.	24	*80.	Dec. 8
Mister Dynamite (G) 8012	Edmund Lowe-Esther Ralston	Apr.	22,'35	*65.	Apr. 6,'35
Mystery of Edwin Drood (G) 8024	Claude Rains-Heather Angel	Feb.	4,'35	87.	Mar. 30,'35
Night Life of the Gods (G) 8008	Alan Mowbray	Mar.	11,'35	*75.	Jan. 12,'35
Notorious Gentleman, A 8032	Charles Bickford-Helen Vinson	Jan.	21,'35	*75.	Jan. 19,'35
Princess O'Hara (G) 8013	Jean Parker-Chester Morris	Apr.	1,'35	*80.	Mar. 30,'35
Rendezvous at Midnight 8031	Ralph Bellamy	Feb.	11,'35		
(See "In the Cutting Room," Nov. 17.)					
Secret of the Chateau (G) 8033	Claire Dodd-Clark Williams	Dec.	8	69.	Sept. 15
Stone of Silver Creek (G) 8084	Buck Jones-Noel Francis	Apr.	15,'35	60.	Apr. 20,'35
Straight from the Heart (A) 8036	Mary Astor-Roger Pryor-Baby Jane	Jan.	14,'35	*68.	Feb. 16,'35
Strange Wives (G) 8020	June Clayworth-Roger Pryor	Dec.	10	75.	Dec. 8
Transient Lady (G) 8019	Gene Raymond-Henry Hull	Mar.	4,'35	72.	Mar. 23,'35
When a Man Sees Red (G) 8082	Buck Jones	Nov.	12	60.	Jan. 26,'35

Coming Attractions

Alias Mary Dow 8011	Sally Eilers-Ray Milland	May	27,'35	
(See "In the Cutting Room," Apr. 13,'35.)				
Border Brigands 8085	Buck Jones	May	27,'35	
Diamond Jim	Edward Arnold-Binnie Barnes			
(See "In the Cutting Room," May 11,'35.)				
Lady Tubbs 8034	D. Montgomery-Alice Brady	June	24,'35	
Magnificent Obsession	Irene Dunne			
Raven, The 8016	Karloff-Bela Lugosi	July	8,'35	
(See "In the Cutting Room," Apr. 13,'35.)				
Sing Me a Love Song 8026	Ricardo Cortez-Dorothy Page	July	15,'35	
Storm Over the Andes	Jack Holt			
Werewolf of London (A) 8015	Henry Hull	June	3,'35	75. May 4,'35

WARNER BROS.

Features

Title	Star	Rel.	Date	Minutes	Reviewed
				Running Time	
Bordertown (A) 806	Paul Muni-Bette Davis	Jan.	5,'35	90.	Feb. 2,'35
Church Mouse 881	Laura La Plante	Dec.	15		
Devil Dogs of the Air (G) 816	James Cagney-Pat O'Brien	Feb.	9,'35	86.	Feb. 9,'35
Dinky	Jackie Cooper-Mary Astor	May	11,'35	65.	
(See "In the Cutting Room," Apr. 13,'35.)					
Florentine Dagger, The (G) 829	Donald Woods-Margaret Lindsay	Mar.	30,'35	69.	May 4,'35
Night at the Ritz, A 823	William Gargan-Patricia Ellis	Mar.	23,'35	62.	
(See "King of the Ritz," "In the Cutting Room," Jan. 26,'35.)					
Right to Live (A) 828	George Brent-J. Hutchinson	Jan.	26,'35	66.	Feb. 23,'35
Sweet Adeline (G) 802	Irene Dunne-Donald Woods	Dec.	29	*82.	Dec. 15
Sweet Music (G) 805	Rudy Vallee-Ann Dvorak	Feb.	23,'35	95.	Mar. 2,'35
White Cockatoo (G) 827	Jean Muir-Ricardo Cortez	Jan.	19,'35	70.	Jan. 26,'35

Coming Attractions

Alibi Ike	Joe E. Brown	June	15,'35	
(See "In the Cutting Room," Apr. 6,'35.)				
Broadway Gondolier	Dick Powell-Joan Blondell			
(See "In the Cutting Room," Apr. 27,'35.)				
Case of the Lucky Legs, The	Warren William			
Dr. Socrates	Paul Muni			
Front Page Woman	Bette Davis-George Brent			
Going Highbrow	Guy Kibbee-Zasu Pitts			
(See "Crashing Society," "In the Cutting Room," Apr. 13,'35.)				
Goose and the Gander	Kay Francis-George Brent			
(See "In the Cutting Room," Mar. 9,'35.)				
Green Cat	Bette Davis			
Haircut	George Brent-Jean Muir			
Irish in Us, The	James Cagney-Pat O'Brien			
Living Up to Lizzie	Aline MacMahon			
Midsummer Night's Dream	All Star		135.	
Money Man	Edw. G. Robinson-Bette Davis			
Not on Your Life	Warren William-Claire Dodd			
Page Miss Glory	Marion Davies-Dick Powell			
Present from Margate, A	Kay Francis-Ian Hunter			
Stranded	Kay Francis-Geo. Brent	June	22,'35	
(See "In the Cutting Room," Apr. 27, 35.)				
We're in the Money	Joan Blondell-Glenda Farrell			

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel.	Date	Minutes	Reviewed
					Running Time	
Abdul the Damned (A)	Nils Asther	Gaumont-British			95.	Apr. 13,'35
Avec l'Assurance (G)	Saint-Granier	Paramount	May	3,'35	83.	May 18,'35
Bulldog Jack (G)	J. Hulbert-Fay Wray	Gaumont-British			70.	May 18,35'
Czardas Duchess, The (G)	Marta Eggerth	Ufa			Apr. 24,'35. 102.	May 4,'35
Dandy Dick (G)	Will Hay	Assoc. British			70.	Mar. 16,'35
Death at Broadcasting House	Ian Hunter	ABFD British			90.	Jan. 12,'35
Der Judas von Tirol	Fritz Rasp	86th St. Corp.	Apr.	26,'35	78.	
Der Page vom Dalmasse-Hotel	Dolly Haas	86th St. Corp.	Mar.	22,'35	80.	
Die Grosse Chance	Hans Soehnker	86th St. Corp.	May	3,'35	80.	
Die Unschuld vom Lande	Lucie Englisch	86th St. Corp.	May	10,'35	85.	
Die vom Niederrhein	Lien Deyers	86th St. Corp.	May	17,'35	84.	
Dirty Work (G)	Ralph Lynn	Gaumont-British			80.	Jan. 26,'35
Drei von der Kavallerie	Paul Hoerbiger	86th St. Corp.	Apr.	12,'35	90.	
In a Monastery Garden (A)	John Stuart	R & S	Mar.	12,'35	77.	Mar. 30,'35
It's a Bet (G)	Gene Gerrard-Helen Chandler	British Int'l			80.	Mar. 16,'35
La Crise Est Finie (G)	Albert Prejean	European Films	Mar.	12,'35	81	Mar. 30,'35
Les As Du Turf (G)	Pauley	Paramount	May	10,'35	99.	May 18,'35
Lorna Doone (G)	John Loder	ADFD British			80.	Feb. 2,'35
Morals of Marcus, The (G)	Lupe Velez-Ian Hunter	Gaumont-British			75.	Apr. 13,'35
Moscow Laughs (G)	Leonid Utesov	Amkino	Mar.	21,'35	95.	Apr. 27,'35
Oh! Daddy (G)	Leslie Henson	Gaumont-British			75.	Mar. 16,'35
Old Curiosity Shop	Elaine Benson	Assoc. British			85.	Feb. 2,'35
One Night	Ingert Bluggren	Scandinavian			80.	Feb. 9,'35
Phantom Fiend, The (A)	Ivor Novello-Elizabeth Allan	Olympic	Apr.	19,'35	67.	Apr. 27,'35
Phantom Light, The (G)	Gordon Harker	Gaumont-British			75.	Feb. 9,'35
Radio Parade of 1935	Will Hay - Helen Chandler	Assoc. British			85.	Jan. 12,'35
Red Village, The (A)	S. Shkurat	Amkino	May	1,'35	90.	May 18,'35
Rosen aus dem Sueden	Paul Hoerbiger	86th St. Corp.	Apr.	19,'35	87.	
Schwarzer Jaeger Johanna	Marianne Hoppe	86th St. Corp.	Mar.	29,'35	90.	
Shepherdess' Sweetheart (Greek Feature)		Frank Norton	Feb.	17,'35	118.	
So You Won't Talk (G)	Monty Banks	First National			85.	Apr. 27,'35
Song of Happiness (G)	M. Victorov	Amkino	Apr.	6,'35	90.	Apr. 20,'35
Soviet Russia Today (G)		Amkino	Mar.	5,'35	67.	Mar. 16,'35
Strauss' Great Waltz (G)	Jessie Matthews	Tom Arnold	Apr.	6,'35	72.	Apr. 27,'35
Strictly Illegal (G)	Leslie Fuller	Gaumont-British			70.	Mar. 16,'35
Such Is Life	(Greek Feature)	Frank Norton	Jan.	19,'35	119.	
Ten Minute Alibi (A)	Phillips Holmes	British Lion			80.	Feb. 9,'35
They Are Looking Up (G)	Cicely Courtneidge	Gaumont-British			80.	Feb. 9,'35
Triumph of Sherlock Holmes, The (A)	Arthur Wontner	Gaumont-British			87.	Mar. 9,'35
Victor and Victoria (G)	Renate Mueller	Ufa			Jan. 26,'35. 84.	Feb. 2,'35
Wandering Jew, The (A)	Conrad Veidt	Olympic Pictures			83	Jan. 19,'35
Youth of Maxim, The (A)	Boros Chirkov	Amkino	Apr.	17,'35	80.	May 11,'35
Zigeunerbluth	Adele Sandrock	36th St. Corp.	Apr.	5,'35	82.	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PROD'TIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Jack and the Beanstalk	Apr. 27	8
Little Red Hen	May 18	7
The Brave Tin Soldier	June 8	7
Puss in Boots	June 29	1 rl.
The Queen of Hearts	July 20	7
Aladdin	Aug. 10	7
The Headless Horseman	Oct. 1	1 rl.
The Valiant Tailor	Oct. 29	1 rl.
Don Quixote	Nov. 28	8
Jack Frost	Dec. 24	8
Little Black Sambo	Feb. 6,'35	8
Bremen Town Musicians	Mar. 6,'35	8
Old Mother Hubbard	Apr. 3,'35	1 rl.
Mary's Little Lamb	May 1,'35	1 rl.
Summertime	May 29,'35	1 rl.
Sinbad the Sailor	June 26,'35	1 rl.

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Gum Shoes (All Star)	Mar. 1,'35	21
His Bridal Sweet Harry Langdon	Mar. 15,'35	20
His Old Flame Charlie Murray	Jan. 25,'35	20
Horse Collars (3 Stooges)	Jan. 10,'35	20
I'm a Father Andy Clyde	Feb. 7,'35	20
In the Dog House Andy Clyde	Dec. 1	20
Leather Necker, The Harry Langdon	May '9,'35	20
Old Sawbones Andy Clyde	Apr. 11,'35	17
One Too Many Leon Errol	Dec. 28	20
Perfectly Mismated Leon Errol	Nov. 20	20
Pop Goes the Easel (3 Stooges)	Mar. 29,'35	20
Restless Knights (3 Stooges)	Feb. 20,'35	16½
Shivers Harry Langdon	Dec. 24	20
Three Little Pigskins (3 Stooges)	Dec. 8	20
Uncivil Warriors (3 Stooges)	Apr. 26,'35	20
COLOR RHAPSODIES 1934-35		
A Cat, a Bell and Mouse		
Babes at Sea	Dec. 12	7
Holiday Land	Nov. 9	7
Make Believe Revue, The	Mar. 22,'35	7
Shoemaker and the Elves	Jan. 20,'35	7
KRAZY KAT KARTOONS 1934-35		
4. Birdman	Feb. 1,'35	7
5. Hotcha Melody	Mar. 15,'35	7
6. King's Jester		
7. Garden Gaities		
8. Peace Conference, The		7
LAUGHING WITH MEDBURY 1934-35		
Among the Cacoons	Nov. 9	10
At a County Fair	Dec. 7	10
Medbury in Hollywood	Jan. 11,'35	10
In the Old Days	Mar. 22,'35	10
LIFE'S LAST LAUGHS 1934-35		
No. 2	Oct. 12	10
No. 3	Nov. 9	10
No. 4	Dec. 12	10
No. 5	Jan. 4,'35	10
No. 6	Feb. 1,'35	10
SCRAPPY CARTOONS 1934-35		
Gloom Chasers, The	Jan. 18,'35	7
Happy Butterfly	Dec. 20	7
Gold Getters	Mar. 1,'35	7
Graduation Exercises	Apr. 12,'35	7
Scrappy's Ghost Story	May 24,'35	7
SCREEN SNAPSHOTS		
No. 2	Oct. 26	10½
No. 3	Nov. 23	10½
No. 4	Dec. 21	10½
No. 5	Jan. 18,'35	10
No. 6	Feb. 22,'35	10
No. 7	Mar. 15,'35	10½
No. 8	Apr. 12,'35	10
No. 9	May 10,'35	10
SPICE OF LIFE 1934-35		
No. 3	Dec. 13	10
No. 4	Dec. 31	10
No. 5	Jan. 20,'35	10
No. 6	Mar. 1,'35	10
No. 7	Apr. 25,'35	10
WORLD OF SPORT (1934-35)		
Air Thrills	Mar. 1,'35	10
Flying Feet	May 3,'35	10
Flying Pigskins	Nov. 9	10
Hold That Shark	Mar. 29,'35	10
Pardon My Grip	Feb. 1,'35	10
Polo Thrills	Oct. 12	10
Thrill Flashes	Dec. 12	10
When Men Fight	Jan. 4,'35	10

DU WORLD PICTURES

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1	26
Chump	Nov. 1	15
Frankie and Johnny	Oct. 1	8
Charles Laughton		
Mire Unga	Aug. 15	9
Prisoner	Sept. 15	18
Retribution of Clyde Barrow and Bonnie Parker	July 10	20
Stars in the Making Frank Albertson	Oct. 1	17
Sword of the Arab Duncan Renaldo	Sept. 15	28
Yokel Dog Makes Good	Sept. 1	18

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
BING CROSBY SPECIALS		
1—I Surrender Dear	Aug. 3	22
2—One More Chance	Aug. 31	20
3—Billboard Girl	Oct. 5	21
4—Dream House	Sept. 28	19
CORONET COMEDIES		
An Ear for Music	Mar. 8,'35	18
Easy Money	Feb. 8,'35	18
Grooms in Gloom	May 10, 35	2 rls.
Rural Romeos	Nov. 16	20
Second Hand Husband	Oct. 26	19
Super-Stupid	Sept. 14	19
Two Lame Ducks	Nov. 30	18
FROLICS OF YOUTH	Dec. 21	21
Boosting Dad		
Campus Hoofer, The	Nov. 9	19
Educating Papa	Nov. 2	16
It Never Rains	May 24,'35	2 rls.
Little Big Top, The	Feb. 1,'35	21
MARRIAGE WOWS SERIES		
Domestic Bliss-Tors	Oct. 12	19
Dumb Luck	Jan. 18,'35	17
How Am I Doing?	Jan. 4,'35	20
MUSICAL COMEDIES		
Big Business	Dec. 7	19
Girl from Paradise, The	Nov. 23	21
Hail Brother	Mar. 22,'35	19
Nifty Nurses	Oct. 19	20
She's My Lilly	Sept. 7	22
SONG HIT STORIES		
Bounding Main, The	Nov. 16	10
Fireman's Day Off	Apr. 12,'35	10
Gay Old Days	Jan. 4,'35	10
House Where I Was Born, The	Oct. 26	10
Life of the Party, The	Apr. 26,'35	9
Old Camp Ground, The	Mar. 15,'35	9
Song Plugger	Jan. 18,'35	9
Time on Their Hands	Sept. 14	11
Way Down Yonder	Dec. 7	11
STAR PERSONALITY COMEDIES		
A Nose for News	Apr. 5,'35	17
Friendly Spirits	May 31,'35	2 rls.
Hayseed Romance	Mar. 15,'35	20
Mr. Widget	Jan. 25,'35	21
Object Not Matrimony	Mar. 1,'35	18
One-Run Elmer	Feb. 22,'35	19
Only the Brave	Apr. 19,'35	17
Tars and Stripes	May 3,'35	20
TERRY-TOONS		
Black Sheep, The	Oct. 5	6
Bull Fight, The	Feb. 8,'35	6
Dog Show, The	Dec. 28	6
Fireman Save My Child	Feb. 22,'35	6
First Snow, The	Jan. 11,'35	6
Five Puplets	Apr. 19,'35	6
Flying Oil	Apr. 5,'35	6
Hot Sands	Nov. 2	6
Jack's Shack	Nov. 30	6
King Looney XIV	June 7,'35	1 rl.
Magic Fish, The	Oct. 19	6
Mice in Council	Aug. 24	6
Moans and Groans	June 28,'35	1 rl.
Modern Red Riding Hood, A	May 17,'35	6
Moth and the Spider, The	Mar. 8,'35	6
Old Dog Tray	Mar. 21,'35	6
Opera Night	May 31,'35	6
Pen Leg Pete, the Pirate	May 3,'35	6
South Pole or Bust	Dec. 14	6
Tom Tom the Piper's Son	Nov. 16	6
What a Night	Jan. 25,'35	6
TREASURE CHEST		
Chums	Mar. 1,'35	9
Harlem Harmony	Dec. 21	10
Hollywood Movie Parade, The	Nov. 2	9
Personality and the Pen	May 10,'35	10
Ski-Scrapers	May 24,'35	7 rl.
Taming the Wild	Apr. 26,'35	10
YOUNG ROMANCE		
Love In a Hurry	May 17,'35	16
Moon Over Manhattan	Feb. 15,'35	17
Three Cheers for Love	Dec. 14	19

FIRST DIVISION

Title	Rel. Date	Min.
MARCH OF TIME		
No. 1	Feb. 1,'35	
No. 2	Mar. 8,'35	
No. 3	Apr. 19,'35	
MUSICAL MOODS (Technicolor)		
In a Monastery Garden	Oct. 2	7
Mexican Idyll	Oct. 16	
By the Waters of Minnetonka		
Hymn to the Sun		
Les Preludes		
October Day		9
Italian Caprice		8
Voices of Spring		
Irish Melody		8
Countryside Melodies	May 4,'35	8
Mediterranean Songs		7
Barcarolle		8
In a Mountain Pass		
Fingal's Cave (Black & White)	Nov. 18	
Waltz In A Flat Major		
Dance of the Hours	Dec. 15	
Air for the G String	Nov. 3	
Liebestraum		
6 THRILLING JOURNEYS		
Old Faithful Speaks		8
Realm of Ghosts		
Deep Sea Harvest		
Ride Along Dude		
City of Proud Memories		
Craters of the Moon		

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Casting for Luck		10
Man's Mania for Speed		10
Marching with Science		9
On Foreign Service		9
Tracking the Explorers		10
MAGIC CARPET SERIES		
The Coast of Catalonia		
Crossroads of the World		9
Geneva-by-the-Lake		10
MOVIE TINTYPE SERIES		
The Heart of Valeska	Mar. 9	10

MASTER ART PRODUCTS

Title	Rel. Date (Variable)	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)		
1. Roosevelt Family In America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9
MELODY MAKERS		
Fields and McHugh		9
ORGANLOGUES		
What's In a Name		8
RAIN SONGS		
Irving Kaufman-Lew White		
SPECIAL		
Take a Letter Please Eddie Stanley-Evelyn San		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR COMEDIES		
Caretaker's Daughter	Mar. 10	10
Movie Daze		19
Mrs. Barnacle Bill	Apr. 21	20
CRIME DOESN'T PAY		
No. 1—Buried Loot		19
CHARLEY CHASE		
Chases of Pimple Street	Dec. 22	20
Fate's Fathead	Nov. 17	18
It Happened One Day	July 7	19
Okay Toots		18
Poker at Eight		21
Something Simple	Sept. 8	18
You Said a Hatful	Oct. 13	19
IRVIN S. COBB		
Ballad of Paducah Jail	Oct. 20	19
Nosed Out	Sept. 15	18
Speaking of Relations		19
You Brings the Ducks	Nov. 24	18
FITZPATRICK TRAVEL TALKS		
Africa, Land of Contrast		9
Citadels of the Mediterranean		1 rl.
Colorful Guatemala		9
Colorful Ports of Call	Jan. 18	9
Cruising in the South Seas		1 rl.
Glimpses of Erin		1 rl.
Ireland, The Emerald Isle	Dec. 8	8
Los Angeles, Wonder City of the West		9
Rainbow Canyon	Feb. 2,'35	8
Zeeland, The Hidden Paradise	Jan. 5,'35	7
Zion, Canyon of Color	Nov. 10	8
GOOFY MOVIES		
No. 4	May 5	9
No. 5		8
No. 6		1 rl.
No. 7	Sept. 8	10
No. 8	Oct. 6	9
No. 9	Nov. 3	10
No. 10		10
HAPPY HARMONIES (Harman-Ising)		
3—A Tale of the Vienna Woods	Oct. 27	9
4—Bosco's Parlor Pranks	Nov. 24	9
5—Toyland Broadcast	Dec. 22	8
6—Hey, Hey, Fever	Jan. 9,'35	9
7—When the Cat's Away	Feb. 16,'35	9
8—The Lost Chick		9
9—Calico Dragon		8
10—Good Little Monkeys		9
LAUREL & HARDY		
Fixer-Uppers		21
Going Bye-Bye		21
Live Ghosts		21
Them Thar Hills		2 rls.
Tit for Tat	Jan. 5,'35	20
MUSICAL COMEDIES		
Music In Your Hair	June 2	17
Roamin' Vandals	Apr. 28	18
MUSICAL REVUES		
Gentlemen of Polish		2 rls.
Gypsy Night		18
Memories and Melodies		16
Star Night at the Cocoanut Grove	Dec. 1	21
What Price Jazz?		18
ODDITIES		
Chain Letter Dimes		7
Dartmouth Days	Nov. 17	11
Donkey Baseball		8
Fightin' Fish		9
Little People, The		9
Motorcycle Cossacks	Jan. 12,'35	9
Pro Football		9
Rugby	Dec. 15	10
Sporting Nuts		9
Strikes and Spares	Oct. 20	9
Trick Golf	Mar. 24	8
Windy		11
OUR GANG		
Anniversary Trouble		18
Beginner's Luck		20
Mama's Little Pirate	Nov. 3	18
Teacher's Beau		20
Shrimps for a Day		21

Title	Rel. Date	Min.
Wash-ee Iron-ee	Sept. 29	17
TODD-KELLY		
Bum Voyage	Dec. 15	20
Done In Oil	Nov. 10	18
Maid in Hollywood	May 18	20
Misses Stooge, The		19
One Horse Farmers	Sept. 1	18
Opened by Mistake	Oct. 6	19
Sing, Sister, Sing!		21
Three Chumps Ahead		2 rls.
Tin Man, The		19
Treasure Blues		19
WILLIE WHOPPER		
Cave Man		7
Good Scout		7
Jungle Jitters		7
Raslin' Round		
Reducing Creme	May 18	8
Robin Hood, Jr. (Color)	Mar. 10	8
Viva Willie		7

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Baby Be Good	Jan. 8,'35	7
Betty Boop's Little Pal	Sept. 21	7
Betty Boop's Prize Show	Oct. 19	7
Keep in Style	Nov. 16	7
No! No! A Thousand Times No!	May 24,'35	7
Stop That Noise	Mar. 15,'35	7
Swat the Fly	Apr. 19,'35	7
Taking the Blame	Feb. 15,'35	7
There's Something About a Soldier	Aug. 17	7
When My Ship Comes In	Dec. 21	7
COLOR CLASSICS		
An Elephant Never Forgots	Dec. 28	7
Kids in the Shoe, The	May 10,'35	7
Little Dutch Mill	Oct. 26	7
Song of the Birds	Mar. 1,'35	7
HEADLINERS		
Feminine Rhythm Ina Ray Hutton and Her Melodears	Feb. 8,'35	10
Hark Ye, Hark Ben Bernie-Grace Barry	Mar. 22,'35	10
Hollywood Rhythm Gordon and Revel - Lyda Roberti - Jack Oakie-Norman Taurog-LeRoy Prinz-Edith and Bill Wilshire	Nov. 16	10
Is My Face Black Molasses 'n' January-	May 3,'35	10
Ladies That Play Phil Spitalny and His Musical Ladies	Dec. 7	10
Melody Magic Johnny Green and His Orchestra	Apr. 12,'35	10
Million Dollar Notes Red Nichols and his World Famous Pennies	Feb. 8,'35	11
Radio Announcer's Review	Sept. 14	10
Rhythm on the Roof Ansen Weeks & Orchestra	Oct. 26	11
Song Writers of the Gay Nineties Pat Rooney	Mar. 1,'35	10
Yacht Club Boys Garden Party	Dec. 28	10
PARAMOUNT PICTORIAL (NEW SERIES)		
No. 6—Twilight Melody — Pete from the Wild—Howard Chandler Christy	Jan. 4,'35	10
No. 7—Queen of the Waters —Billy Blue Gum—Morisane	Feb. 1,'35	10
No. 8—Aubrey Rainier—Old Madeira—Rube Goldberg, World Famous Humorist		1 rl.
No. 9—Marseilles — Bird City — Eddie Dowling (Thumbs Up)	Mar. 29,'35	10
No. 10—Metropolis Afloat—Lilies (Technicolor)—Lew Pollack	Apr. 26,'35	10
No. 11—	May 24,'35	10
PARAMOUNT VARIETIES		
No. 7—	Feb. 1,'35	10
No. 8—	Mar. 1,'35	
No. 9—	Mar. 29,'35	
Broadway Highlights	May 17,'35	10
Coo-Coo News	Jan. 25,'35	10
Jungle Antics	Feb. 22,'35	10
Madhouse Movies No. 1	Aug. 24	9
Manhattan Rhythm	May 5,'35	10
Monkey Shines	Nov. 16	10
Movie Sideshow	Jan. 11,'35	11
Nerve of Some Women, The	Nov. 2	10
Old Kentucky Hounds	Sept. 7	10
Screen Souvenirs No. 1	Sept. 21	10
Screen Souvenirs No. 2	Nov. 30	10
Screen Souvenirs No. 3	Feb. 8,'35	10
Screen Souvenirs No. 4	Apr. 19,'35	10
Shorty on the Farm	Apr. 5,'35	9
Strings and Strains	Mar. 22,'35	10
Superstition of the Black Cat	Aug. 10	10
Superstition of the Rabbit's Foot	Mar. 8,'35	9
Superstition of Three on a Match	Oct. 19	11
Superstition of Walking Under a Ladder	Dec. 28	11
POPEYE THE SAILOR		
A Dream Walking	Sept. 28	7
Be Kind to "Animals"	Feb. 22,'35	7
Beware of Barnacle Bill	Jan. 25,'35	7
Choose Your "Weppins"	May 31,'35	7
Dance Contest	Nov. 23	7
Hyp-Nut-Tist, The	Apr. 26,'35	7
Pleased to Meet Cha!	Mar. 22,'35	7
Shiver Me Timbers	July 27	7
Shoein' Hosses	June 1	7
Strong to the Finish	June 29	7
Two Alarm Fire	Oct. 26	7
We Aim to Please	Dec. 28	7
PARAMOUNT SOUND NEWS		
Two Editions Weekly GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 4—Keeping Time	Oct. 26	11
No. 5—Saddle Champs	Nov. 30	11
No. 6—A Sportlight Cocktail	Dec. 28	10
No. 7—King of the Everglades	Jan. 25,'35	10
No. 8—Feline Athletes	Feb. 22,'35	10
No. 9—Sporting Sounds	Mar. 22,'35	10
No. 10—Nerve Control	Apr. 19,'35	10
No. 11—Animal Intelligence	May 17,'35	10
TWO REEL COMEDIES		
Making the Rounds Pallette-Catlett	July 6	21
New Dealers, The Pallette-Catlett	Apr. 6	20
News Hounds Pallette-Catlett	June 1	20
No More Bridge Leon Errol	Mar. 16	21
Oli's Well Chic Sale	May 4	22
Old Bugler, The Chic Sale	Jan. 5	20
Petting Preferred	Apr. 27	10
Up and Down Franklyn Pangborn	Mar. 2,'35	21

PRINCIPAL

Title	Rel. Date	Min.
Death Day	Apr. 10	17
Glory of the Kill	May 23	28
Newslaugh—No. 2	Dec. 20,'33	9
Wonders of the Tropics	Dec. 13,'33	32
CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant Lion, The	Feb. 14	7
Farmer's Friend	Oct. 11	7
Frost Cacoon to Butterfly	Jan. 10	7
Her Majesty the Queen Bee	Dec. 1,'33	6
Insect Clowns	Mar. 4	7
Queen of the Underworld	Dec. 6,'33	7

REPUBLIC (Monogram)

Title	Rel. Date	Min.
PORT O' CALL SERIES		
10. Dravidian Glamour	Sept. 1	10
11. Adventure Isle	Oct. 1	10
12. Queen of the Indies	Nov. 1	10
13. A Mediterranean Mecca	Dec. 1	10

RKO RADIO PICTURES

Title	Rel. Date	Min.
BLONDE and RED HEAD SERIES		
Dancing Millionaire	Dec. 14	19
Hunger Pains	Feb. 22,'35	17½
Ocean Swells	Oct. 12	21
Pickled Peppers	June 7,'35	19½
Wig Wag	Apr. 12,'35	19½
CHICK CHANDLER COMEDIES		
Big Mouthpiece	Nov. 9	20
Horse Heir	Feb. 1,'35	19½
Raised and Called	Mar. 22,'35	20
Unlucky Strike	Aug. 31	20½
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	June 14,'35	21½
Everything's Ducky	Oct. 19	21
Flying Down to Zero	Apr. 19,'35	19
In a Pig's Eye	Dec. 28	20½
In the Devil Dog House	Feb. 2	21
Oder in the Court	Aug. 2	21½
DUMBBELL LETTERS		
No. 9	Jan. 18,'35	5
No. 10	Feb. 1,'35	5
No. 11	Feb. 15,'35	5
No. 12	Mar. 1,'35	5
No. 13		
No. 14	Mar. 29,'35	5
No. 15	Apr. 12,'35	5
No. 16	Apr. 26,'35	4
No. 17	May 10,'35	4½
No. 18	May 24,'35	4½
No. 19		
No. 20		
No. 21		5
EASY ACES		
Little New New York	June 14,'35	10
Pharaohland	Feb. 22,'35	9
Tepnotchers	Apr. 19,'35	11
FOUR STAR COMEDIES		
Fixing the Stew	Nov. 2	20
Hit and Run	Apr. 26,'35	19
How to Break 90 at Croquet	Jan. 4,'35	15
HEADLINER SERIES (1934-35)		
No. 1—Songs of the Colleges	Oct. 5	15
No. 2—Ferry Go Round	Nov. 23	20
No. 3—This Band Age	Jan. 25,'35	21½
No. 4—Simp Phoney Concert	Mar. 15,'35	21
EDGAR KENNEDY COMEDIES		
Bric-a-Brac	Jan. 18,'35	19
Love on a Ladder	Sept. 7	20½
Poisoned Ivory	Nov. 16	21
Seek Me to Sleep	May 17,'35	
South Seasickness	Mar. 29,'35	20½
Wrong Direction	Nov. 16	21
MUSICALS		
Everybody Likes Music Henry the Ape Bert Lahr	Mar. 9 Jan. 26	19½ 2 rls.
If This Isn't Love	Sept. 28	21½
Spirit of 1976	Feb. 15,'35	21½
MUSICOMEDIES SERIES (Ruth Etting)		
An Old Spanish Onion	Mar. 1,'35	20
Bandits and Ballads	Dec. 7	18½
Southern Style	Sept. 14	20
Ticket Or Leave It	May 26,'35	21
PATHE NEWS Released twice a week		
PATHE REVIEWS (1933-1934) Released once a month		
PATHE TOPICS Released seven times a year		
RAINBOW PARADE CARTOONS		
Japanese Lantern	Mar. 8,'35	8
Merry Kittens, The	May 31,'35	7
Parrotville Old Folks	Jan. 25,'35	7
Picnic Panic	May 3,'35	9
Spinning Mice	Apr. 5,'35	8
Sunshine Makers, The	Jan. 11,'35	8
SPECIALS		
Century of Progress	June 15	22
A Day with the Dionne Quintuplets	Dec. 28	11½
Grand National Irish Sweepstakes Race, 1934	Apr. 2	10
La Cucaracha	Aug. 31	20½
Steffi Duna-Don Alvarado (Technicolor)		
A Trip Thru Fijiland		14½
TODDLE TALE CARTOONS		
A Little Bird Told Me	Sept. 7	5
VAGABOND ADVENTURE SERIES		
Eyes on Russia	Aug. 9	11
Fakeers of the East	Dec. 7	18½
Isle of Spice	Jan. 11,'35	10½
Jamaica	May 17,'35	9½
Red Republic	Sept. 21	10
Roumania	June 28,'35	11
Saar, The	Mar. 22,'35	11

STATE RIGHTS

Title	Min.
CARTOON EXHIBITOR	
Of All Things	4
CENTRAL	
Child of Mother India	30
Hindu Holiday	9
METROPOLITAN LIFE	
Once Upon a Time	10
METROPOLIS-TAPERNOUX	
Bolero	14
Sorcerer's Apprentice, The	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
9. The Dognappers	Nov. 10	
10. Two-Gun Mickey	Dec. 25	8
11. Mickey's Man Friday	Jan. 17,'35	7
12. Band Concert (Color)	Feb. 23,'35	
13. Mickey's Service Station	Mar. 15,'35	9
14. Mickey's Kangaree	Apr. 20,'35	9
15. Mickey's Garden (Color)		
SILLY SYMPHONIES		
8. Peculiar Penguins	Sept. 6	8
9. Goddess of Spring	Nov. 1	
10. The Golden Touch	Mar. 21,'35	8
11. Robber Kitten	Apr. 18,'35	9
12. Cookie Carnival, The		

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 2—Toyland Premiere	Dec. 10	9
No. 3.—Candyland	Apr. 22,'35	1 rl.
No. 4—Springtime Serenade	May 27,'35	1 rl.
GOING PLACES with LOWELL THOMAS		
No. 6	Jan. 14,'35	9
No. 7	Feb. 18,'35	9
No. 8	Mar. 25,'35	11
No. 9	May 27,'35	1 rl.
No. 10	June 17,'35	1 rl.
No. 11	June 25,'35	1 rl.
No. 12	July 22,'35	1 rl.
No. 13	Aug. 19,'35	1 rl.
OSWALD CARTOONS		
Do a Good Deed	Mar. 25,'35	7
Elmer The Great Dane	Apr. 29,'35	1 rl.
Gold Dust Oswald		1 rl.
Hill Billy	Feb. 1,'35	9
Robinson Crusoe Isle	Jan. 7,'35	9
Towne Hall Follies	June 3,'35	1 rl.
Two Little Lambs	Mar. 11,'35	8½
STRANGER THAN FICTION SERIES		
No. 5—Novelty	Dec. 17	9
No. 6—Novelty	Jan. 28,'35	8
No. 7—Novelty	Mar. 4,'35	8
No. 8—Novelty	Apr. 1,'35	10
No 9—Novelty	Apr. 22,'35	10
No. 10—Novelty	June 3,'35	1 rl
No. 11—Novelty	June 24,'35	1 rl.
No. 12—Novelty	July 15,'35	1 rl.
No. 13—Novelty	Aug. 12,'35	1 rl.
UNIVERSAL COMEDIES		
At the Mike (Mentone No. 3-A)	Oct. 10	20
Demi Tasse (Doane Musical No. 1)	Oct. 3	2 rls.
Desert Harmonies (Mentone No. 12-A)	Apr. 10,'35	10
Doin' the Town (Mentone No. 9-A)	Jan. 30,'35	18
Father Knows Best Sterling Holloway	Feb. 20,'35	2 rls.
Henry's Social Splash Henry Armetta	Dec. 19	21
Here's the Gang (Mentone No. 13-A)	May 8,'35	2 rls.
Hollywod Trouble	Jan. 9,'35	20
Just We Two	Aug. 8	19
Knickerbocker Knights Mentone	Dec. 12	20
Meet the Professor (Mentone No. 10-A)	Feb. 13,'35	19
Oh! What a Business (Mentone No. 5-A)	Nov. 26	2 rls.
Old Age Pension Henry Armetta	Mar. 27,'35	20
Revue a la Carte Tom Patricola (Mentone No. 8)	Jan. 16,'35	17
Sterling's Rival Romeo Sterling Holloway	Nov. 14	2 rls.
Telephone Blues (Mentone No. 11-A)	Mar. 13,'35	19
Tid Bits (Doane Musical No. 2)	Oct. 24	2 rls.
Well, By George (Mentone No. 4-A) George Price	Oct. 31	20
Whole Show, The (Mentone No. 7-A) James Barton	Dec. 26	20
World's Fair and Warmer	Oct. 17	22
Would You Be Willing? (Van Ronkel No. 4)	May 22,'35	2 rls.

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES 1934-35		
Get Rich Quick Allen Jenkins	Apr. 20,'35	2 rls.
His First Flame Shemp Howard Daphne Pollard	Mar. 9,'35	19
Old Grey Mayor, The Bob Hope	Apr. 6,'35	19
Smoked Hams Shemp Howard Daphne Pollard	Oct. 20	18
So You Won't T-T-T-Talk Roscoe Ates	Nov. 3	20
Out of Order Ben Blue	Nov. 17	19
Vacation Daze Jenkins & Donnelly		2 rls.
Dizzy and Daffy Dizzy and Daffy Dean	Dec. 15	19
Once Over Lightly Roscoe Ates	Jan. 12,'35	20
Radio Scout El Brendel	Jan. 26,'35	19
Why Pay Rent? Rascoe Ates-Shemp Howard	May 4,'35	2 rls.
Pretty Polly Polly Moran	June 1,'35	
Serves You Right Shemp Howard	June 15,'35	
BROADWAY BREVITIES 1934-35		
Off the Beat Morton Downey	Oct. 18	20
The Flame Song Bernice Claire- J. Harold Murray	Oct. 27	19
Gem of the Ocean Jeanne Aubert	Nov. 10	20
Gypsy Sweetheart Winifred Shaw- Phil Regan	Mar. 30,'35	20
Hear Ye! Hear Ye! Vera Van and the Yacht Club Boys	Dec. 22	2 rls.
See, See, Senorita Tito Guizar Armida	Jan. 12,'35	2 rls.
What, No Men? El Brendel-Phil Regan (Technicolor)	Jan. 5,'35	21
Soft Drinks & Sweet Music George Price-Sylvia Froos	Dec. 8	20
Show Kids Maglin Kiddies Tad Alexander	Jan. 5,'35	20
Radio Silly Cross & Dunn	Jan. 9,'35	2 rls.
Cherchez La Femme Jeanne Aubert	Feb. 2,'35	2 rls.
In the Spotlight Hal LeRoy & Dorothy Lee	Feb. 22,'35	20
Mr. & Mrs. Melody Ilomay Bailey—Lee Sims	Mar. 16,'35	20
Shoestring Follies Eddie Peabody	Feb. 16,'35	21
Singing Silhouette, The Olga Baclanova	Apr. 6,'35	20
Castle of Dreams, The Morton Downey	Apr. 6,'35	20
Cure It With Music Fifi D'Orsay	Apr. 13,'35	2 rls.
In This Corner Roscoe Ails	Apr. 27,'35	2 rls.
Main Street Follies Hal Le Roy	May 11,'35	2 rls.
$50 Bill Eleanore Whitney- 12 Aristocrats	May 25,'35	
Better Than Gold Fifi D'Orsay	June 8,'35	
Springtime in Holland Dorothy Dare- Felix Knight (Technicolor)	June 22,'35	
Revue Ray Perkins	June 29,'35	
LOONEY TUNES (1934-1935)		
No. 1—Buddy's Adventures		1 rl.
No. 2—Buddy the Dentist		1 rl.
No. 3—Buddy of the Legion		7
No. 4—Buddy's Theatre		7
No. 5—Buddy's Pony Express		1 rl.
No. 6—Buddy in Africa		7
No. 7—Buddy's Last World		1 rl.
No. 8—Buddy's Bug Hunt		1 rl.
MELODY MASTERS 1934-1935		
Phil Spitalny and His Musical Queens	Oct. 6	10
Richard Himber and His Orchestra	Nov. 3	10
Don Redman and His Band	Dec. 29	10
Will Osborne and His Orchestra	Dec. 1	10
A & P Gypsies Harry Herlick	Jan. 26,'35	10
Charlie Davis and Band	Feb. 16,'35	10
Rimac's Rhumba Orchestra	Apr. 13,'35	1 rl.
Barney Rapp and His New Englanders	Mar. 16,'35	10
Freddy Martin and His Orchestra	May 11,'35	1 rl.
Dave Apollan and His Band	June 8,'35	
MERRIE MELODIES 1934-35 (In Color)		
No. 4—Country Boy		7
No. 5—I Haven't Got a Hat		1 rl.
No. 6—Along Flirtation Walk		7
No. 7—My Green Fedora		1 rl.
No. 8—Into Your Dance		1 rl.
SEE AMERICA FIRST E. M. NEWMAN		
No. 3—Hail Columbia	Dec. 8	10
No. 4—Remember the Alamo	Dec. 20	10
No. 5—Trail of the 49ers	Jan. 19,'35	10
No. 6—Dixieland	Feb. 9,'35	10
No. 7—Blue and the Gray	Mar. 2,'35	10
No. 8—The Mormon Trail	Mar. 23,'35	10
No. 9—Westward Bound	Apr. 13,'35	1 rl.
No. 10—Remember the Maine	May 4,'35	1 rl.
No. 11—The Yanks Are Coming	June 1,'35	
No. 12—Boom Days	June 22,'35	
PEPPER POT 1934-35		
Radio Reel No. 1	Sept. 15	9
Mr. and Mrs. Jesse Crawford	Sept. 29	9
Vaudeville Reel No. 1	Oct. 13	11
Movie Memories	Oct. 27	8
Songs That Live Gus Edwards	Nov. 10	9
Two Boobs in a Balloon Edgar Bergen	May 5,'35	1 rl.
Good Badminton	Nov. 24	1 rl.
Stuffy's Errand of Mercy	Dec. 15	9
Listening In Radio Reel No. 2	Dec. 8	10
Vaudeville Reel No. 2	Dec. 29	10
Harry Von Tilzer	Jan. 5,'35	10
Chas. Ahearn	Jan. 19,'35	10
A Trip Thru a Hollywood Studio	Feb. 2,'35	9
We Do Our Part Radio Reel No. 3	Feb. 9,'35	1 rl.
Vaudeville Reel No. 3	Feb. 16,'35	1 rl.
Guess Stars Radio Ramblers	Mar. 22,'35	10
Billy Hill	Mar. 16,'35	
Eggs Marks the Spot Radio Reel No. 4	Mar. 30,'35	11
Some Bridge Work Easy Aces	Apr. 13,'35	10
Vaudeville Reel No. 4	Apr. 27,'35	1 rl.
Kings of the Turf	May 11,'35	1 rl.
Moving Melodies Fred Coots-William Shade	June 8,'35	
All Colored Vaudeville Adelaide Hall	June 22,'35	

SERIALS

12 Episodes Each Unless Otherwise Specified

Title	Rel. Date	Min.
FIRST DIVISION		
Young Eagles Boy Scouts	July 1	2 rls.
MASCOT		
Lost Jungle, The Clyde Beatty	June 13	2 rls. (each)
Law of the Wild Rex, Rin Tin Tin, Jr. Ben Turpin, Bob Custer	Sept. 5	2 rls. (each)
Miracle Rider Tom Mix	May 18,'35	1st episode, 5 rls. (followed by 14 two-reel episodes)
Mystery Mountain Ken Maynard-Verna Hillie	Dec. 3	2 rls. (each)
Phantom Empire Gene Autry-Frankie Darro	Feb. 23,'35	2 rls. (each)
PRINCIPAL		
Chandu on the Magic Island Bela Lugosi-Maria Alba		
Return of Chandu, The Bela Lugosi-Maria Alba	Oct. 1	(Seven-reel feature followed by eight two-reel episodes)
UNIVERSAL		
Call of the Savage Noah Beery, Jr.	Apr. 15,'35	20 (each)
Roaring West Buck Jones (15 episodes)		20 (each)
Rustler's of Red Dog John Mack Brown	Jan. 21,'35	20 (each)
Tailspin Tommy Maurice Murphy- Noah Beery, Jr.	Oct. 29	20 (each)
Vanishing Shadow, The Onslow Stevens-Ada Ince	Apr. 23	20

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SAVE ON SUPPLIES MEANS SOS—EVERYthing new—no seconds—50 ampere Weston meters, $2.25; 2,000′ reels, 49c; tally registers, $3.95; reflector arcs, rectifiers, $49.50; fireproof enclosed rewinds, $29.75. S. O. S., 1600 Broadway, New York.

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EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

claudette colbert a paramount star



Claudette Colbert's first picture for Paramount in 1935-36 will be "THE BRIDE COMES HOME," with Fred MacMurray • Directed by Wesley Ruggles

N. B. This is the combination that made "The Gilded Lily" such a success.

Paramount Pictures

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

CODE MACHINERY STOPS AS NRA COLLAPSES

SCHENCK AND ZANUCK LEAVE UA FOR FOX

WARNER SPLITS WITH MUSIC TAX SOCIETY

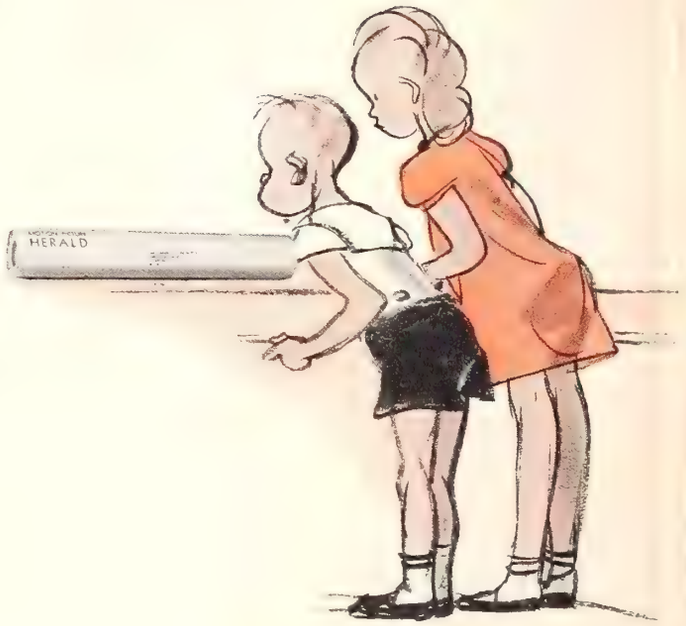
FOX WILL RELEASE 54 IN NEW SEASON, GB 16

In Two Sections—Section One

VOL. 119, NO. 9 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription $3.00 a year. Single copies, 25c.* JUNE 1, 1935



Tell the postman to watch out for it!
(*He won't have to ring twice this time!*)



Tell the Kids not to touch it! (*You can't blame them for wanting to see it, too!*)



Tell the cook to have something special that night!
(*It's a real occasion!*)



Tell the Mrs. to have everything set for a night at home! (*No dates please, Mama!*)



In this lively magazine—

NEXT WEEK!

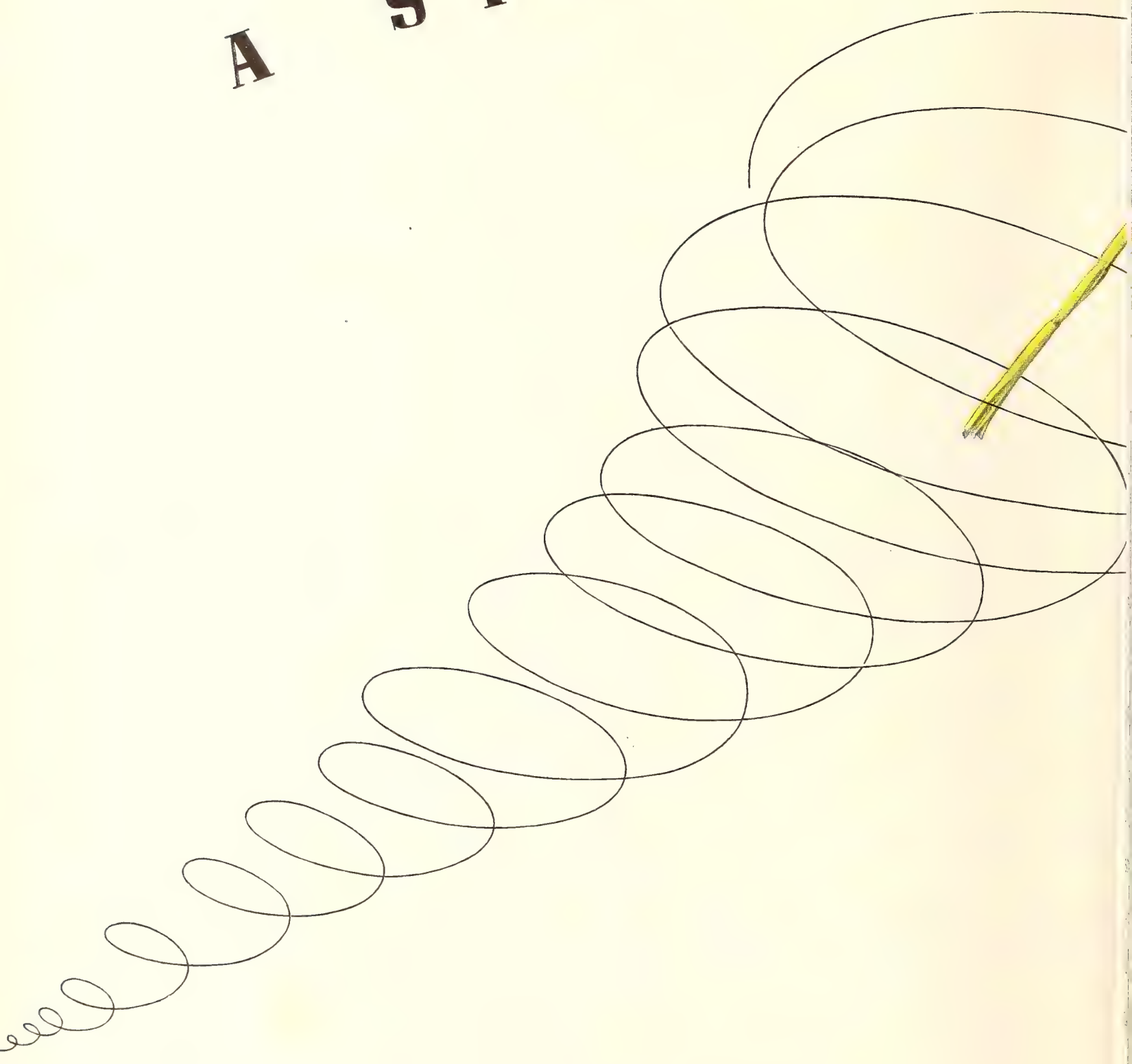
The most thrilling news of the film year—

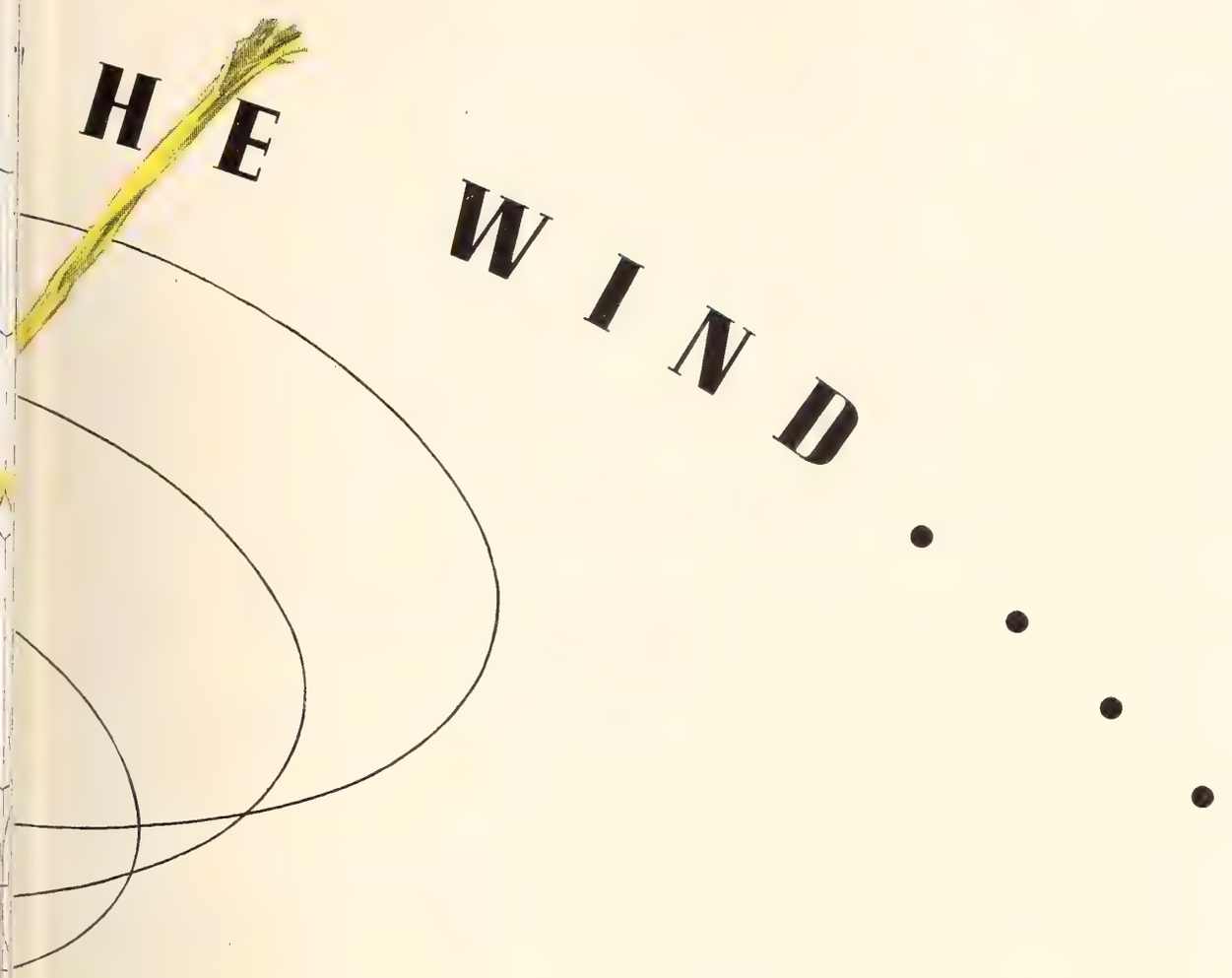
M-G-M ANNUAL ANNOUNCEMENT 1935-1936



You'll enjoy it all the more when you realize that "PUBLIC HERO NO. 1" is another sensation of Leo's current season. And "NO MORE LADIES" starring JOAN CRAWFORD and BOB MONTGOMERY is greater than "Forsaking All Others." And more on the way!

A STRAW IN





While picture business and the press are quite naturally absorbed in excited comment and acclaim for Warner Bros.' three great current hits, there is danger that the deeper significance of these productions may be overlooked. "G-MEN", "BLACK FURY" and "GO INTO YOUR DANCE" are more than an amazing succession of great box-office shows. They are straws that show which way the wind is blowing! . . . . Shrewd film men have rightly appraised them as an augury of still greater projects afoot at Warner Bros.' Actually they are but the first steps in a broad-scale development of our entire production policy which will become increasingly apparent as the next few weeks go by . . . . Almost immediately you will see this new production phase strikingly demonstrated in "In Caliente", "The Girl from 10th Avenue", "Oil for the Lamps of China", "Alibi Ike", and "Stranded" . . . . And in two short weeks you will hear from Hollywood the most stirring new-season news that ever came out of a film convention . . . . Yes, the trade winds are blowing. They are sweeping trade sentiment overwhelmingly to Warner Bros. for 1935-'36.

BLOSSOM OUT WITH THE SEASON'S HITS!

SHIRLEY TEMPLE in **"OUR LITTLE GIRL"**

WARNER BAXTER and KETTI GALLIAN in **"UNDER THE PAMPAS MOON"**

"THE DARING YOUNG MAN" with James Dunn, Mae Clarke, Neil Hamilton.

WILL ROGERS in **"DOUBTING THOMAS"**

"CHARLIE CHAN IN EGYPT" starring WARNER OLAND with "Pat" Paterson, Rita Cansino and Stepin Fetchit.

"BLACK SHEEP" with Edmund Lowe, Claire Trevor, Tom Brown, Eugene Pallette, Adrienne Ames, Herbert Mundin, Ford Sterling.

"THE LORD'S REFEREE" (tentative title) with Lew Ayres, Paul Kelly and all-star cast.

"ORCHIDS TO YOU" with John Boles, Jean Muir, Charles Butterworth, Harvey Stephens.

"GINGER" with Jane Withers, Jackie Searl, O. P. Heggie, Walter King, Katherine Alexander.

GEORGE O'BRIEN in **"HARD ROCK HARRIGAN"**

SHIRLEY TEMPLE in **"CURLY TOP"**

YOU HAVEN'T A SHOW WITHOUT FOX

FOX SPRING FESTIVAL

MOTION PICTURE HERALD

Vol. 119, No. 9 June 1, 1935

NEW DEAL'S MISDEAL

THE Administration appears to have at last run athwart the United States, and the voice of the Blue Eagle which soared screaming and thundering over the industries of the land has been stilled.

One is to be reminded of that old tale of the barroom braggart, who progressively drink by drink announced that he could "whip anybody in the room—anybody in the town—anybody in the county—anybody in the state—anybody in the world." At which juncture the bartender reached over with a club and concluded the recital. When he recovered, the bragging one remarked: "I just took in too much territory." The Blue Eagle took in all there was—for a while.

In grinning recollection the editor of this page this week turned over some pages of the NRA years, recalling a deal of candor on the subject, and arriving presently at the expression entitled "Eagle Feathers" in the issue of October 21, 1933, in the course of which it was set down:

> *It is more than apparent, no matter what the big national emergency may be, no matter if the depression is or has been, as Mr. Bernard Baruch has been quoted as saying, "worse than war," that no legislative act can significantly effect anything toward the solution of issues that are inherent, not only inherent but really essential, functions of industry.*
>
> *The issues are a part, a growing, living, going part, of the activity which is business. Regulation is one thing, an externally applied revolution is another—or would be if it could be applied.*
>
> *Substantially all that has occurred to date is the diversion and diffusion into thin air of some millions of dollars' worth of executive and creative force in the motion picture industry, with a consequent interruption and delaying of the normal processes of recovery which are making themselves manifest, not in Washington, but out in the channels of business and life where business and living are done.*

The NRA Code experience of the industry, however, is not to be charged off as a total loss. Some part of it pays for the process known as "coloring the meerschaum". The impact of the Administration on the industry incident to the Code period has been one of the experiences calculated to make the industry more aware of its integration with the whole of the American economic and social fabric, with all of the attendant commitments of responsibility to the whole.

The NRA failures and futilities with reference to the motion picture, conspicuous as they have been, are no more marked than in other industries, notably in the motor car world. The motor car trade has been held up as a leader in the process of recovery. Its showing has been thrilling—but the showing has been made by the processes of vigorous competition, substantially unrestrained competition, a continuance of what the exponents of planned economy call "jungle competition".

The motion picture's recoveries, too, have been made by attainment, by better pictures, better selling, by the ability and effort of showmen striving to do business as business has always been done. The Blue Eagle cast a shadow but never carried a banner.

» » »

Meanwhile, the passing of the NRA Code and its boards will leave a functional vacuum, to fill which something in the way of organization will inevitably be evolved.

There is a generally admitted need for an organization—within the industry—to deal with such issues and problems and controversies as formerly went before the Film Boards of Trade and the successor Code Boards.

In the formation of this new something there is perhaps a greater promise of a success in arriving at a workable plan and acceptable authority in its application as a result of the clarification of issues that has come from the Code controversies and the experiences of the Code Boards.

It is reasonably to be expected that this time the industry will be permitted to struggle along without the dictation of young Brain Trusters and New Deal experts.

△ △ △

THERE is someway a smile in the newspaper item saying that Mr. Winthrop Aldrich, chairman of the board of the Chase National Bank, has joined with wealthy neighbors in legal opposition to the projected erection of a picture theatre in fashionable and elite Madison avenue at Seventy-ninth street in New York. Maybe as a banker he has not found the pictures as amusing as he expected.

△ △ △

THE International Fixed Calendar League, promoting a fixed calendar of thirteen months of four weeks each, a project strongly supported by the late Mr. George Eastman, reports marked progress, even through the depression years, with many concerns keeping their books on the thirteen period basis. Largest among motion picture enterprises listed is Loew's, Inc. The motion picture in industry's unit of time is the week, and the use of the thirteen period calendar is likely to be found to be extending among distributors and exhibitors as time goes on.

MOTION PICTURE HERALD — MARTIN QUIGLEY, Editor-in-Chief and Publisher

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THIS WEEK---

"BETTER" FILMS

Authorized in a resolution of the National Council of Federated Church Women, in seventh annual convention in Rochester last week, is a campaign designed to enlist 22,000,000 Protestant church women in the country in a new campaign for "decent and better motion pictures." The campaign, embracing a seven-point program, was developed by Mrs. Ralph J. Hudelson, Indianapolis, of the motion picture committee. . . .

LANDMARKS GOING

Two more New York theatre landmarks, Loew's New York and the Criterion, in Times Square, will go June 14, when demolition begins on the block front property to make way for stores, and perhaps a new theatre. Owned by the City Bank Farmers Trust Company, the property was taken at foreclosure recently. The houses were built 40 years ago, and follow the pioneer Rialto, which is making way for a new theatre. . . .

CHILDREN'S SHOWS

Fox West Coast theatres are adopting a children's matinee idea, "Visual Recreation Tours," devised by William Jenner of the California theatre at San Bernardino. The idea is an hour and one-half show after school hours with tickets sold in books with the cooperation of the Parent-Teachers Association. . . .

JUBILEE SHOWS

More than 100,000 of England's poor saw motion pictures free of charge last week in connection with the King's Silver Jubilee. The renters dropped their usual rental fees on films for the occasion and the exhibitors passed on the free admission to their patrons. Theatres throughout the country cooperated. . . .

PRICE RECORD

Bob Helma, managing the San Francisco Capitol theatre, has established something of a record for admissions, triple features for 10 cents, any seat, any time. Non-union, the house is being picketed, and competitive houses already have lodged complaints. . . .

QUALIFIED APPROVAL

Guy Holmes, Kansas City censor, has approved Universal's "Werewolf of London" only on the stipulation that admission is refused to children under 12. He said he was influenced by protests of local women. Exhibitors, who had to take the qualified approval, or total rejection, declare the verdict sets a precedent. . . .

FRENCH COMPANY

Curtis Melnitz, veteran American film man, has organized Ambassador Films (Societe Anonyme des Films Ambassadeur) with headquarters in Paris, aiming at production of French, and possibly later, English films. Mr. Melnitz was connected with United Artists in Europe for a long period. The famed stage operetta, "White Horse Inn," will be the first. . . .

"MASS INTERVIEW"

Editors in 12 cities simultaneously interviewed Mae West in an unusual telephone hookup arranged with the cooperation of the telephone company. Miss West, in Hollywood, answered one question from each editor while all others listened in. The "mass interview" was promotion material for her Paramount film, "Goin' to Town." . . .

SOUND COURSES

Nathan Levenson, chairman of the Technicians' branch of the Academy of Motion Picture Arts and Sciences on the Coast, has named a commitee to develop plans to start courses of study in sound and acoustics for studio sound department workers. The courses will be given by the Frank Wiggins Trade School. . . .

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COLUMBIA-MUSIC HALL

Columbia has concluded an agreement with the Radio City Music Hall in New York, effective October 1, whereby the theatre gets an exclusive franchise to Columbia product first run in Greater New York, and will devote 30 per cent of its annual playing time to Columbia product. The contract is for a term of years. . . .

ARVID GILLSTROM

Arvid E. Gillstrom, 45, veteran director and producer of short subjects, died last week in Hollywood. He had recently returned from England. He entered the film business in 1911, directing for Christie, Paramount and others. . . .

MEXICAN TAX

Mexican producers and distributors have been buffeted by the demand of the finance minister that they pay a tax of from six to 13 per cent of gross receipts for last year. It is believed in Mexico City the step has been taken by the government to force the native interests to settle their 1934 income taxes, as American interests did recently. . . .

SHIFT JUBILEE TITLE

The British International picture, "Royal Cavalcade," film of the King's Jubilee, has been renamed "Jubilee Cavalcade" for release in the United States, because of possible confusion with Fox's film, "Cavalcade," according to Arthur Dent, BIP official, now in New York seeking release of six pictures. . . .

35th ANNIVERSARY

Signed for a role in MGM's "Calm Yourself," Hale Hamilton last week celebrated his 35th anniversary as an actor. He spent 25 years on the stage and the past 10 years as a screen player. . . .

HARRIET BURT

Miss Harriet Burt, once Mrs. Frank C. Andrews, and a famed star of the American stage at the turn of the century, died last week at the home in Independence, Kan., where she has long lived quietly with a sister. A singer, dancer, comedienne, she was also a vaudeville headliner. She is said to have been one of the organizers of the Actors' Equity Association. . . .

WILLIAM CAGNEY, AGENT

William Cagney, brother of the starring James, and only recently embarking on a screen player career, was withdrawn last week from the cast of Republic's "Cheers of the Crowd," at his own request. Cagney announced he intends to retire from screen playing to open a talent agency. . . .

FILM CODE MACHINE JAMS AT THE COLLAPSE OF NRA

Code Authority and Boards Ordered Suspended, Hearings Halted on Grievances and Zoning, Suits Strike Impasse

Court Ruling Means Industry Return to Adjustment of Issues Through Its Own Recognized Trade Associations

by JAMES P. CUNNINGHAM

The Blue Eagle is dead, killed swiftly and suddenly on Monday by the United States supreme court on the grounds of unconstitutionality.

Its demise, the severest blow to be felt by the New Deal, scuttled completely and immediately all the machinery—theoretically adopted voluntarily—through which the Administration had been enforcing adherence in codified industries to standards of fair competition and working conditions.

The Code Authority of the motion picture, its boards in the field and in Hollywood were ordered suspended overnight. No further hearings may be held on grievances, nor can clearance and zoning schedules be drafted under the Blue Eagle. Court suits involving code violations charged to exhibitors no longer may be pressed, and trade practices controlled by the code are now free of restraint.

To the motion picture the abandonment by nullification of code law and code tribunals can only mean a return to the industry's own system of adjusting through its recognized trade associations, the individual issues as they arise—a system which had been in the making for some 20 years until the motion picture code, developed on June 16, 1933, out of the National Industrial Recovery Act, took from these trade associations virtually all responsibility of adjusting difficulties of trade practice, placing that responsibility in the hands and controversial application of a Code Authority and subboards in the field. True, the various trade groups were permitted to nominate code board members, but their actual appointment and procedure both were supervised by Washington and the NRA.

"Voluntary Code" a Problem

The immediate reaction to the momentous declaration by the supreme court on the illegality of Recovery Act provisions giving the President the right to proclaim code rule over private industry were to: (1) daze the Administration, thereby delaying decision on the steps to be taken to salvage the recovery program; (2) cause Congress to mark time while awaiting word of legislative leadership from the White House; (3) worry labor because of the jeopardizing of its gains under the NRA; and, (4) bring confusion to codified industry. The fact remains, however, that there is no longer a Blue Eagle code in the motion picture, or any other industry.

Industrial leaders in other lines were quick to the press with word that they would attempt to salvage "worthwhile" features of their codes, but for the most part these expressions came from those industries which have a single trade association representing the whole, and, therefore, would have no difficulty in arriving at a set of fair trade and working practices. In the motion picture business, however, it appears that there can be no "voluntary" code because of the many and conflicting interests. Realizing this, the leaders were compelled to withhold, perhaps temporarily, any expressions suggesting promulgation of such an agreement.

Minority Groups' Opposition

It was explained by that part of the film business known as "the New York home office," that because a voluntary code means a code brought in unanimously, it would be impossible to continue under the present code, or even attempt to adopt a revised instrument for the entire industry because of the persistent adverse sentiment of the minority groups, some of which never have been won over on a national trade issue. They could and undoubtedly would upset an industrywide attempt to codify by resorting to the federal courts, using the antitrust laws for a complaint; by boycott, or by engaging in ruinous competitive practices aimed at the majority.

Standing alone on Capitol Hill was the plea of the Administration to industries voluntarily to observe their codes. How this would or should be accomplished was left to the imagination of business, including the motion picture.

Immediate Quandary

In the same breath immediate suspension of "all methods of compulsory enforcement of NRA codes" was announced by Donald R. Richberg, Recovery Board chairman, and on Tuesday morning the motion picture Code Authority, John C. Flinn, secretary, was officially instructed to discontinue all activities. The Code Authority, in turn, telegraphed similar instructions to the 32 Local Grievance and 32 Local Clearance and Zoning Boards. Immediately all hearings, arguments and complaint investigations on trade practice violations and clearance and zoning schedules were halted.

Trade representatives of the entire structure of 567 codes and 201 supplemental codes covering 3,000,000 establishments and 22,000,000 workers affected by the invalidation of NRA, would not even predict what's to be done. It was held likely that the President will appeal to the nation with a formula to salvage the NRA, and, though believed remote, there was a suggested possibility that Congress would be asked to start the wheels turning for a constitutional amendment to change the basic law in order to widen their powers and the powers they give the President over interstate commerce.

The here and now, however, was the concern of every motion picture producer, distributor and exhibitor and those of their employees whose working conditions were set down in the NRA's film code.

Motion picture executives described as "insane" any movement by this or any other industry which would reduce the minimum salaries and increase the maximum working hours of the NRA at this time. Industry generally was reassuring labor, and this despite the predictions of the pessimists that wholesale wage-cutting and "firing" immediately would result. Motion picture-wise, Jack L. Warner, vice-president of Warner Brothers in charge of production at the Burbank studios, declared it would be unpatriotic to change working schedules, and Eastman Kodak announced it would not alter the wage scales or working hours set down in its code.

From a labor standpoint the situation created in the motion picture industry by the supreme court's action is this:

Scales and working hours agreed to in contracts between employers and labor cannot be interfered with, even though the hour and wage stipulations of the contract are also a part of the nullified code.

However, where no labor contract exists the employers are free to decide whether they will or will not alter wages or working hours.

Barrier Down on Trade Practices

The death of the code throws down the barrier against the socalled "unfair" trade practice that cannot otherwise be controlled by contract. There are certain stipulations for proper practice set forth in the code and these end immediately, except where there is a contract in addition. The exchanges will insist immediately that exhibitors live up to their contracts, to which they have legal right even though identical clauses appeared in the code.

Where an exhibitor was given the right in the code to cancel 10 per cent of a block of pictures he will continue to hold this cancellation privilege if his contract with the exchange sets forth this right.

An anticipated wholesale engagement by circuit and independent exhibitors in the practice of "Bank Nights," awards and other such box office "stimulants," depends on whether state laws permit them, and, of more importance, whether competitive owners are unable to agree on a mutual prohibition of such practices.

Whether clearance and zoning schedules as drafted under code board authority and supervision are salvaged is a matter for speculation. If not, clearance again will be

(Continued on following page)

OPPOSE WAGE CUTS, HOUR INCREASES

(Continued from preceding page)

a bargaining matter between the distributor and exhibitor, to be bought when a contract is negotiated.

Code Authority Meets Monday

The Code Authority will meet in emergency session in New York Monday to determine what they may be permitted to do—if anything.

Unless the law of the land is involved, it appears that there must be a wholesale abandonment of the dozens of pending court suits involving legal battles between the code boards, as enforcement agencies, and exhibitors over "Bank Nights," giveaways and many other practices, forbidden by the code, but which owners believe they had the right to pursue but for intimidation or control by the Code Authority.

There can easily develop much confusion within the industry now that the barriers are down. The code had clauses to prohibit distributors from forcing short subjects on exhibitors out of proportion to features sold. Overbuying of product by one exhibitor in order to keep such product away from a competitor is now free of restraint. Too, the code compelled distributors to offer the Standard Licensing Agreement to a theatre owner along with his own company form of contract, and gave the exhibitor the right to select either form.

Some executive opinion in New York hoped that the industry might effect arbitration machinery for determining exhibitor-distributor controversies over contracts.

Questioned about the possibilities of a resurrection of the Film Boards of Trade to act as an arbitration medium, and, possibly, as a clearing house for trade grievances, Charles C. Pettijohn, general counsel of the Motion Picture Producers and Distributors of America, and champion of the Film Boards, declared, "I wouldn't discuss that even with my own mother."

The theory has been advanced that with the collapse of the code machinery, the industry could return to a modified form of Film Board regulation.

Prior to the NRA, arbitration was by consent under the contract. Compulsory arbitration under the Film Boards had been outlawed years ago by the Thacher decree in the federal courts.

Industry members who paid assessments for code operations undoubtedly will receive a rebate from the unspent part of the budget.

Hollywood Least Affected

Hollywood workers are least affected by the nullification of the code, and this because the majority of the studio crafts work under contracts or agreements between labor unions and producers.

There can be no further efforts expended in Hollywood, through the code machinery created for the purpose, to establish standards of practices between producers and agents, players and other talent, not that any headway had been made.

Players have been working under a set of working conditions drafted by and with the Academy of Motion Picture Arts and Sciences.

Future relations between Hollywood acting and other talent probably will be governed to a large extent by agreement with the Academy, although there are other minority groups.

Relations among vaudeville and motion picture stage players, and theatres and booking managers, were governed to a considerable extent by the code.

Defamation of the character of competitors, publishing or circularizing of theatres or suits not in good faith were intended to be controlled.

Protection of stage rights to a play purchased for filming, and premature negotiations with a producer under contract to another were other forms of code control.

Too, distributors, under the code, were supposedly prevented from intimidating or coercing an exhibitor to purchase their product under threats of building in competition.

Must Depend on Contracts

Exhibitors hereafter must depend on their contractual or other relations to control many practices that were outlawed in the code, for example:

Distributors' employees were not to use their position with the distributor to interfere with the licensing of product by operating a theatre in competition to another.

Substitutions were governed in an important part of the code.

Nontheatrical sales were intended to be controlled.

So was the transferring of assets by either distributor or exhibitor in order to get out of a contract.

Stipulation was made of the manner in which distributors were to make adjustments for pictures purchased under certain conditions.

Specified play dates were tabooed under certain conditions, and where permitted the law set forth the procedure.

Refusal of a distributor to deliver short subjects because an exhibitor was not in good standing on a feature contract, and vice versa, was prescribed as a code violation.

The manner of rejecting pictures by exhibitors was an important code clause.

So was the anti-overbuying clause when one exhibitor overbought in order to keep the product away from his competitor.

Cut rates, script books, coupons, throwaway tickets, two-for-one admissions and lowering of admissions by any other form, except below the contract minimum, all violations, can now be unrestrained.

Machinery was set up for controlling premiums when 75 per cent of the exhibitors in a territory so agreed.

Premature advertising of pictures to which a competitor has prior rights was also a violation.

The use of the Optional Standard License Agreement and the method of arbitrating contract disputes under that instrument were prescribed.

There were at least a dozen additional clauses intended to govern the relations between distributors and exhibitors and among exhibitors.

For the most part film industry leaders maintained a discreet silence, and those few who had ventured any remarks commented for the most part as individuals.

Myers Jubilant

Abram F. Myers, chairman and general counsel of Allied, issued the following statement Wednesday:

"For the passing of a grand concept, regrets; for terminating abuse of that concept, hallelujah! The ideal of self-regulation of industry through cooperation is not dead, but has a new birth. Future relations between different divisions of the motion picture industry must be on a basis of recognition of the rights of all concerned, plus a genuine desire to promote interests of the industry as a whole. Progress was being made in this direction prior to the NRA. The code phase was a nightmare creating distrust and driving farther apart the various industry factors.

"I look for a revival of plans to establish a clearing house for adjustment of complaints and settlement of problems in which the essential merit of each issue will be the determining factor and not the number of representatives which each division has on the tribunal. Let us stop jockeying for domination and direct our efforts toward establishing stability, security and justice by mediation, conciliation and fair arbitration without insistence that controversies be submitted to tribunals packed in favor of any economic group. I think a breath of fresh, reviving air has blown on the industry and I look for real progress in inter-industry relations.

"Allied has stood steadfastly for adjustment of complaints and settlement controversies by cooperative effort within the industry. The five-five-five conferences and the negotiations with Sidney R. Kent in 1932 marked progress. Had the major companies supported their representatives, the established system could have been incorporated into NRA without difficulty."

"I regret to see the whole motion picture code go out," said Sidney R. Kent, Fox Film president, on Tuesday. "We need provisions regarding minimum wages and maximum working hours. Industry should not be allowed to profiteer off labor, especially under present conditions. I think the motion picture code, however, bit off more than it could chew."

Ed Kuykendall, president of the Motion Picture Theatre Owners of America, telegraphed:

"Complete annulment of the code will bring about immediate chaos in several situations. The little independent exhibitors benefited by it if anyone did, yet they complained most. Organized labor will be hard hit by the decision. Those working for a living must earn more than just a bare living if theatres are to prosper. I think further study of the decision will not find it as sweeping and drastic as it seems

(Continued on page 12, column 1)

MAJORS FAVOR NRA CONTRACT

National sales managers of major distributors favor continuance of the contract form adopted under the NRA without change and including the 10 per cent cancellation clause, it was indicated Wednesday at a conference at the New York offices of the Motion Picture Producers and Distributors of America. The conference was called to discuss in general form the probable course of the film industry following the breakdown of the NRA.

Producers will save $60,000 yearly by dropping the 15-foot Code seal trailer at the start of each film.

SCHENCK, ZANUCK LEAVE UNITED ARTISTS FOR FOX

Entire Producing Personnel and Assets of 20th Century Join Fox; Schenck Becomes Chairman, Zanuck a Vice-President

Joseph M. Schenck, for ten years president of United Artists Corporation, resigned abruptly on Monday to become chairman of the board of Fox Film Corporation. The step followed several months of unsuccessful negotiating with United Artists for release of his future pictures from Twentieth Century, of which he also is president.

In leaving United Artists, Mr. Schenck takes with him to the Fox organization the entire producing personnel and assets of Twentieth Century Corporation as well as the services of Darryl F. Zanuck, vice-president of Twentieth Century in charge of production, who will become a vice-president of Fox Film.

Sidney R. Kent will remain as president of Fox. Mr. Kent issued a statement Tuesday that Fox Film had made considerable progress in the improvement of its box office quality under the production leadership of Winfield Sheehan and that the Schenck - Zanuck - Twentieth Century move is not the forerunner of any shakeup in the Fox organization, but, rather, a rearrangement of the executive work in Hollywood and the producing work involved, to the end that the combined companies would strengthen their entire producing structure still further. Mr. Kent said that all the personnel involved have but one purpose in view, "and that is to build a greater Fox Film - Twentieth Century producing organization".

Mr. Schenck will make his headquarters on the West Coast, working in close contact with Mr. Sheehan and Mr. Zanuck and other producers of the two companies. It is generally supposed that Twentieth Century will not lose its corporate identity and that production of Mr. Schenck and Mr. Zanuck henceforth will be known as Twentieth Century pictures, released through Fox Film.

Both Mr. Kent and Mr. Schenck said the resources of the two combined companies, as to manpower, personnel and box office assets, will lead to an even better quality for the resulting program than was possible with each producing on its own. It was pointed out that it was their intention to produce a minimum of 55 to 60 pictures annually so that there will be as many productions as now are being made individually by Fox and Twentieth Century.

At its sales convention this week (see page 40) Fox announced 54 feature releases and an undetermined number to come from Twentieth Century.

Although arrangements are only just past the preliminary stages, it was declared in the joint statement issued from the Fox Film headquarters, that negotiations will be "finalized as soon as the necessary final contracts can be drawn, regulations of various kinds complied with and necessary corporate action taken."

Mr. Schenck, en route to England, verified his resignation by ship-to-shore telephone to *Kinematograph Weekly*, adding that there is no truth to the report that his and Twentieth Century's association indicated a three-corner merger with MGM as the third angle. In London also the Donada-Deutsch theatre interests expressed complete surprise at the news of Mr. Schenck's move, saying they were awaiting Mr. Schenck's arrival to discuss affiliation and expansion with United Artists Theatre Circuit, Inc., a move still considered possible.

UA Principals Explain

Some of the producing members of United Artists offered the industry an explanation of the move, the basis of which had been kept secret the past several months. A joint statement issued by Mary Pickford, Charles Chaplin and Samuel Goldwyn read:

"Mr. Joseph M. Schenck has been negotiating with the United Artists Corporation for several months for the release of his future pictures, but failed to come to satisfactory terms. He has, therefore, apparently made arrangements elsewhere."

The retirement of Mr. Schenck from the United Artists scene was considered in most quarters to be one of the most important company changes in the industry. He held one-sixth of the company stock with partners having similar interest, including Miss Pickford, Mr. Chaplin, Mr. Goldwyn, Douglas Fairbanks and Art Cinema. The switch of distribution of Twentieth Century product to Fox leaves United Artists at this time with a feature producing roster of Mr. Goldwyn, Reliance Productions, London Films and British & Dominions.

Lichtman Goes to Coast

Al Lichtman, vice-president and general sales manager of United Artists, who was being mentioned on Tuesday as a likely successor to Mr. Schenck in the post of president, left New York on Monday to attend a directors' meeting in Hollywood, at which time plans for a replacement of the Twentieth Century lineup will be discussed. With regard to the presidency there will be no official announcement made prior to a meeting of stock holders.

Samuel Goldwyn also has been mentioned as a possible successor, although indications from Hollywood Tuesday were that at a meeting of Mr. Goldwyn, Miss Pickford and Mr. Chaplin it was decided not to name a producer for the post. This report, if true, adds strength to the possibility Mr. Lichtman will be named.

The Fox board of directors met Tuesday to ratify formally the Schenck-Twentieth Century deal.

Whether Twentieth Century will produce

Kent Remains President of Fox Organization; Increasing Features; Lichtman Mentioned for President of 20th Century

for Fox release the 10 pictures already selected for 1935-36 release through United Artists is one of the many points which probably will not be cleared up until Mr. Schenck's return from abroad.

However, it is expected that Mr. Zanuck will proceed with the 10 above mentioned pictures, and two others, including the following:

"Ivanhoe," adapted from the novel by Sir Walter Scott, with an all-star cast.

"The Man Who Broke the Bank at Monte Carlo," starring Ronald Colman, and directed by John Ford from the scenario by Nunnally Johnson.

"Sing, Governor, Sing!" with Paul Whiteman and his band, Phil Baker, and his stooges, Beetle and Bottle; and Rubinoff. Songs and musical score by Gus Kahn and Arthur Johnson.

"The Diamond Horseshoe," starring Lawrence Tibbett, with screenplay by Bess Meredyth and George Marion, Jr.

"Shark Island," starring Fredric March, the screenplay based on the life of Dr. Samuel Alexander Mud from the book by his daughter.

"Professional Soldier," starring Wallace Beery, with the scenario by Harold Long.

Four for which no stars have been selected are "Nile Patrol," by Phillip McDonald; "Gentlemen, the King!" by Howard Smith; "Earthbound," by W. P. Lipscomb, and "It Had to Happen," by Howard Smith.

While the affiliation of Twentieth Century with Fox was being announced in New York, Mr. Zanuck was returning to Hollywood from a three weeks' shooting trip in Alaska. He was scheduled to start work on "Sing, Governor, Sing!" early in June.

Fox will not start releasing Twentieth Century pictures until next fall, when the new Zanuck product goes into distribution. The deal in negotiation will not affect pictures already made for United Artists release.

Miss Pickford announced she will go ahead with plans to make three features, beginning this summer, the first for fall release. Mr. Goldwyn plans 12 for 1935-36 and with the product of British producers, including London Films, which still has three years to go on its United Artists contract, United Artists should have about 24 pictures.

Fox "Met" Participation Stands

Mr. Schenck's move to Fox Film will not, as is described elsewhere in this issue, disturb his participation in the reorganization of Fox Metropolitan Playhouses. Mr. Schenck still retains control of United Artists Theatre Circuit Corporation, in which he is reported to own 96 per cent of the stock outstanding.

Joseph M. Schenck's career in the film and amusement business started in 1921, when, with his brother, Nicholas, he built Paradise Park at Fort George in northern New York. Later

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Minorities Found Puzzling Problem

(Continued from page 10)

at first. In my opinion Congress will work something up to replace NRA."

From Hollywood came word that the Academy of Motion Picture Arts and Sciences will continue as in the past working as an independent organization servicing industry workers through four adopted studio agreements consisting of the actors' agreement pertaining to free lancers, the writers' code, the directors' code and the conciliation and arbitration board.

Compliance Director Sol Rosenblatt went to Los Angeles by plane Wednesday. Varying reports were that he was to confer with studios on wage scale maintenance and that he was to join a large producer.

In New York City local exhibitors meeting under the leadership of Milton C. Weisman unanimously adopted a resolution providing for the setting up of an arbitration board to succeed the two local code boards. The plan was proposed by Harry Brandt, president of the New York Independent Theatre Owners' Association.

That Intrastate Phase

At Washington, on the subject of the intrastate versus interstate phase of the Supreme Court ruling, it was commented that producers could relieve themselves of all responsibility by selling their entire output to a distributor as it left the studio. They then would be engaged solely in intrastate commerce. Where a producer now distributes his own product, he could set up a separate distributing company.

While the distributors would be under any new legislation to control the situation, there is considerable doubt as to the position of the exhibitors. In all probability, if efforts to apply control legislation to exhibition were contested —as they undoubtedly would be—the courts might hold exhibition to be a local activity despite the fact that the supply of film might come from without the state. In the Schechter case, the company received its supply of chickens from outside the state, but was held by the court to be engaged primarily in intrastate business.

With producers and exhibitors out, there would be little or nothing gained by putting the distributors under regulation, and the same argument applies with equal force to many other industries.

Several suggestions for dealing with the situation have been proposed to the Administration. The simplest is for establishment of a commission to study the whole subject and report when Congress convenes next January. Another is for use of the trade practice submittal plan of the Federal Trade Commission, under which the industries could carry their trade practice provisions to that body and, with due regard for the antitrust laws, ban unfair competitive practices.

Gordon Extends Circuit

Sol E. Gordon of the Jefferson Amusement Company, Beaumont, Texas, has purchased the Dixie, in Bryan; Rialto, Jacksonville; Austin in Seguin and Stone Fort in Nacogdoches from Inca Theatres, headed by Claude Ezell and W. G. Underwood.

Named Branch Manager

S. Nagler has been named United Artists branch manager in Vancouver, succeeding David Griesdorf, who has been assigned to Winnipeg. Phil Sherman, formerly in Winnipeg, has been transferred to New Haven.

BROADWAY STAGE IN HOLLYWOOD

New York went to Hollywood this week, and again arose discussion of Hollywood as production center for tryouts of plays destined for the screen.

The road company of "Three Men on a Horse" moved into the Biltmore with most of the Warner stars on hand to greet the show.

Clifford Odets' two plays, "Waiting for Lefty" and "'Till the Day I Die," opened to quite a different, but none the less enthusiastic audience at the Hollywood Playhouse with excellent amateur casts.

Otto Kruger and Martha Sleeper still are playing in "Accent on Youth" at Henry Duffy's El Capitan Theatre. "The Vagabond King," "The Chocolate Soldier," and "Blossom Time" are scheduled for a week each at the Philharmonic. Bert Lytell opens Monday at the Belasco in "The First Legion."

Mexican Producer Sees Need of English Versions

If Mexican producers are to obtain an adequate return on their investment, they must make English versions of feature pictures. This conclusion has been reached by the Impulsora Cinematografica, S. A., backed by American and Mexican interests, which began operation last October and has two successful pictures to its account, "Cruz Diablo" ("Cross Devil") and "Maria Elena" ("Mary Helen").

According to the company's president, Paul H. Bush, leading Mexico City automobile dealer, English versions are essential for Spanish spoken pictures made in Mexico as the Spanish market is insufficient for a good financial return on the productions. Of course, native Mexican songs, music and dancing must be incorporated in the English versions. This has been done with "Maria Elena," a melodrama of the tropics set to music, and made by Americans and Mexicans in the jungles of Vera Cruz state at an investment of 200,000 pesos ($60,000, U. S.), a record outlay for a Mexican-made picture by a native company.

County Seat Sees First Talker

The town of McArthur, county seat of Vinton county, in Ohio, with a population of 1,200, had its first talking picture recently, when a portable equipment was used in the Memorial Auditorium. The town had a theatre in the old Opera House in the silent days, but the Opera House closed several years ago, and there has been no theatre there since.

Plans Atlanta Variety Club

H. M. Lyons, RKO Atlanta manager, is leader of a movement to develop a local chapter of the Variety Club.

Gersdorf with Lesser

Phil Gersdorf has been signed by Sol Lesser to handle publicity for Sol Lesser Enterprises, Inc.

Schenck, Zanuck Join Fox Films

(Continued from preceding page)

he and his brother purchased Palisades Park at Fort Lee, N. J., which they still own today While active in the management of Palisades he became associated with the late Marcus Loew as one of the chief figures in Loew Theatrical Enterprises. Ultimately he became identified with production and introduced many of the industry's outstanding stars to the American public. Foremost among these was Norma Talmadge, whom he married and divorced; Buster Keaton, Constance Talmadge and many others. On Dec. 4, 1924, Mr. Schenck was elected chairman of the board of United Artists, which had been formed in 1919 as a releasing organization for the independent films of Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith.

Immediately after his appointment he began expanding United Artists and during 1925 and 1926 Norma Talmadge, Gloria Swanson, Corinne Griffith, John Barrymore, Morris Gest, Samuel Goldwyn and other outstanding independents aligned themselves with Mr. Schenck. On May 23, 1926, he announced organization of United Artists Theatre Circuit, Inc., 20 prerelease theatres, and on April 4, 1927 the stockholders of United Artists Corp. elected him president, to succeed Hiram Abrams, who died in 1926.

"Moscow Nights" Korda's Next

United Artists on Tuesday announced that "Moscow Nights" is the next production on the schedule of Alexander Korda with Anthony Asquith directing.

Samuel Goldwyn said he has signed Joel McCrea to a five-year contract, his first assignment to be the lead in "Barbary Coast" opposite Miriam Hopkins. The script has just been completed by Ben Hecht and Charles MacArthur. It will be directed by Howard Hawks.

Mr. Goldwyn also announced that he has signed Jane Murfin, who wrote "Lilac Time," "Daybreak," "Information, Please," "Smilin' Through," to a long-term writing contract. Miss Murfin immediately will terminate her association with the RKO studios where she has been a writer and associate producer.

Herbert Wilcox made known a new production for Jack Buchanan for United Artists release, the story being an adaptation of Alice Duer Miller's "Come Out of the Pantry." The cast, Mr. Wilcox said, is to be composed almost entirely of American players, with the exception of Buchanan.

Shares Retirement Approved

The board of directors of Metro-Goldwyn-Mayer Pictures Corporation last week approved retirement on June 15 of 146,691⅜ shares outstanding of the company's preferred stock at par, stockholders receiving the par value of $27 per share in addition to the regular seven per cent dividend of 47½ cents, due June 15. Retirement of the issue involves an outlay of $4,030,235. A new security issue is expected to be announced.

Directors of Loew's, Inc., voted the regular quarterly dividend of 50 cents a share on the common stock, payable July 1 to holders of record June 14.

Admission Taxes Up

Admission tax collections in April totaled $1,157,970, it was reported in Washington last week by the Internal Revenue Bureau. This compares with collections of $1,283,595 in March and $969,210 in April, 1934.

THE CAMERA REPORTS



WAR FEVER IN JAPAN! Which may or may not be news, but is a provocative scare-head, referring here to a line of patrons waiting to get into the Nippon theatre, huge Tokyo house, to see "The First World War."



ANOTHER OPERA STAR GOES HOLLYWOOD. Nino Martini of the Metropolitan, arriving in Hollywood to appear in "Here's to Romance," Jesse L. Lasky production for Fox. Mr. Lasky and Maria Gambarelli, dancer, also in the film, greet him.



FILM ENGINEERS MEET ON COAST. Members and guests of the Society of Motion Picture Engineers assembled during the spring meeting at the Hotel Roosevelt in Los Angeles. Attempts to get all the identifications were futile, but among those pictured are:

F. L. Hopper, W. A. McNair, H. C. Humphreys, J. G. Frayne, J. P. Maxfield, C. J. Spain, K. F. Morgan, H. V. Jamieson, O. B. Depue, E. G. Brown, H. Estabrook, W. C. Harcus, C. L. Greene, Thad Barrows, H. Pfannenstiehl, S. S. A. Lukes, A. L. Timmer, J. J. Kotte, H. Meyer, W. Leahy, L. Chase, B. Krueger, S. R. Burns, H. E. Van Duyne, Mrs. F. C. Coates, Miss M. Evans, J. A. Dubray, Mrs. C. W. Handley, C. W. Handley, H. H. Strong, J. Strickler, G. A. Mitchell, J. C. Burnett, O. F. Neu, E. A. Williford, Mrs. E. C. Richards, P. Mole, E. C. Richardson, Mrs. P. Mole, Mrs. F. C. James, F. E. James, G. D. Lal, R. Linderman, Mrs. G. D. Lal, Mrs. S. S. A. Lukes, L. Ownby, R. D. Murtha, C. C. Dash, Y. Osawa, E. V. Finardi, Mrs. S. R. Burns, Mrs. H. E. Van Duyne, Mrs. G. F. Rackett, Mrs. E. Huse, W. E. Theisen, J. A. Miller, H. Lichte, H. Warncke, A. H. Hodges, H. Green, N. Levinson, M. C. Batsel, J. G. Capstaff, G. F. Rackett, J. I. Crabtree, H. G. Tasker, E. Huse, J. H. Kurlander, O. M. Glunt, W. C. Kunzmann.



OFFICIAL PREVIEW. By the prime minister of Norway of Paramount's "The President Vanishes" at Paramount branch in Oslo. Shown are Premier Nygardsvold, Mrs. Nygardsvold, Madame Secretary of State Bergsvik, Senators Olsen-Hagen, Haavardstad and Skarholt; in rear, Erling Eriksen, Paramount manager, and Gustav Berg-Jaeger, chief clerk.



CARDBOARD CAFE. Exploiting Al Jolson's "Wonder Bar" in England. Not only the players, but the exchange chiefs—D. E. Griffiths, managing director, and W. C. Dobie, sales manager (in doorway)—are cutouts in this display at the offices of First National Pictures in London, where the musical picture is at present running.



INSEPARABLE. Are these pals of the cinematic West. Where Silver goes, Buck Jones goes, horizontally or vertically. Their new contribution to the Universal program is the current chapter play, "The Roaring West."





WINS CUP. (Above) The Radio City bowling team presenting to W. G. Van Schmus, Music Hall director, the trophy awarded to it as champion of the New York Theatrical Bowling League. Shown are: Charles Kronyak, Fred Pikuritz, Gus Eyssell, Mr. Van Schmus, William Stern, Leon Leonidoff, Russell Downing, Teddy Pikuritz, Albert Johnson, Gene Braun.

SHOCKERS. (Left) Those artists of makeup and macabre, Boris Karloff and Bela Lugosi, who are co-starred in Universal's latest, "The Raven."



AT CONVENTION OF ALLIED STATES ASSOCIATION. A partial roundup of delegates and guests of the exhibitors' organization during its meeting at the Hotel Piedmont in Atlanta. Prominent among the objects of attack on the convention floor was booking associations. Another source of displeasure has since been more effectually eliminated by the U. S. Supreme Court. Among those who led the discussion of industry issues were Abram Myers, counsel and chairman of Allied; Col. H. A. Cole of Texas; H. M. Richey of Michigan; Sidney E. Samuelson, president; and Walter D. Littlefield of Massachusetts. Twenty-six states were represented.



AID PLEDGED. In the promotion of "better films" at a luncheon at the MGM studio (above). Among those shown are Mrs. James Looram, president of the International Federation of Catholic Alumnae; Louis B. Mayer, MGM production executive; and Bishop John J. Cantwell of Los Angeles.



FILM RECRUIT. (Right) Martha Tibbetts, New York stage actress, smiles at Hollywood, inspired by a long-term contract received from Warner.



PILOTS OWN PLANE. Ruth Chatterton pictured before hopping off at New York for Hollywood, where she ultimately landed, to begin work in (appropriately enough) "A Feather in Her Hat," Columbia production.

PARAMOUNT BOARD VOTE MONDAY WILL START ERA OF NEW COMPANY

Directorate Then Will Choose Operating Officers Before Mid-June; Securities Commission Starts Formal Study

Paramount Publix reorganization enters upon its final phase on Monday when the stockholders meet in New York to elect the board of directors, who, as their representatives in the management of the new Paramount Pictures Corporation, will convene a few days later to select the officers to operate. Election of officers, to take place before mid-June, will bring the last formal action, a request to the court for discharge of trustees and the receivership, thereby taking the corporation, completely reorganized and rejuvenated, out of the lengthy and costly process of rehabilitation, and its attendant complex entanglements with the federal courts, lawyers and creditor groups in which it has been enmeshed since the voluntary petition was filed Jan. 26, 1933.

The Securities and Exchange Commission undertook this week its formal investigation of the reorganization plan; Federal Judge Alfred C. Coxe approved the new by-laws; interested groups were completing the personnel structure of the board about to be elected, and indications were forthcoming that there will be a three months' extension from June 27 for agreements between the corporation and certain of its theatre operating partners. Some 150 theatres are involved. Judge Coxe approved the form of indenture securing the new debentures.

In line with the study of reorganization of all bankrupts, the Securities and Exchange Commission was obtaining information about the Paramount plan from Kuhn, Loeb & Company, the investment banking houses of Lehman Brothers and Lazard Freres, and the two protective committees, one of bondholders, headed by Frank A. Vanderlip, and the other for the common stockholders, headed by Duncan A. Holmes, and from Atlas Corporation, all of which have participated in drafting the plan. Others contacted by the Commission were Root, Clark, Buckner and Ballantine, counsel for the Paramount trustees, and the law firms of Cook, Nathan and Lehman; Davis, Polk, Wardwell, Gardiner and Reed, and Archibald Thomas.

A subcommittee of the new board which will be ratified by the stockholders on June 3rd, as provided for in the bylaws approved by Judge Coxe last week, was deciding on the terms which each of the 16 directors will serve, whether for one, two or three years. The board is not expected to reconvene to elect officers until about June 12th and will then meet once monthly thereafter.

The subcommittee is composed of Frank A. Vanderlip, Percy H. Johnston, H. A. Fortington and Maurice Newton.

Immediately involved in the extension of theatre operating contracts are 150 theatres, operated as follows: Karl Hoblitzelle, 84 theatres in Texas; Lucas and Jenkins, 26 in Georgia; A. H. Blank, 30 in Iowa and Nebraska, and George Trendle, 10 in Detroit. These agreements expire June 27th and the three-month renewals are being submitted to the four partner groups, although already informally approved by both management and partners. E. J. Sparks would return 11 Miami theatres to Paramount by a pending deal.

The Paramount theatre structure will emerge from reorganization with interests of varying nature in 970 theatres in 39 states and in 240 additional houses in Canada and abroad—a total of 1,210 theatres, operated for the most part under partnership arrangements with some 39 companies, which in almost all cases have operating control.

Paramount Publix trustees late last week asked the federal court to approve the pooling of Paramount, Comerford and RKO theatres in Rochester, N. Y.

Loew's to Lease Mayfair from Reade

Contracts will be signed Monday for Loew's to take over the Mayfair theatre in New York from Walter Reade on a 10-year lease. Loew's insisted on a lease as well on the ground on which the Mayfair is built, and which is owned by an estate and handled by Chase National Bank. Loew's will continue at the Mayfair the policy in force at the New York, which it vacates next week.

Mr. Reade and Charles Bryan surrendered at the district attorney's office this week in answer to an indictment charging them with malicious mischief in the amount of $25,000. It is alleged that they and three others damaged the interior of the Astor theatre. Mr. Reade had owned and operated the Astor, but it had gone into receivership.

Rothafel Files Details Of $211,404 RKO Claim

Samuel L. (Roxy) Rothafel's claim of $211,404 against RKO for alleged breach of an employment contract was detailed in a bill of particulars filed in New York federal court last week in support of the claim. A supplemental claim on 10,000 shares of RKO Class A stock, or equivalent, was filed.

Mr. Rothafel declares his RKO contract as director of the Radio City Music Hall provided for $2,000 per week and the 10,000 shares of stock. He contends he did not receive the stock and was paid only $1,000 per week for the first year, then nothing after that. Irving Trust Company, RKO trustee, is contesting the claim.

Expect $150,000 Roxy Net

Net profit for the Roxy theatre in New York is expected to reach $150,000 for the year ended June 15, after taxes and charges on receivership certificates. The date marks the first year of Howard Cullman's operation as trustee. He was formerly receiver.

Television Cable Tests Next April

Initial tests of the new co-axial television-telephone cable to be installed between New York and Philadelphia will be made next April, it was revealed this week by engineers of the American Telephone and Telegraph Company. The experiment is designed to indicate the practicability of television for evryday use, such as permitting persons to see each other over the long-distance telephone.

Development of the new high-fidelity transmission line, which is capable of conducting frequencies up to 1,000,000 cycles, was announced late in January.

An invention of the Bell Laboratory engineers, the co-axial cable will make it possible to transmit the equivalent of 200 or more telephone calls simultaneously between New York and Philadelphia over one circuit. Single-wire lines now in use, with the aid of all modern contrivances such as "carrier-current multiplex systems," are each limited to about four simultaneous telephone conversations. Cost of the experimental installation will be $580,000, it is estimated.

In Europe it was learned, motion picture and radio broadcasting interests met in a secret conference last month at Nice, France, to work out cooperation whereby news events would be presented on motion picture screens in the form of "visual radio newsreels" when the art of television reaches that stage.

The International Educational Cinematographic Institute then proceeded to organize a central bureau for documentation of all questions pertaining to television.

In Hollywood it was announced that the television subcommittee of the Academy of Motion Picture Arts and Sciences Research Council has added Wesley C. Miller of MGM and William Mueller of Warner to its membership.

The committee's first step will be preparation of a summary of all published material on television in technical and scientific journals, then a study of the actual status of television transmission and reception equipment.

In France the first official television broadcast took place on a wave-length of 175 meters, with 28 images a second and a 60-line horizontal scan. Receiving sets are reported to be ready for the market at about $800.

Permission to issue 300,000 shares of $1 par value common stock was sought from the Federal Securities and Exchange Commission by American Radio and Television Corp., Astoria, L. I. Joseph La Via is president.

Warner Meeting Delayed

No meeting of the board of Warner Bros. Pictures will be held on June 11th, the session having been postponed because of the company's annual sales convention which will be held in Los Angeles.

Joins Paramount Sales

Bernard Kreiselman, former representative of the NRA in Los Angeles, has joined the Paramount Washington exchange as salesman.

WARNER TO SPLIT WITH COMPOSERS' SOCIETY IN FORMING OWN BUREAU

Issuance of Music Licenses by Warner May Go on "Per Performance" Basis; Transcription Makers Are in Quandary

Warner Brothers and its music publishing subsidiaries shortly will announce officially the severance of relations with the American Society of Composers, Authors and Publishers—a move secretly underway for several months. Warner executives said this week that the company will discontinue its agreement with the Society, but with licensing terms for performing rights to the Warner music libraries still to be determined, they declined to discuss plans or the reasons for the break.

The Society was reported to have assured radio broadcasters that any contract signed with the Society would guarantee use of the Warner catalogues, but Warner, which is proceeding with establishment of its own performing rights bureau, has notified the broadcasters that, subsequent to Dec. 31, 1935, if they wish to utilize its catalogues, negotiations must be conducted directly with Warner Bros.

It is understood that the Society, meeting with various broadcasting representatives last week, declared openly that regardless of whether Warner extended its agreement the organization would make available the company's copyrighted music starting Jan. 1, 1936, adding that it was prepared to take the issue to the United States supreme court, if necessary.

Up to the Courts

Although E. C. Mills, general manager of the society, on Monday refused to discuss the situation, it was reported last week that officials of the Society had explained that in signing with it, the author of a musical composition waives his common-law rights and invests in the Society all rights to his work upon its creation. These officials reputedly said it would be up to the courts to decide wherein this waiver conflicts with the rights held by the publisher of the work, who is the copyright owner of record.

While E. H. Morris, head of Witmark, principal Warner music subsidiary, declined to make any official expression, it is thought that Warner now contemplates issuance of music performance licenses on a "per performance" basis instead of a blanket arrangement. The film company has available the catalogues of three music companies—Harms, Witmark and Renick—which it controls through Music Publishers' Holding Corp., and is expected to retain the policy of a split between publisher and writer, abandoning group classifications of writers for royalty purposes and, instead, paying the writer direct.

A feeling of uneasiness has arisen among the makers of syndicated electrical transcriptions, with National Broadcasting Company especially anxious to know what assurance it can have that the syndicated series currently being prepared will not be barred from broadcasting over stations to which they are sold. Another factor in this situation is the fact that to date at least 10 per cent of the country's leading popular music publishers have failed to renew their Society membership agreements, all of which expire Dec. 31, 1935.

Officials of NBC are reported to have suggested that one way out would be an understanding that any publisher in granting a mechanical license prior to December 31 agrees that, regardless of his membership status in the Society thereafter, the users involved will not be subject to a higher rate than that asked by the Society.

On the other hand, publishers who have not extended their contracts contend that any such stipulation would prove impracticable and that the only thing left to the transcription maker to do is take a chance on the differences between themselves and the Society being ironed out and its membership setup remaining intact.

May Ask Injunction

The Society, in an endeavor to forestall an early trial of the Government suit to invalidate its music licensing procedure, may apply soon, through Nathan Burkan, its counsel, for a writ of prohibition denying the federal district court in New York the right to proceed with the trial, scheduled to start June 10th.

In a letter to MOTION PICTURE HERALD this week, E. C. Mills said that the article in the May 11th issue was "somewhat misleading, though entirely unintentionally so, and is causing some confusion amongst exhibitors who are prompted by this wording to assume that ASCAP has agreed to extend the old license terms, in effect previous to the arrangement made with the Exhibitors Emergency Committee, to the end of 1935."

"This," wrote Mr. Mills, "is not the case. ASCAP agreed that it would extend its present rates until the end of 1935. The confusion arises through some exhibitors now attempting to construe that the rate in effect prior to the increases negotiated with the Exhibitors Emergency Committee has been continued in effect until the end of the current year.

"At the time of the negotiations as to the new rates with the Exhibitors Emergency Committee, it was understood that ASCAP would permit licenses then in effect to run at the stated rate until the end of the contract year, when the new rate would go into effect."

The Society encountered still more difficulties this week when exhibitors in New Orleans, said to be led by Alex Dumestre, a lawyer and also an exhibitor, declared they would refuse to pay their music tax licenses until the Society's representatives show they have paid for the licenses called for under a new state law. This tax is $5,000 annually in each parish where collections are made.

Easing Dual Ban For Kansas City

Exchanges in Kansas City are tending to a greater leniency in their attitude toward the long standing demand of local exhibitors for double features, and in some cases have lifted restrictions imposed at the beginning of the season.

All large distributors, with the exception of Columbia and Universal, had adopted a firm rule that no feature playing first run would be released for subsequent dual billing. Now, some features sold on flat rental and considered too weak, are to be given dual classification by Warner and Paramount. None of the larger pictures will be released for duals by Warner, Paramount, Fox, MGM, Radio and United Artists. The Fox exchange, however, is ready to meet exhibitor demands if subsequent runs agree to run duals behind single bill playdates in the same category.

The plan to organize New York exhibitors with the intent of eliminating double features and increasing admission prices has been abandoned, according to Harry Brandt, because of lack of support from exhibitors.

The Warner in Pittsburgh, for the last year a double feature house, has returned to single features with United Artists' "Let 'em Have It." The continued policy of the house will depend largely on the availability of product, according to local executives.

Koenig New Chairman of Academy Research Group

William Koenig, executive manager of the Warner Coast studio, has been named chairman of the research council of the Academy of Motion Picture Arts and Sciences on the Coast. He succeeds Samuel J. Briskin, following the Academy plan of rotating the chairmanship. The council includes one technical representative from each studio.

Through the Academy's technical committee, MGM's development, the automatic start system of controlling camera and recording, has been made available to all studios. Douglas Shearer, MGM recording director, member of the Academy research council, placed the development before the council.

AMPA Head Confers

Bruce Gallup, president of the Associated Motion Picture Advertisers, New York, met with the board of directors last week on next season's plans. The first open meeting will be held June 6.

Circuit Dissolved

A certificate of dissolution has been filed with the secretary of state of New York at Albany for First National Exhibitors Circuit, Inc.

ANOTHER HONEY FOR THE LITTLE

BALTIMORE: Tremendous smash in second week!

PHILADELPHIA: Socko hold-over week biggest take in town!

INDIANAPOLIS: Beating her best. Set for hold-over!

WASHINGTON: Miles ahead of everything else in sight!

DETROIT: Crowds cram theatre in typical Temple crush!

OMAHA: S.R.O. crowds zoom it toward new house record!

CINCINNATI: Romping through opposition for outstanding biz!

CLEVELAND: Way up with the leaders in sensational run!

AKRON: Ushers swamped as management smiles!

MISS WHO NEVER MISSES!



SHIRLEY TEMPLE

in her greatest picture

'Our Little Girl'

with

ROSEMARY AMES • JOEL McCREA

LYLE TALBOT • ERIN O'BRIEN-MOORE

A ***FOX*** SPRING FESTIVAL HIT

Produced by Edward Butcher
Directed by John Robertson
From the story "Heaven's Gate"
by Florence Leighton Pfalzgraf

You haven't a show without **FOX**

Soon the whole

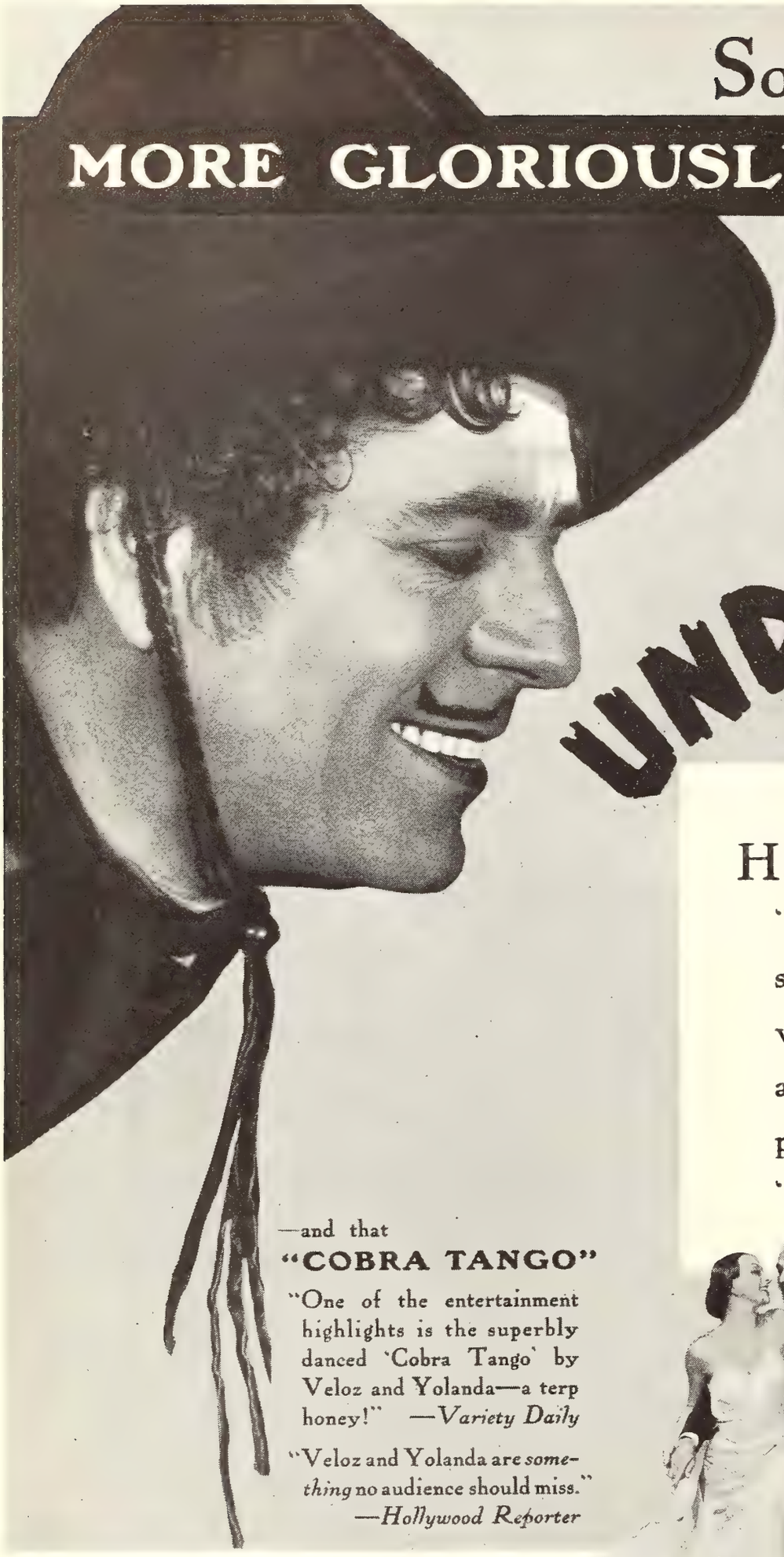
MORE GLORIOUSLY EXCITING

WARNER

BAXTER

UNDER THE

a B. G. De Sylva production



Hails Variety Daily:

"Certain to make the turnstiles click prosperously. A wealth of entertainment for all type audiences. Baxter plays his best character from 'Old Arizona' on!"

—and that

"COBRA TANGO"

"One of the entertainment highlights is the superbly danced 'Cobra Tango' by Veloz and Yolanda—a terp honey!" —*Variety Daily*

"Veloz and Yolanda are *something* no audience should miss." —*Hollywood Reporter*



country will acclaim it:

THAN HIS "CISCO KID!"

KETTI GALLIAN

PAMPAS MOON

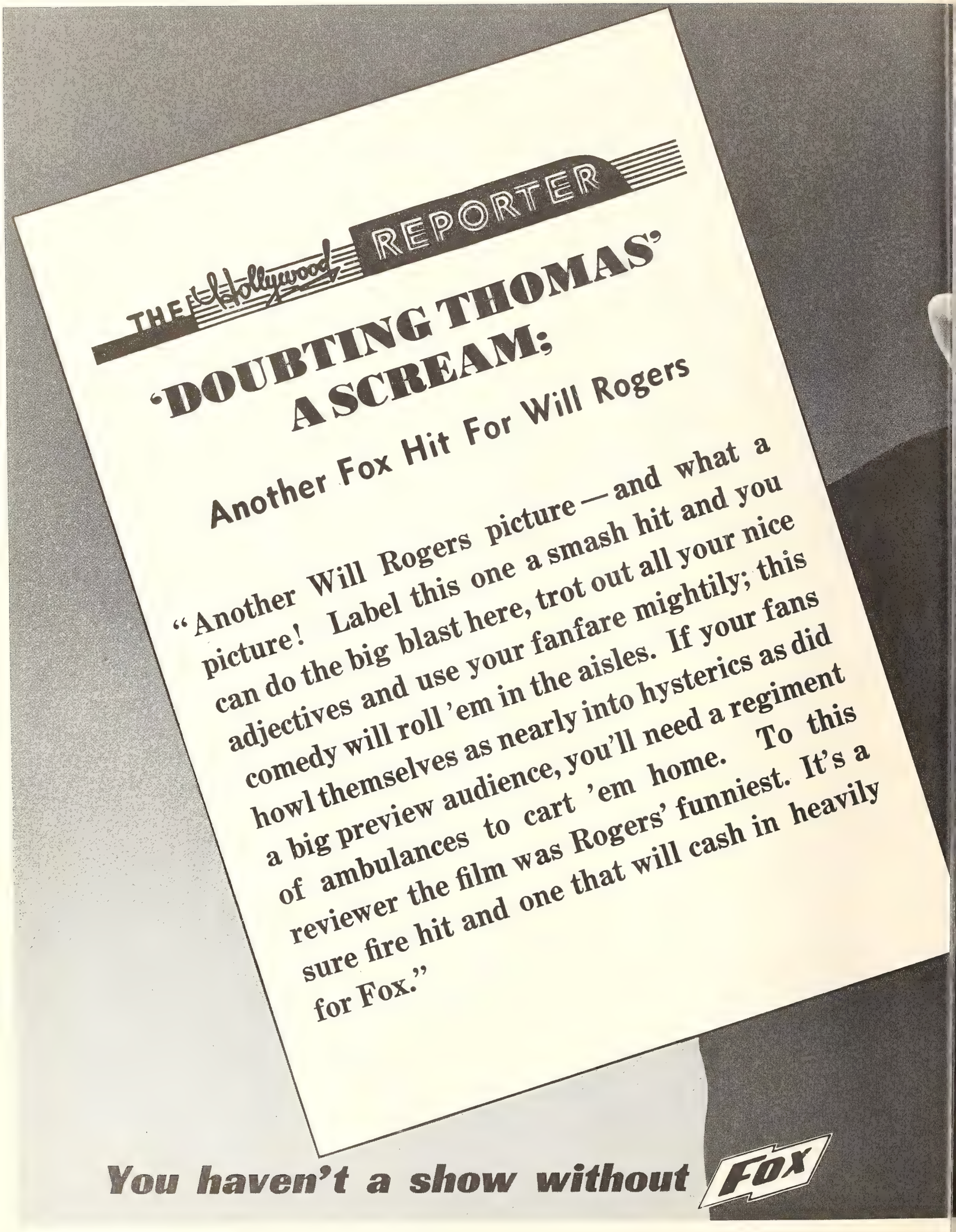
Directed by James Tinling. Screen play by Ernest Pascal and Bradley King. From an original story by Gordon Morris.

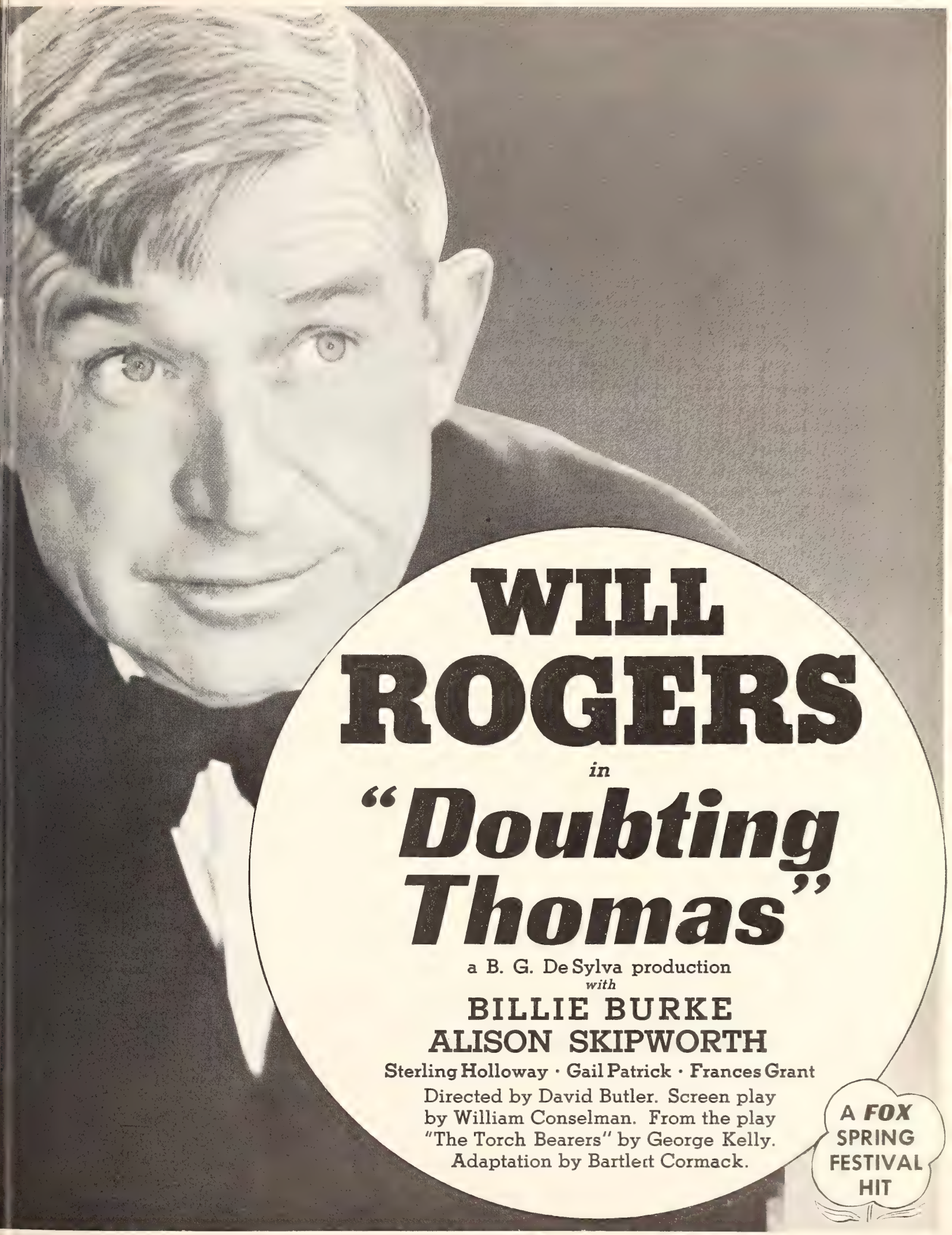
Whoops Hollywood Reporter: "Will click at box offices! Warner Baxter emerges with a sure fire performance for the fans. Direction, writing, cast, music swell. Should be a definite winner!"



A *FOX* SPRING FESTIVAL HIT

You haven't a show without FOX


THE Hollywood REPORTER
'DOUBTING THOMAS' A SCREAM;
Another Fox Hit For Will Rogers
"Another Will Rogers picture—and what a picture! Label this one a smash hit and you can do the big blast here, trot out all your nice adjectives and use your fanfare mightily; this comedy will roll 'em in the aisles. If your fans howl themselves as nearly into hysterics as did a big preview audience, you'll need a regiment of ambulances to cart 'em home. To this reviewer the film was Rogers' funniest. It's a sure fire hit and one that will cash in heavily for Fox."
You haven't a show without FOX


WILL
ROGERS
in
"Doubting Thomas"
a B. G. De Sylva production
with
BILLIE BURKE
ALISON SKIPWORTH
Sterling Holloway · Gail Patrick · Frances Grant
Directed by David Butler. Screen play
by William Conselman. From the play
"The Torch Bearers" by George Kelly.
Adaptation by Bartlett Cormack.
A FOX
SPRING
FESTIVAL
HIT

EQUITY TILT HALTS SUNDAY SHOWS PENDING REFERENDUM OF MEMBERS

Plea by Brady Fails to Win Immediate Approval for Performances Legalized for New York State Theatres

Resident voting members of Actors' Equity Association in New York are divided in opinion on the advisability of Sunday legitimate performances in New York state, as legalized by the Berg law. Despite the insistent demands of many members and the pleas of William A. Brady, representing producers, that Equity's council countenance participation of its members in Sunday shows, disposition of the matter will again be delayed while the issue is submitted to a referendum of the voting membership. This will be done at once.

The results of Monday's balloting were:

For flat acceptance of the measures	10
Acceptance on a one-year trial basis	36
Flat refusal under all circumstances	152
Qualified acceptance stipulating a remuneration of 2/8ths of a week's salary for each Sunday performance and a guarantee of 24 consecutive hours' rest in every week	152
Total ballots	350

The vote met strong opposition from Broadway managers, especially that phase stipulating two-eights of a week's pay for Sunday performances.

As to enforcement of more stringent regulation of working conditions in summer theatres, it had been generally thought Equity would demand that producers pay the code minimum of $40 a week for senior members and $25 for junior members. With the supreme court blow to the codes, however, it is thought doubtful whether Equity will be able to formulate a plan in time.

Brady Makes Dramatic Plea

William A. Brady, both a producer and a member of Equity, made a dramatic last-minute plea for Sunday performances.

"It's going to mean something to the actors, theatres, stage hands and perpetuation of the American theatre," Mr. Brady said. "Yesterday in the Capitol theatre (Loew's first-run film theatre) Eva Le Gallienne played four times in a day in a dramatic piece. I ask you whether that's fair play for one of the great people of the theatre?"

The membership concurred with a chorus of "no's."

"I appeal to you in fair play for the good old theatre," Mr. Brady continued. "It's on its last legs. The theatre declined at the height of prosperity. Evidence shows that the people want the spoken drama back in the tank towns of the United States. I say Actors' Equity should give it a try."

After members Theodore Jones, Jack Byrne and Henry S. Norell had pleaded for Sunday shows E. J. Blunkall, speaking for five councillors, said he did not like the idea of "politicians in Albany telling me when my Sabbath will be," and asserted that the Berg measures were unconstitutional.

Secondary only to Sunday shows in importance was a bitter debate between Frank Gillmore, Equity president, and Sam Jaffe and Phillip Loeb, leaders of the insurgent Actors' Forum, which is within the union, over the constitutionality of a vote which saw the administration candidates for 13 positions on the council, including three replacements, elected by 565 ballots to 183, with 160 scratched ballots. Mr. Gillmore adjourned the meeting while Mr. Jaffe was arguing against the vote.

The feud between Mr. Gillmore and the Actors' Forum centered around the method of sending the administration's and Forum's tickets of candidates to out-of-town members. The administration's ticket was sent out in advance of the Forum's, although the latter's had been filed 20 days before the meeting, as provided in Equity's constitution. The council of Equity then ruled that out-of-town members who already had sent in their votes before receiving the independent ticket could not vote again, except if they appeared at the meeting in person.

Mr. Gillmore said that the regular ticket was sent out in advance only because that had been the custom and the council did not know of any opposition or independent ticket.

Mr. Loeb pressed Mr. Gillmore for an explanation of what section of the association's constitution forbids sending out a new ballot taking precedence over all others and including both tickets, and Mr. Gillmore gave the floor to Paul N. Turner, Equity counsel.

Mr. Turner referred to Section 7 of Article 3 of the constitution, but later said his ruling against the ballot was based mainly on his "interpretation" of the constitution and precedence. Mr. Jaffe accused Mr. Turner of "passing the buck."

The councillors elected were Walter Abel, James Bell, Humphrey Bogart, Beulah Bondi, Eliot Cabot, Alexandra Carlisle, Pedro de Cordoba, Edward Fielding, Priestly Morrison and Blanche Yurka. Replacements were Helen Broderick, to serve until 1937; Ernest Glendenning, until 1936, and Kenneth MacKenna, until 1938.

The treasurer's report showed that, for the fiscal year ended March 31, 1935, Equity had the best year financially since the start of the depression, with a surplus of $13,685 for the year and $329,925 total surplus on hand.

Adoption of a plan to revive the theatre in cities outside New York and to provide employment for needy actors through cooperation of the Reconstruction Finance Corporation and the Federal Emergency Relief Administration with theatre owners, producers and labor unions of the stage, was voted last week by the NRA Code Authority for the Legitimate Theatre. The plan provides that theatre owners enter into leaseholds with a central board which then would offer a debenture bond issue on the leaseholds to the RFC in return for a loan.

Pemberton Chairman

Brock Pemberton was named chairman of a committee to discuss the plan with RFC and FERA officials in Washington. Other members are Frank Gillmore, Marcus Heiman, Philip Wittenberg, counsel to the Code Authority, and William A. Brady, chairman of the Code Authority. Mr. Pemberton said the committee would go to Washington this week.

The plan, drafted by Mr. Gillmore with the assistance of Mr. Wittenberg and Mrs. Dorothy Bryant, executive secretary of Chorus Equity, specifies that theatre owners, actors and producing managers each have five representatives, the Government ten. Theatre owners entering into leaseholds would have to insure a 30-week booking annually. With the loan the board would seek to assist in the production of about 50 shows. FERA would enter the picture by providing immediate relief for unemployed actors, musicians and stagehands. They would rehabilitate dark theatres.

The Wagner bill authorizing incorporation of an American National Theatre and Academy was passed by the U. S. Senate Tuesday.

BITTER EQUITY FIGHT EXPECTED

One of the bitterest fights Broadway has witnessed in many years shortly will be launched when Actors' Equity takes action on the demands of its acting membership for pay during rehearsal period. Broadway's producing managers will, for the most part, fight to the last ditch against any such innovation, although they will be forced to abide by Equity's decision.

At present, actors are not paid during the first four weeks of rehearsal. After the fourth week, if additional rehearsals are considered necessary, the manager must pay full salaries. After the second week of rehearsals, the manager also must advance to his players the equivalent of one week's salary to enable them to carry on until their regular salary is received. This sum, however, is deducted from salary, the method of deduction being arranged between actor and producer.

RCA Golfers to Meet

RCA will hold its annual golf tournament on Friday of this week at the Rockwood Hall Golf Club, Tarrytown, N. Y.

Charge Conspiracy In Theatre Action

Hearings on the old $10,000,000 Loew-Momand suit against Paramount; the filing of a new conspiracy suit against Warner and others in connection with West Virginia theatre operations, and advancement of court procedure in the Ledrik-Strand $1,050,000 New Jersey suit against distributors, were the principal developments this week involving motion picture companies in anti-trust actions.

A suit charging conspiracy was filed in supreme court, New York, on Monday against Warner and a number of other corporations and individuals financially interested in the Capitol, Wheeling, W. Va., by Clarence H. Marrow, holder of $1,500 of first mortgage 6½ per cent serial gold bonds of the Capitol Theatre Company, which operates the house, and is also a defendant.

The defendants are charged with purchasing three other theatres in Wheeling through pooling agreements to the detriment of the Capitol. They also are accused of buying inferior product for the theatre to injure its business and of engaging in other acts to reduce the value of the property so that they might obtain it at a reduced price.

Mr. Marrow, who filed the action in behalf of other bondholders as well as himself, asks that the defendants be enjoined from carrying on the alleged conspiracy and that the bondholders be given a chance to rehabilitate the theatre.

A hearing on exceptions to the $10,000,000 anti-trust claims filed by E. M. Loew of Boston and A. B. Momand of Oklahoma against Paramount Publix was asked for June 5 before Federal Judge Alfred C. Coxe in New York last week by the Paramount trustees. The court is considering the request. Loew and Momand filed claims of approximately $5,000,000 each against Paramount, representing triple damages for anti-trust suits pending against the company.

In New Jersey Jacob L. Newman was appointed by Federal Judge William Clark at Newark to hear testimony by officials of six major distributors and their subsidiaries in contesting jurisdiction of a suit there for damages of $1,050,000. No date has been set for the hearing. The defendants claim they have no specific interests in New Jersey and cannot be sued there without their consent.

The plaintiffs are the Ledirk Amusement Company, operating the Palace, Orange, and Strand Theatre Operating Company, controlling the Strand, Orange. Suits asking for triple damages under the anti-trust laws were filed and also equity suits asking dissolution of the alleged trust and an injunction. The plaintiffs named Warner, Paramount, Fox, RKO, United Artists and Columbia as a combination in restraint of trade by controlling booking and releases.

Eleazer Price, Veteran Theatre Publicist, Dies

Eleazer D. Price, veteran theatrical manager and press agent, died at the age of 86 last week at Bellevue Hospital, New York, of arteriosclerosis. A newspaper man in his earlier years, he was dramatic critic of the *Detroit Tribune*.

Viewpoints

BY MARTIN QUIGLEY« « « « « «

The most significant move in a long time on the industry's checkerboard is the Fox-Twentieth Century alliance. Of outstanding importance is the added strength, in product and in personnel, which this move brings under the Fox banner.

With the astute Mr. Joseph M. Schenck as chairman of the board, associated with Mr. Sidney R. Kent as president, the Fox company will be in an exceptionally favored position. On product the contributions which will be offered to the program by Mr. Darryl Zanuck will make the line-up one which must be reckoned with in every theatre situation.

With Mr. Schenck as chairman of the board resident in Hollywood, there will commence a business association between Mr. Schenck and Mr. Winfield Sheehan which follows a long and intimate personal friendship. The new set-up for Fox is impressive. Much will be expected from it.

Fox's gain is United Artists' loss, even though only temporarily. United Artists has played a leading role in industry affairs ever since its formation by the late Hiram Abrams. It has been responsible for bringing to the theatres many great attractions. As a distribution organization under the direction of Mr. Al Lichtman it has been one of the most competent leasing firms. It has even been good enough to keep Mr. Sam Goldwyn satisfied from time to time. There still remains a great field and a great opportunity for United Artists, especially under the skillful direction of Mr. Lichtman. The vacancy left by Twentieth Century may well provide an opening for other good lines of independent product.

KEEP BLOCK-BOOKING ISSUE WITHIN INDUSTRY

Block-booking is a trade practice which certain persons in the industry think is advantageous to their interests. There are other persons in the industry who regard the practice as something detrimental to their interest. One group wants the practice retained; the other wants to get rid of it. As in many matters of legitimate controversy there are arguments on both sides. At any rate, both parties to the controversy are entitled to their opinions and are also entitled to exert themselves in all proper ways toward either maintaining the practice or eliminating it.

But, quite obviously, there are limits of fact, of truth and of reason beyond which neither party has any right to go regardless of how intense may be either their love or the hatred of the system.

Strangely enough it has been the record for many years that immediately socially-minded groups commence to take an interest in the motion picture question the subject of block-booking comes in for a lot of attention. This attention is directly traceable to the activities of persons who want the practice changed or perhaps eliminated entirely. **The interest of these groups in the trade practice question of block-booking is enlisted on the grounds that if pictures were not sold in block no pictures would be exhibited which contain censorable material. This is a plausible explanation but is not true in point of fact, reason and on the record.**

To ask the theatreman to accept full responsibility for the contents of pictures which he is not responsible for producing, pictures which in a vast number of instances—whether he bought singly or in block—he would not be able to give careful examination in advance of contracting for and showing, would be unsound and unreasonable. The theatreman with a heavy fixed investment and with heavy current expenses could not be expected to stand by and wait upon chance to decide whether or not he is going to have a regular supply of exhibitable pictures.

The record is particularly clear on the point that the exhibitor has not uniformly exerted himself toward the cancellation only of those pictures which contain objectionable material. While every exhibitor properly reserves to himself the right to show or to reject any subject as he sees fit, responsibility for the character of pictures has largely been left with the producer. Although thoroughly objectionable pictures have been shown it is hardly conceivable that any American court, regardless of contract, would compel an exhibitor to show a plainly objectionable picture, risking his public's displeasure and threatening the security of his investment. Pictures poor in entertainment value are widely canceled while some pictures containing objectionable material, and at the same time of popular interest, are played.

While the exhibitor shares in the responsibility for showing an objectionable picture, chief responsibility for such a picture lies at the producer's door. To attempt to absolve the producer from responsibility, leaving him free to make anything he might wish to make, and then for the welfare of the screen seek to fix responsibility on the theatre alone, would be futile and destructive. **The public's interest can best be served by leaving responsibility for the character of pictures with the man who makes them, where it belongs, and not by transferring it to the theatreman who must show such pictures as are available, regardless of content.**

To oppose the practice of block-booking and to seek to eliminate it is a perfectly proper course for those who don't like it, provided they stay within the facts. But

(*Continued on following page—column 2*)

Two Fox Newsreel Cameramen Die in Army Plane Crash

Flying on an assignent covering Army Air Corps maneuvers, A. P. Alexander, cameraman, and Lewis Tappan, sound engineer, Fox Movietone News' San Francisco crew, were killed Tuesday when the plane from which they were making pictures crashed and burned. Two army men, Lieutenant Edgar W. Root, pilot, and Private Guy F. Poorer, were also killed when the Martin bomber in which they were carrying the newsreel men got out of control and dashed to the ground in a gully at Sequoia National Park, California.

News of the fatal crash was received at the Fox Movietone News office over the United Press news ticker service. It came in as General Manager Truman Talley was about to leave for the Fox annual sales convention at Chicago. The two men were well known to the entire Fox personnel, both having worked out of New York at various times.

Tappan and Alexander had returned from the Orient about a year ago where they had flown over fifty thousand miles in all sorts of makeshift aircraft. Len Hammond, now in New York, who organized the Tokio branch of Fox Movietone, recalled one assignment he had given the men while they were in the East which sent them 2,500 miles up the Yangtze river in a Loening amphibian which was held together with strings. They also covered the bombardment of Shanghai from the air and later flew into the interior of China to picture for their newsreel General Chiang Kai Shek's "War of Attrition Against China's Red Manace". They covered the war in Manchuria which preceded the establishment of the present state by the Japanese and were a source of information as to what was going on for the newspaper men assigned to the front.

Leaving China and Manchuria after covering the coronation of Emperor Kang Teh, the pair went to the Philippines and made the first comprehensive air pictures on these islands. With the cooperation of the Army Air Corps they promoted a series of flights over all the interesting landmarks and many a head hunter in the upper reaches of the Baguio saw an airplane for the first time as the result of the flights.

Recalled to the United States about a year ago they were assigned to cover the San Francisco territory.

Both were 31 years old and married. Alexander leaves a widow and a two-year-old son who was born in China. Tappan is survived by his widow and two young sons, the oldest of whom is not yet four. Alexander was from Chicago, Tappan from Rhode Island. The former started his career as a still photographer on the *Chicago Tribune*. His motion picture work began on the old Fox (silent) News. He was considered one of the most capable newsreel photographers especially in the air. Tappan, a graduate electrical engineer from M. I. T. started in radio but joined motion pictures with the advent of sound. He was the first man to record sound in the African jungles, having been a member of the Martin Johnson expedition which made "Congorilla" for Fox Movietone News.

VIEWPOINTS

(Continued from preceding page)

to seek to draft public support on a matter of trade controversy by deceiving public groups as to the public's interest is thoroughly reprehensible. The campaign against block-booking has led nowhere with that method and is not likely to get anywhere! Intelligent investigators of industry affairs quickly learn that while block-booking may have disadvantageous features insofar as the buyers of films in certain instances are concerned, still nothing that can be done for or against block-booking is even likely to lead in itself to a solution of the problem of the moral influence of motion pictures.

The interest of public groups in the campaign against block-booking has been achieved largely through misrepresentation of the facts having to do with its practical effect upon the public's interest in clean pictures. If the practice needs to be altered it should be gone into legitimately within the trade as a trade matter. These methods of social and political pressure prove futile in the long run and in the meantime reflect no credit upon their sponsors, particularly when the public groups learn, as inevitably they must, that they have been sent on a wild goose chase.

DuWorld May Sue Over Film Ban

DuWorld Pictures threatened this week to take court action if the decision of Irwin Esmond, head of the motion picture division of the New York State Department of Education, banning "Spring Shower," a Hungarian-produced feature released in this country by DuWorld, is not reversed.

Intimations of possible court action were made Tuesday by Arthur Garfield Hay, attorney for DuWorld, following the arguing of an appeal before the state censor board at Albany and the special showings of the film in question to Dr. Frank Graves, Commissioner of Education. The film, denied a license in March by Mr. Esmond on the grounds that it would tend to corrupt morals, was directed by Paul Fejos.

O. V. Johnson Resigns

O. V. Johnson has resigned as business manager of the New York newsreel cameramen's local due to ill health. Charles Downs has been appointed acting business agent until the general election in December.

Lightman and Paramount Pool

M. A. Lightman on Tuesday in New York signed contracts with Paramount Publix for the 50-50 pooling arrangement in Memphis involving the Palace, Strand and Orpheum. Malco Memphis, Inc., is the new company formed to operate.

Albany Club Meets

Variety Club of Albany, Tent No. 9, held a testimonial luncheon in honor of Charlie Johnston on Monday. Mr. Johnston was presented with a complete set of Bobby Jones golf clubs.

Reel's Cameraman Barely Escapes A Firing Squad

The motion picture newsreel apparently does not have the right to "free speech" in revolutionary-torn Cuba, where, late last week, a newsreel cameraman narrowly escaped death before a firing squad because he filmed the execution of a rebel.

Abelardo Domingo, newsreel photographer for Universal, had taken a complete pictorial record, unmolested, of the execution of Jose Costiello y Puentas, at Santa Clara on May 8. Puentas had shot Lieutenant Juan Alvarez, a leader of an important contingent of the regular Cuban army. He was court-martialed and convicted. Domingo walked into the prison yard on the morning of the execution. No one said anything to Domingo. He said nothing to anybody, taking the pictures of the execution and shipping them to Universal in New York.

Last week Universal Newsreel No. 353, containing the scenes, reached Havana. The authorities saw them and, according to the "grapevine" reaching New York, rushed Domingo before a firing squad. George Naylor, of El Paso, Texas, manager of the Havana office of Universal, and Dr. Jorge Casuso, attorney for the company's Cuban division, interceded, and, although they succeeded in saving the life of the cameraman, they in turn were incarcerated at Cabanas Fortress. All three, however, were just as suddenly released on Monday.

Bright Made First Division Treasurer

Willis Bright, formerly associated with the Vitagraph Co., has been elected treasurer of First Division, Amos Hiatt, acting treasurer, will continue with the company in a new but as yet unannounced capacity.

Pending distribution deals between First Division and British producing companies, were left open to further negotiation by the board.

Nicholas M. Ludington, head of First Division Productions and a vice-president of First Division Exchanges, arrived from Hollywood to participate in the meeting, as did Henry Hobart, production head of First Division.

Fox Theatre Fined

The Fox theatre, Brooklyn, has been fined $500 by New York License Commissioner Paul Moss for permitting the appearance on the regular bill of four children under 16.

Clofine Has Operation

Mike Clofine, editor of Hearst Metrotone News, was operated on for appendicitis last week at the Cornell Medical Center in New York. His condition is reported as favorable.

Harman-Ising Celebrate

MGM executives and officials of the Harman-Ising studios last week celebrated the first anniversary of the cartoon producing company at a luncheon at the studio.

"Who's In It?"



PARAMOUNT
ANSWERS THIS FOR THE
BOX-OFFICE IN 1935-36
by offering one of the largest lists
of "name" players ever assembled

» » » See the next page

PARAMOUNT

★AMOS 'N' ANDY ★ JOAN BENNETT [In "Two for Tonight"]

★MARY BOLAND ★ JOHN BOLES [By Arrangement with Fox Films]

★CARL BRISSON ★ GEORGE BURNS AND GRACIE ALLEN ★ KITTY CARLISLE

★CLAUDETTE COLBERT ★ GARY COOPER

★BING CROSBY ★ MARLENE DIETRICH

★JESSICA DRAGONETTE ★ MARY ELLIS

★W. C. FIELDS ★ CARY GRANT ★ ANN HARDING [By Arrangement with R. K. O. Pictures] ★ HELEN JEPSON

★JAN KIEPURA ★ ELISSA LANDI

★HAROLD LLOYD ★ CAROLE LOMBARD

★PAULINE LORD ★ FRED MacMURRAY

IN PLAYERS

★HERBERT MARSHALL ★ ETHEL MERMAN ★ GERTRUDE MICHAEL ★ JOE MORRISON ★ JACK OAKIE ★ JOE PENNER ★GEORGE RAFT ★ CLAUDE RAINS ★ LYDA ROBERTI ★ CHARLIE RUGGLES ★RANDOLPH SCOTT ★ SYLVIA SIDNEY ★ALISON SKIPWORTH★SIR GUY STANDING ★BARBARA STANWYCK ★ FRED STONE ★MARGARET SULLAVAN [By Arrangement with Universal] ★GLADYS SWARTHOUT ★ KENT TAYLOR ★ MAE WEST ★ HENRY WILCOXON ★ LORETTA YOUNG [By Arrangement with 20th Century]

TURN TO THE NEXT PAGE

★ BENNY BAKER ★ GEORGE BARBIER ★ WENDY BARRIE ★ DOUGLAS BLACKLEY ★ GRACE BRADLEY ★ MARY ELLEN BROWN ★ KATHLEEN BURKE ★ DOLORES CASEY ★ ERNEST COSSART ★ JOHNNY COX ★ LARRY CRABBE ★ KATHERINE DeMILLE ★ JOHN DOWNS ★ FRANCES DRAKE ★ WILLIAM FRAWLEY ★ TRIXIE FRIGANZA ★ JAMES GLEASON ★ JULIE HAYDON ★ SAMUEL S. HINDS ★ BETTY HOLT ★ WILLIE HOWARD ★ DEAN JAGGER ★ ROSCOE KARNS ★ ROSALIND KEITH ★ WALTER C. KELLY ★ LOIS KENT ★ BILLY LEE ★ BABY LeROY ★ IDA LUPINO ★ MARIAN MANSFIELD ★ MARGO ★ RAY MILLAND ★ GRETE NATZER ★ LYNNE OVERMAN ★ GAIL PATRICK ★ ELIZABETH PATTERSON ★ MAXINE REINER ★ MARINA SCHUBERT ★ MILDRED STONE ★ AKIM TAMIROFF ★ COLIN TAPLEY ★ LEE TRACY ★ VIRGINIA WEIDLER ★ HERB WILLIAMS



KAO on Board of Fox Metropolitan

United Artists will give up one place on the board of the reorganized Fox Metropolitan Playhouses to give Keith-Albee-Orpheum representation on the directorate for a consideration of a KAO 10 per cent stock interest in the new company, it was revealed last week when amendments to the Joseph M. Schenck-Fox Theatres plan of reorganization for Fox Metropolitan were made known. The resignation of Mr. Schenck as head of United Artists will in no way affect the relationship of United Artists Theatre Circuit to the reorganized Fox Metropolitan. Mr. Schenck is said to own 96 per cent of the stock in United Artists Theatres and his move to the chairmanship of Fox Film Corporation is regarded by many creditors as strengthening the plan worked out by him and Milton C. Weisman, receiver for Fox Theatres.

That Mr. Schenck's resignation from United Artists will not affect his status in the Fox Metropolitan plan was held certain by those associated with him in the reorganization, as well as counsel for Fox Metropolitan's creditors. It was pointed out that Mr. Schenck's interest in United Artists Theatre Circuit, Inc., which is to acquire one-half of the stock of the reorganized Fox Metropolitan, eliminates any difficulty in United Artists theatre company being permitted to carry out its obligations under the plan. No immediate plans are being considered for making the United Artists theatre company an adjunct of Fox Film and it will be continued under Mr. Schenck's direction.

Creditor interests pointed out on Monday that Mr. Schenck still will be able to deliver 20th Century product to Fox Metropolitan, which was one of the considerations leading to the tentative approval given the plan by the federal court several weeks ago. The product to be delivered to Fox Metropolitan by Mr. Schenck is not specifically named, an amendment referring solely to "such product as Schenck controls."

Herbert Bayard Swope, chairman of the board, will be the KAO representative on the new Fox Metropolitan directorate, replacing Harry D. Buckley, United Artists theatre head. The realignment will leave Mr. Schenck and William P. Philips as the United Artists representatives on the board, while Fox Theatres will have Samuel S. Allan and Mr. Weisman, attorneys. The sixth member, William Rhinelander Stewart, is understood to be a United Artists representative.

United Artists may acquire all of the stock in the new Fox Metropolitan held by Fox Theatres under an option contained in the plan and, it is anticipated, this will be exercised shortly after reorganization. In that event, Mr. Weisman and Mr. Allan would be displaced and United Artists representatives would be elected to succeed them.

A hearing on accepted modifications will be held Monday before Judge Julian W.

Equipment to Smithsonian

Apparatus used in the experiments of Eugene Lauste, pioneer worker in sound pictures, and subsequently annexed by Bell Telephone Laboratories, this week was sent to the Smithsonian Institute at Washington.

ALLIED LEADERS LOOK TO COURTS FOR ACTION

Territorial Leaders Instructed to Submit Facts on Oppression for Federal Inquiry

Exhaustive investigation of charges of oppression of independent theatre men by affiliated circuits and major distributors was promised this week after charges made at the annual convention of the Allied States Association of Exhibitors by Colonel H. A. Cole of Texas; Fred G. Weiss, John Cunningham, Charles Walder and Mrs. F. L. Liggett. The inquiry by Allied will be made immediately and will be concluded before proceeding with the convention's mandate that a committee demand of Will H. Hays, president of the Motion Picture Producers and Distributors of America, that restitution be made wherever damage has been done.

Sidney E. Samuelson, prior to the breaking up of the convention on Thursday, told territorial leaders to make thorough examination of all facts and submit findings to Abram F. Myers, general counsel, who, in turn, will pass them on to Allied officers if they possess sufficient merit.

The investigation is to get under way immediately and Mr. Hays is to be given every opportunity to take action if necessary. If, after this has been done, nothing is gained in the opinion of Allied, any cases of oppression will be turned over to federal authorities for prosecution.

Whether the fact that Allied may turn to the Government for redress can be construed as meaning the association will hold in check its promised lawsuits "on 100 fronts," has not been determined.

Kuykendall Replies

The reaction of affiliated circuits to charges made at the convention was reflected in a statement by Ed Kuykendall, president of the Motion Picture Theatre Owners of America, who said:

"It is not particularly surprising that Allied, led by Abe Myers, a lawyer, and Sidney Samuelson, whose brother and partner is also a lawyer, should be stampeded into starting 'lawsuits everywhere'. Years of expensive litigation by exhibitors have settled no industry problems, from the famous Binderup case on down. No progress has been made through litigation yet. What the exhibitor actually will gain through lawsuits, other than a big bill for legal services, is vague and uncertain, but what the lawyers will gain is not at all uncertain."

The suggestion at the Allied meeting that a committee be appointed to confer with Mr. Hays was adopted on Wednesday, but the next day it was agreed that discussions with the major interests could result only in failure, so that reliance would have to be placed upon lawsuits backed up by the Federal authorities. However, it was later decided that, inasmuch as a committee had been appointed it might perhaps be well to attempt to "settle things peaceably, out of court."

On the Loew theatre program, H. M. Richey's "committee on MGM" had drawn up the following resolution:

"Whereas it has become generally known that MGM has adopted an unfair and unethical policy of intimidation, coercion and threats to build theatres in Chicago in opposition to existing theatres operated by exhibitors who have refused to accede to the unreasonable terms demanded by MGM in the sale of their pictures, now, therefore, be it resolved that such action by MGM, either implied or executed, will be condemned by every delegate present at this convention, and that each and every delegate is hereby pledging himself to submit to his respective organization for adoption a resolution expressing such condemnation of MGM's policy as will in no uncertain terms declare the wholehearted sympathy of such organization with the stand of the Chicago exhibitors and its intentions to take a similar stand if Metro persists in its aggressive policy.

Trailer for Loew Fight

"And be it further resolved, that the committee appointed at this national convention of Allied States Association be authorized to draft a copy for a trailer to be used on the screens of all Allied members throughout the nation to acquaint the public with the unfair and aggressive tactics employed by Metro, and the manner in which the public will eventually be affected."

In its fight against the major distributors and affiliated circuits, Allied delegates pledged themselves to donate 25 per cent of their box office receipts on August 5th, a Monday, on behalf of a "war chest." Allied now claims 5,000 theatre members, operating in 30 states. August 5th will be called "National Independent Allied Theatre Day."

In All but 12 States

In addition to the 30 states in which it has theatre members, Allied reported it is receiving cooperation from units in six other states. Four additional units, including North and South Carolina, are expected to join within a month, Mr. Samuelson said. Cooperating states are California, Wyoming, Colorado, Connecticut, Wisconsin and Mississippi. Non-Allied states are Arizona, New Mexico, Nebraska, Kansas, Oklahoma, Iowa, Missouri, Arkansas, Kentucky, Virginia, North and South Carolina. It is understood an Allied unit is being formed in Oklahoma.

Tri-States Attacked, Defended

At the final session Aaron Saperstein called Tri-States Theatres, Inc., an "up-to-date modern racket," compelling exhibitors in the Southeast to pay tribute in the form of booking fees starting at $15 weekly and up "for the privilege of buying their pictures of them."

William K. Lucas, of Lucas & Jenkins, powerful Atlanta and state circuit operators, and Oscar Lam, who operates six theatres out of Rome, Ga., denied Mr. Saperstein's charges and described Tri-States as a "sort of mutual protective association," chiefly legislative for its 20 members. Mr. Lam said his answer was that he pays only $5.50 and runs six houses.

PATHE AND LOEW ASK SECURITIES LISTINGS

Consolidated Film Industries Also Asks Registration of Stock by Federal Bureau

Pathe Exchange, Inc., and Loew's, Inc., have filed application with the Security Exchange Commission at Washington for registration of securities. Pathe asks registration of 251,853 shares of no par preference stock issued, 7,886 shares unissued; 950,926½ shares of no par common issued, and 123,943½ shares unissued. Loew's asks registration of $8,715,000 15-year six per cent gold debentures, 136,722 shares of no par cumulative and 1,464,205 shares no par common, all issued, and 250,000 shares common unissued.

The Pathe statement shows 100 per cent ownership of Pathe International Corporation, State Theatre Company, owner of Australian Licenses, Inc., Pathegram, Inc., Pathe Studios, Inc., Pathe Sound Studios, Inc., and Pathe Company.

The stock setup of the company includes $10,000,000 in 10-year gold debentures, of which $1,996,500 is outstanding, and an authorized issue of 30,000 shares eight per cent cumulative preferred, 16,909 shares outstanding with a liability of $808,300. The liability of the outstanding Class A preference stock is carried as $243,123 and that of the outstanding common as $948,781.

Holders of 10 per cent or more of any class of security include only the Broseco Corp., 1,804 shares eight per cent stock, or 10.66 per cent, and voting trustees, 2,097 shares eight per cent stock, or 12.4 per cent.

The three highest remunerations paid by the company were reported as $20,800 to Stuart W. Webb, former president, who also was given an option on 5,700 shares preferred and 24,800 shares common as additional executive compensation; $15,600 to Arthur B. Poole, vice-president and treasurer, and $4,300 to T. P. Loach, secretary and assistant treasurer. Frank F. Kolbe is now president of the company.

The heaviest stock ownership by officers and directors included 30 shares eight per cent stock by Poole; 100 shares class A, Charles A. Stone, director; 15 shares eight per cent and 100 class A, Theodore C. Streibert, director, and 10 shares common, Charles B. Wiggin, director.

Loew's Has 83 Subsidiaries

Loew's statement shows that the company has 83 wholly-owned, 43 part-owned and 45 domestic and foreign subsidiaries and affiliates, details on the last-named being held confidential. M-G-M owns or has an interest in 57 domestic and foreign companies.

The stock setup includes $15,000,000 of six per cent gold debentures, $8,715,000 outstanding. The liability of the outstanding preferred stock is $12,920,229 and that of the common $3,657,580.

Stock holdings of officers and directors include: Nicholas M. Schenck, president, 1,817 shares common; David Bernstein, vice-president, 13,890 common; David L. Loew, vice-president, 500 common; Edward A. Schiller, vice-president, 500 common; Leopold Friedman, secretary, 3,412 common; Isador Frey, assistant secretary, 300 common; Charles C. Moskowitz, assistant treasurer, 300 common; Leonard Cohen, assistant treasurer, 100 common; H. Helborn, assistant secretary, 100 common; J. Robert Rubin, director, 2,000 common and 250 preferred; William A. Phillips, director, 2,000 common; David Warfield, director, 7,000 common.

The statement also discloses details of profit-sharing contracts, including that with Louis B. Mayer, Irving Thalberg and Rubin, heads of Louis B. Mayer Pictures, which, in addition to salaries, calls for the payment of 20 per cent of net profits up to $2,500,000 and 15 per cent on the excess, together with options giving Thalberg the right to buy 100,000 shares common and Mayer and Rubin 50,000 each at prices ranging from $30 to $40. The contract runs until March 1, 1939. Thalberg has taken 10,000 and Rubin 2,000 shares under this option.

There is also a contract with David Bernstein, vice-president and director, running to Dec. 31, 1938, calling for a salary of $2,000 weekly and one and one-half per cent of excess profits and carrying an option for the purchase of 50,000 shares at $30 to $40, of which 13,890 shares have been taken.

A contract with Nicholas M. Schenck as president calls for a salary and two and one-half per cent of excess profits.

Consolidated Stock Holdings

Application for registration on the New York Stock Exchange of 400,000 shares no par $2 cumulative participating preferred and 524,973 shares of $1 par value common stock, all issued, has been filed with the Commission by Consolidated Film Industries.

The registration statement shows the company owns all of the stock of the American Record Corp., Brunswick Record Corp., Studio Camera Co., Lubin Publishing Corp., Cinema Patents Co. and Biograph Studios. The only holder of 10 per cent or more of any class of stock is the Setay Co., Inc., New York, with 92,773 shares of common, or 17.06 per cent. This company also holds 62,900 shares of common not registered in its name.

Stock holdings of officers and directors included: E. C. Dearstyne, director, 500 shares preferred, 1,100 shares common; A. D. Farwell, director, 100 shares preferred, 1,200 common; W. P. Stevens, director, 500 preferred, 400 common; J. E. MacPherson, director, 5,500 common; M. Taylor, director, 3,000 common.

Consolidated paid to its president, H. J. Yates, $63,000 in 1934. Ben Goetz, executive vice president, received $42,820, and M. H. Lavenstein, a director and counsel, $32,395.

H. M. Goetz, treasurer, received $22,616; R. I. Poucher, vice president, $20,737, and G. W. Yates, vice president, $15,277.

The Setay Company, Inc., a corporation in which several of the Consolidated company's officers and directors are shareholders, owned 92,773 common shares, representing 17.06 per cent. Mr. Yates held 1,100 common as of March 18.

The financial statement of Warner Brothers for the quarter ended February 24, 1935, to be issued shortly, is expected to show substantial earnings for the preferred stock, as compared to the deficit reported last year for the same period, according to report in Wall Street. Samuel Carlisle, comptroller and assistant treasurer, recently acquired 400 shares of Warner common, bringing his holdings to 1,600 shares, according to a report to the Commission.

Radio Corporation of America board of directors has declared the regular quarterly dividend on the "A" preferred stock for the second 1935 quarter, of 87½ cents per share, payable July 1 to stockholders of record June 5.

Film Measure Is Shelved in Ohio

The Ohio General Assembly, which adjourns this week, considered more bills directly affecting the motion picture industry than in any previous session on record. Neither the bill to reinstate the 10 per cent admission tax nor the state income tax, however, have received Senatorial consideration. Governor Davey said this week he may call a special session immediately to consider old age pensions. Otherwise, another session will be called next autumn.

The 10 per cent admission tax was suspended January 1 for one year, when exhibitors began paying the three per cent sales tax. During the current Ohio session, a bill prohibiting designated playdates was passed. Another raises censorship fees from $1 to $3 per 1,000-foot reel or fraction thereof. A bill to tax billboards and the state income tax bill still await action.

Investigation of admission tax returns in many large cities is being planned by the Internal Revenue Bureau, the U. S. Treasury Department announced.

The legislative situation in other states was as follows:

ALABAMA: The proposed 10 per cent amusement tax bill is reported to have become dead. Exhibitors went to Montgomery to protest and the ways and means committee last week agreed to eliminate the application of the tax to film theatres.

CALIFORNIA: The Senate has amended the chain store tax bill to exempt film theatres.

CONNECTICUT: Amusement enterprises, including motion picture theatres, will be subject to the state tax on unincorporated business under the terms of a bill which has been favorably reported in the General Assembly and is expected to pass.

ILLINOIS: The new three per cent sales tax law will not become effective until July 1.

LOUISIANA: An ordinance intended to put teeth into the municipal amusement tax law in New Orleans was introduced by Finance Commissioner A. Miles Pratt at a special meeting of the commission council. The proposal, in the form of an amendment to the present amusement tax ordinance, would require each person or firm operating an amusement to obtain a permit from the city government.

MASSACHUSETTS: Massachusetts theatre men are opposing a bill to provide appointment of a director of outdoor advertising by the governor, and calling for special permits for all forms of outdoor advertising and a $100 fee. It is all-inclusive. Censorship of material would be provided and heavy fines are included for violations.

MICHIGAN: A bill which would make designated playdates illegal, said to have been sponsored by Michigan Allied, died with the adjournment on Saturday of the legislature.

NEBRASKA: Theatres were eliminated from the proposed chain store tax measure last week and the bill was sent back to a conference committee for the third time. As reported, the bill proposed a graduated tax of from $1 to $100 per unit. All film measures proposed were defeated.

NORTH CAROLINA: A bill prohibiting designated playdates recently died when the legislature completed its session.

PENNSYLVANIA: The lower house Tuesday received a favorable report on the compromise Sunday option bill from the committee on law and order.

WISCONSIN: A substitute to the Carow bill, which has been recommended for passage by the assembly taxation committee, seeks to raise $20,000,000 annually by licensing amusements in the state and $2,070,000 by a tax on gross incomes of theatres.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

"I VISITED HOLLYWOOD," writes Joseph Roth, ethereally, in ***Der Antichrist***, Amsterdam, Holland, "Hollywood, or ***Holle-Wut*** (Hell-Rage), the place where hell rages, where men are the shades of their own shadows. That is the origin of all the shadows in the world, the Hades that sells its shadows for money, the shadows of the living and of the dead, to all the screens throughout the world. There the possessors of usable shadows gather together and sell them for money and are spoken of in worshipful and holy fashion, each in accordance with the importance of his shadow. There it comes to pass that one meets men and women in the street, living people, who are not even the shades of their own shadows, like the actors in the cinema, but are even less than that—the shades of the shadows of others.

"It is also a Hades that not only dispatches its shadows to the screen but also dispatches from the screen the living people whose shadows can no longer be sold. It makes shades of its shadows. That is Hollywood. Hell rages.

"There is a tumult composed of the men who finance the shadow-players, the shadow-dealers, the shadow-brokers, who are called directors, the shadow-conspirators and the shadow-lenders. And there are many who sell their own voices to the shadow of another, who speaks another language. And I saw there, in the factories, what the shadows sell, in big rooms where 20 people were sitting, each with a separate telephone. And every two or three minutes a couple of the telephones would ring, and the men would take them up and say, 'Nothing.' And that means that there is no work."

The place must be h-a-u-n-t-e-d!

▽

Odd McIntyre notices that Joe (new Fox Film chairman) Schenck appears to have more fun in his after-office hours than almost any heavy burdened executive of middle years. There's scarcely a night he does not don white tie and tails, either in New York or Los Angeles, to make merry. He is accomplished at the rhumba and no slouch at the tango. No matter how hard he plays the night before, he is at his desk early. Often he's the odd number of a threesome that includes his ex-wife, Norma Talmadge, and George Jessel, her present husband.

▽

When the MGM conventioneers were gathered a few days ago at Kansas City for their annual sales conference they joined in singing three songs at the banquet, a testimonial to Felix F. Feist, sales generalissimo, on his tenth anniversary with the company.

What makes this a paragraph, however, is the fact that the lyrics were written by Felix, "'way back when." "Ski-da-me-rink-a-doo" (Means I Love You) was introduced in old Charlie Dillingham's production of "The Echo," an "American" musical comedy, and was sung by Johnny Ford. The sheet music published by Leo Feist bears the date imprint of 1909.

"Percy" was another, from "Two Islands," a "farcical musical melange in two acts," by Barney Bernard, and music by Joel B. Corin. Published by Leo Feist in 1907.

You should hear "Senora," though, its really bootiful: "Love Me—Ah! Love, Sweet Senora, For I Love, Yes I Love You."

When the Strayer family lost their money, some years ago, daughter Margery, now known as Margery Wilson, gave readings and recitals at lyceums on the gentle and genteel art of refinement. Eventually she landed in Hollywood, where she played the part of Brown Eyes in D. W. Griffith's "Intolerance" and made some money on the side, telling movie actors how to talk, dress, be well-mannered and attractive. The sidelines became so profitable that she left the movies to concentrate on personality building—advice at first hand, lectures, articles.

The Margery Wilson Institute, Inc., which evolved from the little lady's earlier teachings, now sells charm in ten lessons for $15, *and, at the rate of* 200,000 *lessons since* 1932, *the company sells at least* $1,000,000 *worth of charm each year.*

Charm, says Miss Wilson, according to Fortune, *class magazine, is the ability to arouse emotions of pleasure in others. In the first lesson, the pupil sits down in a corner and repeats her name over and over to herself—to get awareness and confidence. The second lesson talks about dandruff and slipping brassiere straps. In the third lesson a lady is told to keep her feet close together—"the legs should be like the stem of a flower; who ever heard of a flower with two stems?" The fourth lesson tells the story of the charming lady who, at a formal reception, lost her pants but not her composure (she stepped out of her pants and carried them out of the room, followed by admiring glances). And so on.*

▽

A batch of fan mail for various photoplay stars that missed them in California and has been wandering desolately back and forth across the continent since, made a day's stop in Kansas City recently and was interesting to examine.

Max Baer, Carole Lombard, Bing Crosby, Marlene Dietrich, George Brent, Buster Crabbe, Ricardo Cortez, Paul Lukas, Kay Johnston, David Manners and Sylvia Sidney were some of the people addressed, and the letters came from all quarters of the globe—from New Zealand to Czecho-Slovakia to Iceland, and in between.

It remained for a penciled postcard from our own Tennessee to take the prize, however. W. C. Fields was the addressee, only the front and back of the postcard put it "Mrs. Fields." Here is what was written:

> Dear Mrs. Fields: I have seen all of your Picture at have come to Chattanooga, for the last year. You are the beast blayer I have ever seen. I would like for you to write back. I am sure you will for I don't thank you have the big head like I was told. Yours truly,
>
> J— W— H—.
>
> Chattanooga.

▽

Francis Deering, managing Loew's State in Houston, Texas, engaged five good-looking gals and sent them out on the streets to sell paper flowers. They came back with $6.96, *which was converted into a check and sent to the Treasury of the United States to be credited toward the French war debt owed this country.*

"We are native-born French girls," they told each prospect on the streets, "and because there is a story of the French Revolution now running at Loew's State theatre called 'The Scarlet Pimpernel,' we are selling these paper flowers to help our country pay its war debt."

In the left-hand corner of a cashier's check issued for the $6.96 *by the National Bank of Commerce, Houston, to the order of the United States Treasurer, appears the notation: "Derived from sale of Scarlet Pimpernels."*

GENE DENNIS is a cornfed young woman from Kansas, but she carries tremendous weight in Hollywood, where, so Joanna Rogers tells us, producers and actors believe she is psychic. Whether she is or not, she has called the turn so many times that princes, producers and picture stars pause and ponder when she speaks.

These things will happen in 1935, according to the seeress:

Greta Garbo faces the perils of pernicious anemia.

Joseph Schenck will be married, but not to Merle Oberon. He doesn't know the woman he will marry, but he is destined to be a family-man with several children.

Lupe Velez and Johnny Weissmuller will finally divorce and Lupe will be married two more times.

Joan Crawford will continue in success, but must watch her health. She gives too much to others. She tries everything.

Constance Collier will be the nearest successor to Marie Dressler. When Gene first saw Miss Collier in a London hotel she did not even know who she was, but predicted that before the day was over she would sign an important contract. Five hours later, Miss Collier was signed by Metro, but had no idea she was being considered for a contract.

Marion Davies will be greater than ever. Everything is before her. Whatever she has wanted she has gotten by concentrating on it.

Douglas Fairbanks has been greatly misunderstood and maligned, but the tide will turn this year. He loves Mary Pickford.

President Roosevelt will be reelected.

To top it off Gene says this will be a great year for flattery in Hollywood.

▽

Real telephone numbers are never used in motion pictures. Before a phone number is spoken into the sound recorder studio research experts check to ascertain whether there is such a number or exchange in the locale of the sequence. Cranks would start troublesome damage suits if their number were used. However, as a special favor to Tommy Dugan, one of the featured players in "One New York Night," Metro's studio bigwigs graciously permitted Una Merkel, while portraying the part of an adventurous telephone operator, to speak the phone number of Dugan's aging mother in Brooklyn—"Just to give Ma a kick."

▽

Our own "Little Mary" Pickford is the only lady on this side of the Atlantic who has ever worn the jewels given Marie Louise by Napoleon soon after the birth of their son, Napoleon Francois Charles Joseph Bonaparte, on March 20, 1811, and which are in the possession of William Howard Hoeffer, of Trabert and Hoeffer. They are kept in an Empire Room in their New York establishment, on Park Avenue. Mr. Hoeffer said that he values them at half a million.

"The Napoleon jewels" consist of one crown, two bracelets, one corsage brooch, two brooches, one belt buckle, one necklace, one pair of earrings. The pieces are mounted in gold, enhanced with black and white enamel, and are jeweled with rubies, emeralds, pearls, sapphires and other precious stones.

The last private owner of the jewels was the Archduchess Immaculata, of Vienna. Mr. Hoeffer has a paper from her certifying that the jewels "came from Empress Maria Luisa, widow of Emperor Napoleon Bonaparte, who presented them to the Archduke Raniero, King of Lombardy, of the Austrian Court, and became my property by the law of inheritance."

Mary got them—we don't know how—to wear at a tea.

BRITISH PRESS IN TUNE

Informative Attitude Toward Production Code Follows Visits of Quigley and Milliken

A constructive attitude toward the Production Code and its application to the American field of both production and exhibition is evidenced in current expressions from the independent sectors of the British motion picture press, in sequel to the sojourn in London of Martin Quigley, representing Will H. Hays, and Carl E. Milliken, attending as secretary of the Motion Picture Producers and Distributors of America, Inc., at code practice discussions with the industry over there.

The *Kinematograph Weekly,* edited by S. G. Rayment, in a leader entitled "A Lesson at First Hand", in its issue of May 16, says:

When a man devotes himself to the formulation of a production code; sees it after much travail accepted by the United States; answers an invitation to explain it over here so that every British picture can enter America on its merits; then that man is worth a hearing.

Martin Quigley is no fanatic. He knows how to concentrate, but as a newspaper man of twenty or so years' experience in the film business he does not live in the clouds.

Three or four years ago he realized that the film business was in danger. Many people did, but he acted. He knew that a pure question of morals, however sincerely it was presented, would carry comparatively little weight in the counsels of many of the Hollywood production chiefs.

But when loose ethics was obviously going to mean bad business even the most cynical had to take notice. And it was Quigley's long-sighted vision which was able to show how inevitably the one must lead to the other.

That he was able to prove his arguments to that hard-boiled and cosmopolitan amalgam which we know as filmland shows his quality. He knew, and he convinced others, that the screen was failing to keep up its steady march forward, and failure to do this meant going back.

We of *The Kine. Weekly* have repeatedly appealed for more and better films for our young folk. We have quoted the opinion of showman after showman, who felt they were not getting the young people in, and who knew that their future well-being depended upon an alteration in production policy.

What has to be accomplished is not easily to be put in a convenient tabulated list; it is a changed outlook, and an appreciation of what is meant by "the family hall."

Our own readers are our guide. They say they want more "U" films. The Production Code acknowledges that need, and all we can do in this country to align ourselves with the rediscovered vision must be done forthwith, in self-defence if for no higher reason.

▽

The Cinema, Samuel Harris, chairman, L. H. Clarke, editor, leads its issue of May 15 with a series of presentations under the title of "Forcing the Market," and observing:

Who is it—or which section of the industry is *most vitally interested* to-day—in the conversations that have been taking place between Martin Quigley and Governor Milliken (for the Will Hays organization)—and the producers group of the F.B.I. on behalf of the British industry?

At a first glance one would say—that—it is—the producers of British films.

But is it—only these half-dozen or so—who are *vitally interested*—or do the results react—either to the benefit or the detriment of—

Every other party interested in the trade?

* * *

But it is not on a question of censorship that British pictures will—or will not—get into America—

It is solely on the two outstanding questions of

Entertainment and salesmanship.

Quality of product is not sufficient—without salesmanship!

And salesmanship is not sufficient—without quality!

Under the heading of salesmanship—we include—box-office names and an organization that can offer not *one* picture at a time (which exhibitors are likely to be too busy to bother about)—but—

A sustained series that exhibitors may book as a valuable addition to their source of supply.

* * *

It may safely be left to the British producers—to continue their job of—persistingly improving the quality of their pictures;

In the meantime—

What has now to be done—is—to launch—

A much more comprehensive salesmanship—and an intensive forcing of the market—

Commensurate with the quality of the product we have to offer.

▽

Meanwhile an interestingly informative attitude is conveyed by some of the expressions of the British daily public press. The Morning Post, for instance remarks:

A clearing up of the difficulties of British film producers regarding the distribution of their films in the United States under the new "purity" code may result from a letter which has been addressed by Mr. Charles Tennyson, Chairman of the film producers' group of the Federation of British Industries, to Mr. Will Hays, President of the Motion Picture Producers and Distributors of America.

Mr. Tennyson points out that at present the film censorship code organization in the United States is situated on the West Coast, while representatives of the British producers are in New York, the distributing centre. He suggests that an organization of the United States code administration should be established in New York.

This, he states, would enable personal contact and explanation, which were much more likely to be effective in matters involving questions of taste and treatment than written communications.

▽

And the Daily Herald, under a heading reading "British Film Makers Want U. S. Advice," says:

An arrangement for British film producers to obtain the advice of the United States Film Code authorities on the scripts of pictures before they are actually begun, is requested by the Film Producers' Group of the Federation of British Industries.

Suggestions for this closer cooperation are made in a letter from Mr. Charles Tennyson, chairman of the Film Group, to Mr. Will Hays, president of the Motion Picture Producers and Distributors of America.

The letter adds that if it were possible to establish in New York an organization, or branch organization, of the American Code administration the difficulties which British producers have recently encountered in America, and fear they may encounter in the future, should be substantially reduced.

Call Hochreich's Testimony Untrue

The testimony of David R. Hochreich, former president of Vocafilm was branded as untrue this week by witnesses for the defendants, Electrical Research Products, Inc., Western Electric Company and American Telephone and Telegraph Company in the anti-trust trial brought by General Talking Pictures Corporation and Duovac Radio Corporation in United States district court at Wilmington, Del. Trial recessed last on May 28 until June 3 when the defense will resume.

Warren Connor, of Philadelphia, Erpi sales representative at Charlotte, N. C.; John J. Lawrence, of Garden City, L. I., manager of the general contract department of Erpi and Percy M. Lewis, of Atlantic City, N. J., associated with George F. Weilland, exhibitors, denied a number of accusations made by Mr. Hochreich on the stand several weeks ago.

Testimony Is Denied

Mr. Connor testified that Samson Theatres, Inc., operating theatres in Clinton and Rockingham, N. C., wanted to change from DeForest equipment because they could not get anyone to service it and not because Erpi has attempted to get Mr. Samson to break contract with GTP so that Erpi could install its own sound, which Mr. Hochreich said in his testimony weeks ago.

Mr. Connor also denied he attempted to have DeForest sound taken out of a Lumberton, N. C., theatre by telling Dr. Beam, exhibitor of the Clinton at Lumberton that DeForest was dispensing with its service staff.

Mr. Lawrence said that he installed and later removed Erpi equipment in one of the Bailey Circuit theatres in Bunkie, La., for non-payment but denied an Erpi representative made a special proposition to Bailey to use Erpi equipment.

Mr. Lewis denied telling Mr. Hochreich that it appeared he, Lewis, might lose Metro pictures unless Erpi equipment was used in his Atlantic City and Ventnor theatres.

Williard S. McKay, Rye, N. Y., general counsel for Universal Pictures testified that statements made by David Garrison Berger, New York attorney for Louis Sobol who was on the stand for the plaintiffs weeks ago, that he, Berger, was informed that Universal had a contract with Western Electric and Erpi to release only pictures made on Erpi license equipment, were not accurate.

Tells of Service School

Herbert M. Wilcox, Erpi vice-president; John S. Ward, of Crestwood, N. Y., director of operations of Erpi and John Mills, Erpi electrical engineer, also testified.

Wilcox told of the Erpi school for the servicing men, and testified as to the equipments in the cross examination. He testified that Erpi also sold non-Erpi replacements to its exhibitors, citing instances where dry cell batteries were used. He also told of a double profit made from the tubes. He said Western sold the tubes to Erpi at a profit and Erpi in turn sold them to the exhibitors also taking a profit. Edgar R. Wagner, consultant, denied in New York that he had said all Duovac tubes were found unsuitable for films.

An appeal of Erpi from the decision of Federal Judge Nordbye in Minneapolis, denying a permanent injunction against Cinema Supplies, Inc., to restrain shipment of amplifiers allegedly infringing Western Electric amplification circuit patents, must await the October term of the United States circuit court of appeals in Omaha. Petition of Erpi for a review of the district court's decision at the May term of the circuit court to advance the date of hearing on the appeal was denied last week in Minneapolis.

The millions who have been asking for Katharine Hepburn in a modern role *(like her great "Morning Glory")* **have their wish fulfilled in "Break of Hearts". . . . Hepburn is everything a 1935 heroine should be . . . gorgeously gowned in stunning creations . . . vibrant, exciting and magnificently Hepburn! . . . Truly a great love story . . . and as for the magnetic Charles Boyer, he's proving to be romantic dynamite to every woman's heart! . . . "Break of Hearts", now playing in many key cities, is adding new laurels to the Hepburn crown!**



Katharine Hepburn *and* Charles Boyer



Break of Hearts

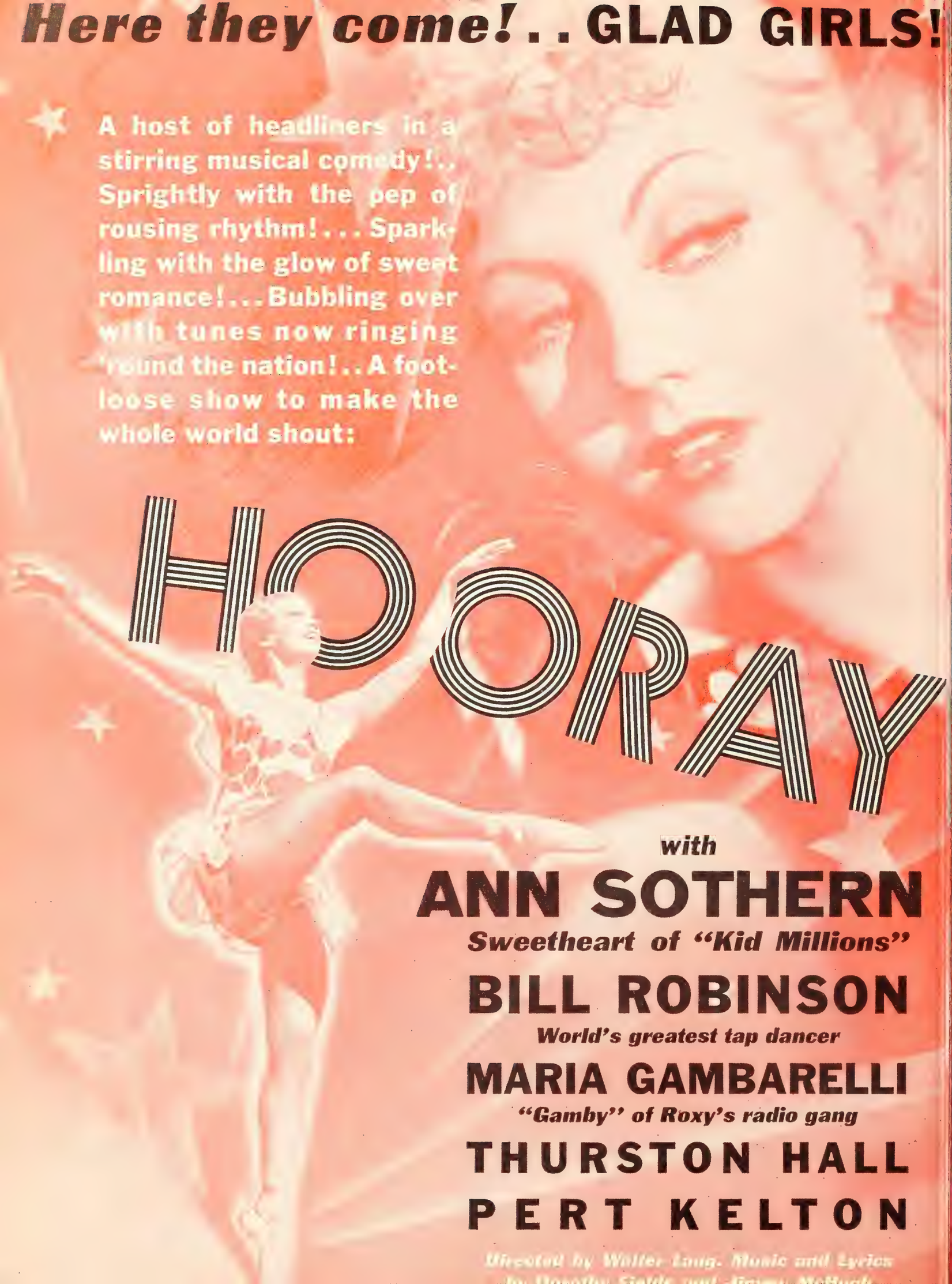
With JOHN BEAL
JEAN HERSHOLT

RKO RADIO PICTURE

Directed by PHILIP MOELLER. Jane Loring, associate director. A Pandro S. Berman production.

Here they come!..GLAD GIRLS!

A host of headliners in a stirring musical comedy!.. Sprightly with the pep of rousing rhythm!... Sparkling with the glow of sweet romance!...Bubbling over with tunes now ringing 'round the nation!..A footloose show to make the whole world shout:



HOORAY

with

ANN SOTHERN

Sweetheart of "Kid Millions"

BILL ROBINSON

World's greatest tap dancer

MARIA GAMBARELLI

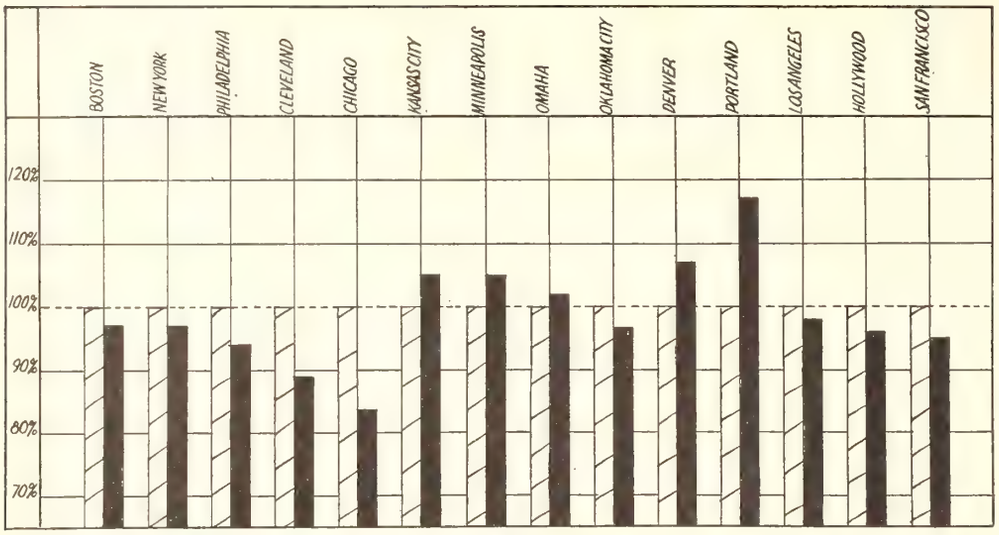
"Gamby" of Roxy's radio gang

THURSTON HALL

PERT KELTON

Directed by Walter Lang. Music and Lyrics


SWELL SONGS!..BRIGHT STARS!..
FOR LOVE
GENE RAYMOND
Rhythmic idol of the screen
YOU HEAR THESE HIT NUMBERS EVERYWHERE!
"You're An Angel"
"I'm In Love All Over Again"
"I'm Living in a Great Big Way"
"Hooray for Love"
RKO-RADIO PICTURES



The chart, based on Motion Picture Herald's tabulation of box office grosses, compares the business done in each of fourteen key cities during the six weeks from March 2 to April 6, 1935, with the business done in the same cities during the following six weeks, from April 13 to May 18. In each city the gross for the earlier weeks is taken as 100 per cent, and is indicated by the shaded bar. The black bar indicates the receipts for the more recent period.

MAXWELL COMPANY INCREASES CAPITAL

Jack Warner Says All Product Is for World Market; Midnight Openings Are Popular

by BRUCE ALLAN

London Correspondent

The issue of 600,000 £1/6 per cent first cumulative preference shares by Associated British Picture Corporation, Ltd., of which John Maxwell is chairman and managing director, was announced on May 16 and closed on May 17, an hour after the lists were opened. It is understood that it was heavily overscribed.

Success for the issue was anticipated, but that it has been so eagerly snapped up, at a premium of 1/-per share, is an indication of a healthful attitude among the investment public toward film projects.

ABP recently converted its 8 per cent preference share to a 6 per cent basis. With the new share just issued, its total capital is £6,050,000, made up of £1,550,000 in £1 ordinaries, £2,000,000 in 6 per cent cumulative £1 preference shares, and £2,500,000 in 5 per cent first mortgage stock.

The prospectus of the new issue stated that the company operates 220 theatres and that the new money is to be used for financing recent and impending purchases in the London area. Profits of the company for the current year are estimated at £510,000, against £430,686 in 1934.

The brokers for the preference issues were Myers & Co., who also underwrote it for a commission of 1¾ per cent. Maurice "Mossy" Myers will be recalled as a prominent figure in the eventually unproductive plan for acquisition of control of Gaumont-British by the Maxwell interests.

Jack Warner confirmed, and more than confirmed, on his visit in London last weekend, Irving Asher's announcement of extended activities at the Warner-First National studios at Teddington.

The first of the three new stages planned for the studio is to be put in work at once. More important, Mr. Warner went on record as being definitely opposed to production of pictures merely for British quota. His most significant remarks were that he regarded Teddington as " an extension of Burbank," and that all Warner British pictures would definitely be made "with world distribution in view."

This is perhaps only a step towards a policy of making British films as a definite part of the American release schedule, but it is certainly a step. The Warner British organization is already capable of turning out features with American entertainment values.

▽

Midnight Openings Grow

The midnight film gala habit is spreading. At the Regal, "Drake" ("Elizabeth of England" in America) contributed £3,000 in box office receipts, on top of an additional £5,000 from John Maxwell, to the King's Jubilee Fund. At the Plaza, Paramount started the London run of "The Scoundrel" with another midnight show, and for the same object. "Midnight with the Stars," the annual trade charity effort, is a recent memory. All this makes the 9 o'clock start of "Brown on Resolution," at the New Gallery with the First Lord of the Admiralty as the chief guest, seem a matinee and the 11 p.m. affairs favoured by Arthur Dent just ordinary evening dates.

▽

Presentations Leader Retires

Robb Lawson, director of publicity for United Artists for many years past and previously with the Universal and FBO offices in London, was tendered a lunch and presented with a loving cup by the London film press at the Cheshire Cheese in Fleet Street, on his retirement. Mr. Robb was the first man to stage "presentations" as a stage prelude to silent films, in London. Murray Silverstone spoke appreciatively, and enviously, of his old colleague.

Aldrich Fights Theatre Project

Winthrop W. Aldrich, chairman of the board of the Chase National Bank, last week joined the residents' committee, headed by Norman H. Davis, American ambassador-at-large, which is seeking to prevent the erection of a motion picture theatre on the corner of 79th street and Madison avenue, New York, and thus preserve the purely residential character of the neighborhood. Mr. Aldrich, as chairman of Chase, which has a large interest in Fox Film Corporation, is himself rather actively concerned in the affairs of the motion picture industry.

Justice Carewe of the supreme court has taken under advisement the application of Henry Mandel, builder, for an order to force New York License Commissioner Paul Moss to approve the project. Mr. Moss, after a hearing at which the residents' committee made itself heard, rejected Mr. Mandel's original application for permission to build an "intimate" theatre, seating 599.

Attorneys for the objecting residents contend that erection of the theatre will materially reduce assessed valuations on property in the neighborhood, and will serve as an opening wedge for other similar projects.

Kuykendall Urges Copyright Bill Aid

Ed Kuykendall, president of the Motion Picture Theatre Owners of America, in a statement issued this week, urges all theatre owners and others "interested in the progress and development of the motion picture industry," to support the United States State Department's copyright bill, introduced by Senator Duffy of Wisconsin, which is in the copyright and patents committee.

Mr. Kuykendall's statement said in part: "Theatre owners should insist that the bill be passed intact, without amendments or change in language."

The MPTOA president is expected to call a meeting of the organization's board of directors within the next 30 days. The date and place have not been determined.

About 125 exhibitors, 90 per cent of the Independent Theatre Owners of Southern California, at Los Angeles last week praised the board of directors for its work on behalf of the organization. Members requested dues be raised from $2 to $5 monthly.

West Virginia exhibitors will hold a convention at White Sulphur Springs June 26-27, at which time state legislative problems will be considered.

Celebrity in Book Tieup on ComiColors

An exploitation tieup has been arranged on the ComiColor cartoons between Celebrity Productions and Engel-Van Wiseman Book Corporation. Eight fairy tales will be published by the book company for distribution through national chain store organizations, with rewritten versions modernized and illustrated with drawings selected from the ComiColor series on these tales.

TRAVELERS

MIRIAM HOPKINS left New York for Hollywood to start work in Samuel Goldwyn's "Barbary Coast."

RUTH CHATTERTON flew to Hollywood from New York in her own plane to start work in Columbia's "A Feather in Her Hat."

DICK POWELL left Hollywood to meet FRANK BORZAGE at Annapolis, Md., where they will make scenes for Warners' "Anchors Aweigh."

DR. HERBERT T. KALMUS and his wife, NATALIE KALMUS, sailed for Europe on the *Bremen*.

JACK L. WARNER, vice-president of Warner Bros., arrived in New York from London, with MAX MILDER, general manager in England, and D. E. GRIFFITHS, general manager for First National in England.

JOHN MAXWELL, chairman of Associated British Picture Corp. and British International, sailed for America from England.

DANIEL HAYNES, Negro actor who replaced the late RICHARD B. HARRISON in "The Green Pastures," left for Hollywood to make a picture for Paramount.

RUTH DRAPER, MARQUIS HENRI DE LA FALAISE DE LA COUDRAYE and COUNTESS TAMARA SWISKAYA sailed for Europe from New York.

FLORENCE CAROLINE, British actress, arrived in New York from England.

ARMIDA made personal appearances during the week at the Roxy.

E. B. DERR, former Pathe executive, is in New York.

HARRY H. THOMAS, First Division president, returned to New York from Atlanta.

J. S. MACLEOD, head of maintenance for MGM exchanges, arrived in New York from a visit to the Coast.

MAJOR ALBERT WARNER and S. CHARLES EINFELD arrived in Hollywood from New York.

LOUIS DENT was scheduled to arrive in New York for Paramount home office conferences on theatre operations in Salt Lake City.

ANDRE MERLE, director of engineering for Airtemps Products, has been made traveling supervisor of the company's theatre division.

EDWARD EVERETT HORTON was scheduled to sail for England this week to make a film for Twickenham.

S. S. CRICK, Fox's Australian sales chief, arrived in New York from Hollywood.

DAN KELLEY, Universal casting chief, is in New York.

JOSEPH SEIDELMAN, Columbia foreign head, returned to New York from Hollywood.

SAM DECKER, Detroit independent exchange man, was in New York.

PETER WITT, foreign manager for Anglo-American Renters, Ltd., returned to England, sailing from New York.

HENRY HOBART, production head for First Division, arrived in New York from Hollywood.

DARRYL ZANUCK, new Fox Film Corp. vice-president, returned to Hollywood from a three-week Alaskan shooting trip.

ROBERT MONTGOMERY arrived in New York for a vacation at his farm in Brewster, where he plans to remain through July.

JACK SULLIVAN, FWC buyer; CHARLES SKOURAS, ARCH BOWLES, northern division manager of FWC; EDDIE ALPERSON, JAMES DAVIDSON and EDWARD ZABEL, arrived in New York from the Coast, preparatory to attending the Fox Convention in Chicago.

WILLIAM G. SMITH, head of William G. Smith Productions, has left New York for Hollywood.

VICTOR FLEMING arrived in New York and left for a Mediterranean cruise.

LOU OSTROW, Universal producer, is in New York.

MORT SINGER is in New York.

SAM KATZ, executive assistant to LOUIS B. MAYER, planned to leave New York for Hollywood.

POOLING OF 150 N.Y. INDEPENDENTS PLANNED

Two Circuit Corporations Decided Upon, One for N. Y. City, Other for New Jersey

The country's strongest concentration of independent theatre power is in the offing in New York, where, after weeks of informal and secret discussion, non-affiliated exhibition interests this week came out into the open and decided on a tangible method for effecting a merger of possibly 150 houses into a single corporation in which the participants would vest part ownership of their properties, receiving in return a share of the profits and commensurate stock in the corporation, although they would continue to operate individually. A similar plan has been in the making in New Jersey.

Though not having any direct relation with the Independent Theatre Owners Association of New York, Harry Brandt, president, nor with the New York Theatre Owners Chamber of Commerce, Charles L. O'Reilly, president, certain members of both local independent organizations are sponsoring the new enterprise.

With Milton C. Weisman, ITOA counsel, preparing the legal phases, an ITOA committee, composed of Harry Brandt, Louis Schiffman, M. Fess, John Benas, Maurice Fleischman and M. Meyers, met last Thursday night at the New York Motion Picture Club to arrange the preliminaries after a score of others in attendance had indicated their willingness to participate.

It was decided to form two circuit corporations, one embracing New Jersey theatres, the other in New York City. Leon Rosenblatt, chairman of the New Jersey group, has working with him Julius Charnow, Harry Hecht, Louis Gold, Irving Dollinger, Jack Unger and Joseph Sicardi. They had been selected at a meeting held secretly two weeks ago in Newark, at which 25 independents in the Jersey territory decided to enter the arrangement.

A thorough analysis of the corporate and financial setup will be made and passed on to Jersey members before incorporation papers are drawn, within two weeks.

New York Committee Named

The New York contingent called a meeting Monday afternoon at the Hotel Astor, and with 86 owners in attendance it was decided to further the idea at once. A committee of six was appointed as follows: John Benas, chairman, David Weinstock, Abe Leff, Louis Fleischman, Louis Schiffman and William Salkin.

The committee will set out at once to present the proposition to every independent owner in the Metropolitan area. Meanwhile Attorney Weisman agreed to present the plan on paper to the committee, probably before the weekend. All independent owners, regardless of whether or not affiliated with the ITOA or the TOCC, will be asked to join, and the sponsors hope to obtain some 150 properties for the pool.

Later in the week it was learned that at least 75 owners are expected shortly to add their names to the 25 already signed in New Jersey, where the plan is limited to non-competitive and last run situations. The reason for this limitation is twofold; first, where non-competitive theatres are corralled into one unit, as proposed, distributors who refuse to compromise on selling terms will be left out of those situations; and, secondly, all last run theatres tied together in such an organization can demand terms from distributors.

While neither the Jersey nor New York groups have spoken officially as to the purposes of their circuit pooling of independent power it appears obvious that the benefits of buying strength and the protection which it brings in many channels is the basic reason for the move. The forcing of shorts, trailers and newsreels with feature sales is particularly annoying to the sponsors.

Originally, as broached many months ago, the idea was to pool into a community-owned circuit corporation at least 150 theatres in Jersey and New York, without any limitation as to type of run or the competition involved, and to operate the single company in both states. This proposal failed to register and the dual-company idea was substituted.

Film Exports Gain In 1935 Quarter

Exports of American motion picture film for the first quarter of 1935 show a slight increase over the same period in 1934, according to preliminary figures prepared by the Motion Picture Division of the United States Department of Commerce Bureau of Foreign and Domestic Commerce.

During the first three months of 1935 a total of 50,253,150 linear feet of film, including positive and negative, sound and silent, with a value of $1,114,126, was exported, as compared with 49,630,226 feet, valued at $1,010,942, exported during the similar 1934 period.

Positive sound film accounted for the greater part of the exported total. Argentina took the greatest amount during the 1935 quarter, 4,787,530, while the United Kingdom, which led Argentina in the 1934 quarter, took 3,067,836.

Sensitized but unexposed, film exports for the first quarter of 1935 amounted to 35,059,818 feet, with a value of $600,844, as compared with 31,262,046 feet valued at $590,369 for the same period of 1934.

For the first quarter of 1935, motion picture equipment of all types (save 35 mm. cameras) showed healthy export increases over the corresponding periods of 1934 and 1933.

Spigelgass Quits Universal

Leonard Spigelgass has resigned from Universal on the Coast. He has not yet announced any new affiliation.

FOX DISTRIBUTING 54 FEATURES, CONVENTION TOLD; GB TO HAVE 16

Paramount Decides Upon One National Meeting for June 13th and Five Regionals; RKO Ready for Starting June 11th

GB Pictures announced on Monday at first annual sales convention 16 features for 1935-36.

Fox Film convened in annual sales session Thursday morning in Chicago and announced 54 features, 110 short subjects, 104 issues of Fox Movietone News and an additional undetermined number of features forthcoming from 20th Century Pictures, in accordance with the announcement made Tuesday regarding the combining of the 20th Century interests with Fox.

Paramount finally set one national meeting, in New York, starting June 13th, and five regional conventions.

Radio started to import foreign sales representatives and franchise holders for its first "international" convention, opening June 17th at Chicago.

Republic Pictures changed convention plans from three regionals to two, opening June 7th at Cincinnati, continuing at San Francisco and eliminating Salt Lake.

Warner Brothers extended its convention from three to 13 days, starting June 10th, at Los Angeles, to give field forces first-hand studio course.

Five new producing companies announced their 1935-36 plans, and a dozen others, both "major" and independent, further advanced their arrangements.

A new trend in Fox production policy toward "spectacular" productions and an increased use of music was revealed in the new program, to consist of 54 features, 110 shorts, the Movietone newsreel and an undetermined number of pictures to be produced by Joseph M. Schenck and Darryl Zanuck of 20th Century Pictures.

More than 12 of the 54 features will have songs and other music. There will be at least seven "spectacular" productions, while more than one-fifth will be from originals.

New personalities added to the Fox roster of players include Nino Martini, Metropolitan Opera star; Tutta Rolf, Scandinavian star; Tito Guizar, radio baritone; Simone, Contimental star, and Madame Ernestine Schumann-Heink.

Will Rogers, Shirley Temple, Janet Gaynor and Warner Baxter head a list of 54 stars and featured players.

The 54 features will be divided among seven producers, Winfield Sheehan, vice-president and general production manager; Sol Wurtzel, Jesse L. Lasky, Robert T. Kane, B. G. DeSylva, Edward Butcher and John Stone. Four George O'Brien westerns will be produced by Sol Lesser and John Zanft.

The holding of two sales conventions in one week served notice that the new selling season is getting into stride, and from other companies came news of these developments.

Broadway Productions

Broadway Productions, Inc., William Rowland, president and production chief, and L. J. (Jack) Schlaifer, vice president and general manager, contracted with Anglo-American Renters, Ltd., London, for world distribution outside of the United States and Canada, for four feature musicals, three to be made in New York at Erpi's Eastern Service Studios, and one in England at Anglo-American's.

Representing Anglo-American were Captain A. C. N. Dixey, M.P., chairman of the board; Giulio Niclas, head of production, and Peter Witt, general and foreign manager. They have been in New York for three weeks and will remain to negotiate further distribution arrangements, with the exception of Mr. Witt, who returned to London over the weekend.

American distribution of the four Broadway features will be arranged for by Mr. Rowland.

Captain Dixey, too, will later sell the rights here to 12 pictures to be made by Anglo-American in England. Although Anglo-American is participating, with Mr. Rowland and Electrical Research in financing the four Broadway Productions, the series will have no relation to Anglo's own 12.

"Romance Unlimited," first of the four, goes into production July 8th, an original musical by Herbert Fields and a screen play by Charles Beahan and John V. A. Weaver. Robert Milton will direct a cast headed by Sidney Fox, Abe Lyman and his band, Jack Dempsey, Helen Lynd and Russ Brown.

Mr. Schlaifer, handling Broadway's distribution, was formerly Universal sales manager and was variously associated elsewhere.

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British International

Invasion of this market in 1935-36 by British International Pictures was launched this week through a subsidiary, Alliance Films, Ltd., with trade showings at the Waldorf Astoria Hotel of "April Blossoms" and "Abdul, the Damned." Six of a group of 12 are already in New York for sale to a distributor.

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Criterion

Distribution of "The Kingfish," story of Huey Long, was arranged for by Criterion Films with Marcy Pictures, New York, Film Classics, Buffalo; Capitol, Philadelphia; B. N. Judell, Chicago; Israel Levine, New Haven; Progressive, St. Louis; Elliott Film, Minneapolis; Principal, Los Angeles, and Sack, San Antonio, Texas.

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Darmour

Larry Darmour started "West Beyond the Law," first of six westerns to star Ken Maynard, adapted by H. Gatzert, directed by Al Herman, co-featuring Lucile Brown.

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Du World

Distribution policy of Du World was changed this week when the company opened its own exchange in New York for sale. Elsewhere, however, they will continue selling state rights.

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Empire

Nine westerns, produced by Mayfair; six action features produced by Kinematrade, and two serials, the original 1935-36 schedule of Empire, have been augmented by 18 westerns.

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Fox

S. R. Kent on Thursday morning opened "the largest sales convention ever held by Fox Film," a three-day session, at the Congress Hotel in Chicago, where some 265 delegates from the home office, managers and salesmen from United States, Canada, and foreign exchanges heard a detailed announcement of the 1935-36 product, as follows:

Republic Has Two Regionals, Cincinnati and San Francisco; Warner Will Meet 13 Days; 5 New Producing Companies

In Old Kentucky, first Will Rogers starring vehicle, version of Charles T. Dazey's stage comedy-drama. George Marshall will direct.

The Gay Deception, a comedy romance with Francis Lederer and Frances Dee; directed by William Wyler.

Welcome Home, comic story with James Dunn and Arline Judge co-featured. James Tinling will direct.

Redheads on Parade, musical, featuring John Boles and Dixie Lee. Norman McLeod is the director.

The Dressmaker, (tentative title), musical, with Tutta Rolf, Scandinavian star, Clive Brook in the lead. Harry Lachman will direct.

Blue Chips, adapted from Vina Delmar's story, starring Warner Baxter.

The Farmer Takes a Wife, stage play, starring Janet Gaynor and Henry Fonda. Victor Fleming is directing.

Charlie Chan in Shanghai, with Warner Oland.

Dante's Inferno, with a cast headed by Spencer Tracy, Claire Trevor, Henry B. Walthall, Harry Lachman directed.

Little Skipper, Shirley Temple.

Beauty's Daughter, featuring Edmund Lowe and Claire Trevor; adapted from the Kathleen Norris, novel, and directed by Allan Dwan.

Steamboat Bill, Ben Lucien Burman's story, starring Will Rogers, and featuring Irvin S. Cobb, Anne Shirley; director, John Ford.

Ball of Fire, featuring Alice Faye and Jack Haley, with Mitchell and Durant; George Marshall will direct.

Ramona, from Helen Hunt Jackson's novel, with Gilbert Roland and Pietro Gentile, direction by Eugene Forde.

Thunder in the Night, Edmund Lowe will portray the lead. George Archainbaud will direct.

Hawk of the Desert, in which Warner Baxter will star, under direction of James Tinling.

Way Down East, presenting Janet Gaynor and Henry Fonda. Henry King has been assigned direction.

Twins, the second Shirley Temple.

Broadway Co-Ed, co-featuring Alice Faye and Jack Haley.

Farewell to Fifth Avenue, by Cornelius Vanderbilt, Jr.; Claire Trevor will be featured and Alan Dwan will direct.

Shoestring Charlie, based on Courtney Riley Cooper's story, starring Will Rogers.

Here's To Romance, musical, starring Nino Martini, with Anita Louise, Genevieve Tobin, Maria Gambarelli and Mme. Ernestine Schumann-Heink; direction by Alfred E. Green.

Under Two Flags, presenting Simone, French star, in her American debut.

Song and Dance Man, adapted from the George M. Cohan stage play and jointly featuring James Dunn and Alice Faye.

Poor Little Rich Girl, a Shirley Temple picture.

Efficiency Edgar, based on Clarence Buding-

(Continued on following page)



AT THE G-B PICTURES FIRST ANNUAL CONVENTION, HOTEL WARWICK, NEW YORK, THIS WEEK

FIVE NEW PRODUCING UNITS BUSY

(*Continued from preceding page*)

ton Kelland's stories and depicted by Edward Everett Horton.

MEAL TICKET, co-featuring the newly united juvenile team of Jane Withers and Jackie Searl, to be directed by Marshall Neilan.

CHAMPAGNE CHARLIE, featuring Warner Baxter, with Edmund Lowe and Rochelle Hudson.

POLICE PARADE, a comedy-drama to feature James Dunn, Alice Faye, Mona Barrie and Herbert Mundin, directed by Lewis Seiler.

THE MAN FROM HOME, in which Will Rogers will star.

YOUR UNCLE DUDLEY, featuring Edward Everett Horton.

MATINEE IDOL, featuring John Boles.

IMPERSONATION OF A LADY, with Mona Barrie.

ARGENTINA, musical, with an all-star cast.

Other productions scheduled include: "Mysteries of Paris," by Eugene Sue; "Caesar the Great," co-featuring Warner Baxter and Jane Withers; "Captain January,"; "Hard to Get,"; "Brief Rapture,"; "Thanks to You,"; "Strangers in the Night,"; "Time Out for Love,"; "Work of Art," and three untitled pictures.

In addition there will be four George O'Brien action pictures. First will be "Thunder Mountain," Zane Grey's story which ran serially in Collier's; "Whispering Smith Speaks," will be second, as adapted from the famous Frank Spearman fictional character; the third will be a Harold Bell Wright story and the fourth is to be selected.

Mr. Kent and John D. Clark, distribution chief, took the lead Thursday in the product discussions. Plans of the foreign department were divulged by Clayton P. Sheehan, general foreign manager. Guest speakers included George Weeks, Gaumont's distribution head; Louis Hyman and Spyros Skouras. Talks on short subjects for 1935-36 were given by E. W. Hammons, president of Educational; Jack Skirball and W. J. Clark. W. J. Kupper, western divisional sales manager, also discussed distribution plans.

On Friday publicity and advertising plans were presented by Charles E. McCarthy, director of that division; Arch Reeve, A.O. Dillenbeck, Gabe S. Yorke, Earl Wingart and J. A. Clark. The schedule also included a discussion of Fox Movietone News by Truman H. Talley, Laurence Stallings, Lowell Thomas, Lew Lehr and Ed Thorgersen; an address by Edmund C. Grainger, eastern divisional sales manager; a discussion of the code situation by Felix A. Jenkins; distribution of prizes for the second "Sidney R. Kent Drive," and an explanation of the 1935 "Distribution Drive" by William C. Gehring, sales manager of Chicago.

Adjournment will come Saturday with distribution department meetings presided over by Mr. Clark, Mr. Kupper and Mr. Grainger; sales meetings conducted by William Sussman and Nat Finkler, and a meeting of the ad sales department conducted by James A. Clark.

Other executives who were on hand, besides those already mentioned, included: E. H. Collins, C. A. Hill, Jack Bloom, Roger Ferri, Harry Morsay, Irving Lincer and Deon DeTitta, from the sales department; Jerry Novat, Paul Allison and William Caldwell, ad sales; I. A. Mass, Jack Sichelman, M. L. Ahern, S. S. Crick (Australia), J. C. Bavetta (Brazil), C. V. Hake (Japan), S. S. Horen (Spain), Gustave Mohme (Mexico City), E. F. Lomba (Spain), Carl Nielsen (Scandinavia), Carlos Zeno (Porto Rico), Ramon Garcia (Cuba), P. N. Brinch, Germany, A. S. Santos and C. A. Villaverde, from the foreign division.

Sol Edward and Harvey Day completed the Educational representation. Additional guests were Charles Skouras, Arch Bowles, Jack Sullivan, Louis Hyman, George Skouras, Ed Peskay, Larry Kent, A. E. McNeil, Percy Heiliger, Sam Fox, Leonard Greene, Elmer Rhoden, Rick Ricketson, Ed Alperson and H. J. Fitzgerald.

Also present were the district managers and managers and salesmen of the 37 exchanges.

Before leaving New York for the convention, Clayton Sheehan was quoted as saying that Fox will produce 13 features at its Wembley studio in England for British distribution; John Clark indicated that 25 features for 1935-36 will be ready by October 1st, and Mr. Hammons announced that Joe Cook and Buster Keaton will continue next season under new contracts.

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Futter

Jack Trop is understood to have joined Walter Futter, now in new quarters in New York's Paramount Building, to handle distribution on two series of features to be released next season, including five action stories and six Tom Keene westerns.

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Gaumont

GB's first national sales convention in this country was attended by 100 sales representatives from the field. Arthur A. Lee, vice president, and George W. Weeks, sales director, announced the titles of 16 1935-36 features, which were selected for this market from 52 scheduled for production in England by the parent company. The stars include many from Hollywood, this as a result of Michael Balcon's visit last month to California from England. Stars who will appear include: Robert Donat, Jessie Matthews, Lupe Velez, Conrad Veidt, Madeleine Carroll, Claude Rains, Walter Huston, Boris Karloff, Peter Lorre, Sonnie Hale, Jack Hulbert, George Arliss, Richard Dix, Madge Evans, C. Aubrey Smith, Helen Vinson, Maureen O'Sullivan, Barry Mackay, John Mills and Fay Wray. Directing will be Alfred Hitchcock, Berthold Viertel, Victor Saville, Walter Forde and Maurice Elvey.

In the group of 16 releases there will be five which were screened at the convention, as follows:

THIRTY-NINE STEPS, co-starring Robert Donat and Madeleine Carroll, based on a spy story by Colonel John Buchan, Governor General of Canada; directed by Alfred Hitchcock.

THE CLAIRVOYANT, novel, by Ernest Lothar, co-starring Claude Rains and Fay Wray; directed by Maurice Elvey.

MORALS OF MARCUS, by William J. Locke, starring Lupe Velez and Ian Hunter; a Real Art Production, produced by Julius Hagen, directed by Miles Mander.

ALIAS BULLDOG DRUMMOND, by "Sapper," creator of the Drummond character, with Jack Hulbert and Fay Wray; directed by Walter Forde.

BORN FOR GLORY, with Barry Mackay, John Mills and Betty Balfour; directed by Walter Forde.

Pictures now in production include the following:

KING OF THE DAMNED, play, by John Chancellor, starring Conrad Veidt and Helen Vinson; directed by Walter Forde.

SOLDIERS THREE, by Kipling, with C. Aubrey Smith and Maureen O'Sullivan; direction by Walter Forde.

PASSING OF THE THIRD FLOOR BACK, play, by Jerome K. Jerome, starring Conrad Veidt; direction by Berthold Viertel.

FIRST A GIRL, starring Jessie Matthews.

MODERN MASQUERADE, starring Jessie Matthews.

SECRET AGENT, by W. Somerset Maugham, starring Peter Lorre and Madeleine Carroll.

KING SOLOMON'S MINES, novel by Sir H. Rider Haggard.

(*Continued on following page*)

JUNE BIG MONTH FOR SALES SESSIONS

(Continued from preceding page)

DR. NIKOLA, novel, by Guy Boothby, to star Boris Karloff.

UNTITLED George Arliss feature, to be selected from three original stories.

THE TUNNEL, to star Conrad Veidt, Richard Dix and Madge Evans; directed by Maurice Elvey.

RHODES, THE EMPIRE BUILDER, to star Walter Huston.

The convention opened Monday morning at the Hotel Warwick in New York, adjourning Wednesday. Besides Mr. Lee and Mr. Weeks, it was addressed by home office executives, including A. P. Waxman, director of advertising and publicity; C. M. White, assistant sales manager; C. MacGowan, comptroller; Charles Leach, secretary, and C. Schwengeler, S. Krugman, J. R. Wilson and H. W. Fitelson. Mr. Weeks presided.

Guest speakers included Howard S. Cullman, trustee of the Broadway Roxy theatre; M. A. Lightman, president of Malco Theatres; Sidney R. Kent, Fox Film president; W. G. Van Schmus, director of the Music Hall theatre; Spyros Skouras, vice president, National (Fox West Coast) Theatres; Harry Brandt, president, Independent Theatre Owners Association of New York, and N. L. Nathanson, president of Regal Films, Ltd., and head of Famous Players Canadian Corporation, Toronto.

Frank C. Walker, President Roosevelt's chief aide in the recovery program, wired a message from Washington.

GB executives announced that Mr. Cullman, for the Roxy, purchased the entire 1935-36 lineup. Mr. Lightman negotiated a similar purchase. An open forum featured the second day's session. Paul de Outo, Los Angeles branch manager, was awarded first prize in the "Big Push" sales drive.

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Gormay

John Goring, of New York, was reported to be planning production through Gormay, Inc.

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Mascot

Four serials were set by Mascot for 1935-36, Barney Sarecky supervising.

Gordon Malson, Mascot's casting director, arrived in New York from Hollywood to secure talent for "Harway Lane," last for 1934-35, and also to secure stories for 1935-36.

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Metro-Goldwyn-Mayer

Jimmy Durante will not appear on the 1935-36 schedule, MGM having granted the comedian a release. At the same time the company resigned J. Walter Ruben, director.

Discussing new production plans, Hal Roach, MGM producer, explained that short subject production costs have increased $5,150 per subject since silent days, as follows: Increase due to code cost, $650; Erpi royalty for sound, $1,000; music copyright, $550; recording, $3,000.

Hecht and MacArthur, producers, may make six in 1935-36 for Metro.

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Metropolis

Metropolis Pictures, New York, will handle "Life of Pilsudski," produced under the supervision of the Polish Government, produced by Falanga Films, Rysgard Ordynski directing.

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Paramount

Plans for Paramount's sales convention were announced by Sales Manager Neil F. Agnew, and call for one national meeting, to be held in New York, at the Waldorf Astoria Hotel, June 13th, 14th and 15th, to be followed by five regional meetings in New York, Chicago, Memphis, Kansas City and San Francisco.

Attending the national convention at the Waldorf, at which the new lineup will first be announced, will be home office executives, district and branch managers, exchange sales managers and members of Paramount's "100 Per Cent Club."

The regional meetings to follow will be attended by the entire exchange force from the districts in which the meetings will take place. Division Manager Charles M. Reagan will preside at Chicago, Kansas City and San Francisco, while Division Manager Joseph J. Unger will preside at New York and Memphis.

Paramount signed Oscar Hammerstein, II, who obtained his release from MGM, to write the screen play for the Hollywood debut of Jan Kiepura.

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RKO

Radio Pictures will for the first time bring to its sales convention, to be held June 17th to 19th at the Chicago Drake Hotel, a large number of foreign managers and representatives abroad. Those already assigned to attend include: E. D. Leishman and Ralph Hanbury, London; H. W. Leasim and Pierre Charles Le-Long, Paris; N. Cazaris, Arta Films, Bucharest; Max Bossman, Brussels; Joost Smit, Amsterdam; Douglas Lotherington, Sydney; Reginald Armour, India; Luis Lezema, Mexico; Fred S. Gulbransen, Panama, and Jacobo Glucksman, New York, representing RKO in Argentine.

With the Hollywood studios engaged in an unprecedented production boom, producing six features and preparing three others, the company's circuit executives in New York were setting product for the theatres, acquiring 20 RKO features and negotiating for half of the Warner releases in 40 New York theatres. Under a new deal the three-year Fox product franchise was extended seven additional years, giving the circuit 140 features. One more company's output is needed to make available the required 175 or 180 features for the season.

RKO's features will be distributed in Finland by Bio-Kuva O/Y, of Helsingfors, C. G. Wallman acting for Radio.

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Republic

W. Ray Johnston's Republic Pictures changed its convention plans. Instead of three regionals there will be two, the Salt Lake session having been cancelled. Eastern forces will meet at the Netherlands-Plaza Hotel in Cincinnati, June 7th and 8th. The western groups will gather in San Francisco later.

Republic Pictures, Inc., was organized in Pittsburgh to take over the Monogram exchange, with James Alexander in charge. Republic Pictures of Ohio, was formed at the same time, with Nat L. Lefton as general manager and S. P. Gorrell, sales manager, to handle product in Cincinnati and Cleveland. William Onie will be in charge at Cincinnati.

William Satori-Schacherl was appointed to represent Republic International in the middle, eastern and Scandinavian countries in Europe, establishing headquarters at Wien (Vienna) II, Obere Donaustr 87.

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Smith

William G. Smith left New York for Hollywood to start a series of features with Ralph Graves and Evelyn Brent.

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Spectrum

Spectrum Pictures arranged distribution of its new western series in Oklahoma and Boston, Majestic Pictures securing the Bill Cody group in the west, and L. F. Britton for Boston.

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Toeplitz

Paul Graetz, head of distribution for Toeplitz Productions, of London, returned to England after three weeks in New York conferring with distributors on a cooperative producing-distribution arrangement. Mr. Graetz is returning to present the proposals to Mr. Toeplitz.

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Universal

Universal's production activities were extended to embrace a Spanish division, Christy Cabanne having been assigned to direct "Storm Over the Andes," first of an indefinite number.

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Warners

The international sales convention of Warner Brothers, which meets in Los Angeles on June 10th, was extended from three days to 13, in order to allow for a course in actual production for sales executives, salesmen and theatre managers who will attend, as well as for a series of individual conferences between Harry M. Warner, president, and key men of the Warner companies.

Executives already lined up for addresses include, besides Harry, Jack and Major Albert Warner, Robert Schless, in charge in Europe; Max Milder, Great Britain; D. E. Griffiths, also of Britain; Peter Colli, Central America; A. S. Abeles, Mexico; Hal B. Wallis, who will give a series of technical talks on production.

Business sessions, to be held at the Ambassador Hotel, will be presided over by A. W. Smith, eastern and Canadian sales manager, and Gradwell Sears, western and southern sales manager.

The studio this week announced that it has under contract for 1935-36, 21 stars, 54 featured players, 22 directors and 38 writers, a total of 135.

RKO Cuts Net Loss for 1934

A consolidated net loss for the year 1934 of $310,574 was reported by Radio-Keith-Orpheum Corporation this week in a financial report issued by Irving Trust Company, trustee in the reorganization of the company. This loss compares with a loss for 1933 of $4,384,064, and a net loss of $10,629,503 in 1932.

The trustees' report stated that the bulk of improvement in RKO's position last year is traceable to the earnings of RKO Radio Pictures, which had a net profit for the year of $570,000, as compared with a loss in 1933 of $663,000. Total income from film rentals and sales in 1934 amounted to $21,276,716.

RKO Pathe Pictures, engaged chiefly in the rental of the former Pathe west coast studio, reduced its 1933 loss of $627,000 to a loss of $270,000 in 1934. Pathe News also reduced its losses last year as compared with 1933, the 1934 report showing a loss of approximately $25,000.

Cash on hand at the end of 1934 amounted to $,4,659,505, or a gain of approximately $1,000,000 over 1933. Consolidated capital deficit in 1934 totaled $10,822,925 as compared with $10,973,141 at the end of 1933. Consolidated operating deficit increased from $15,899,122 at the end of 1933 to $16,078,501 at the end of last year. Income from theatre admissions in 1934 amounted to $18,290,803, while income from wholly-owned foreign subsidiaries amounted to $397,163.


OVER THE BORDER!--ON WITH THE HITS!
25% OVER 'G-MEN' IN SAN FRANCISCO!
CLICKING MERRILY IN ALBANY PREMIERE!
NAILING TOP MONEY IN NEW HAVEN!
WARNER BROS.' FOURTH SUCCESSIVE HIT SHOW IN A ROW...
IN Caliente
(IT'S A NEW SPANISH CUSTOM!)
Seething with Senoritas! Ablaze with Stars!
PAT O'BRIEN • DOLORES DEL RIO
LEO CARRILLO • Edw. Everett HORTON
GLENDA FARRELL • The Dancing DE MARCOS
11 OTHERS • Directed by LLOYD BACON
A First National Picture

"They say I'm a girl with a reputation—and those crowds at the New York Capitol last week-end sure make it seem true. I told you I'd come through with Warner Bros.' next big hit, and I guess any of the boys around the Capitol will tell you I've made good. Anyway, when a 10th Avenue dame's got sales appeal, she can expect to be talked about—and are those critics talking!"



THE GIRL FROM 10TH AVENUE

"is bound to make you an unqualified devotee of

BETTE DAVIS"

She's "among the ten best actresses," says N. Y. American

A First National Picture with Ian Hunter, Colin Clive, Alison Skipworth. Directed by Alfred E. Green

50 COLOR ATTEMPTS IN 50 YEARS

Technicolor's forthcoming feature, "Becky Sharp," produced with the new three-color process, marks close to the fifteenth attempt over half a century to adapt as many color ideas to the commercial screen.

Coming at a time when the eyes of the industry are centered on this latest test of public reaction, the Color Committee of the Society of Motion Picture Engineers has published a record of some 46 color processes introduced variously down through the years, and even this is admittedly not a complete record, due to the unavailability of information on some processes long forgotten.

Tracing the history of color from the Zoetrope Process, as appearing in 1869, to the present-day three-color Technicolor process, the Engineers' Society explains the nature of the 46 processes brought to its attention. And here they are:

Agfacolor Process—A 16 mm. adaptation of the lenticulated film principle. (1932).

Autochrome—Three-color additive photography, plates for which are made by Lumiere. The plates carry an irregular mosaic screen of red, green and blue-violet starch strains with a panchromatic emulsion over-coating. (1907).

Busch—Additive two-color. The negative is produced by running 35 mm. film horizontally through the camera. Twin lenses form a pair of images upon a single frame area; image pairs are superimposed when projected. (About 1928).

Brewster—Subtractive two-color, utilizing a double-coated positive film. A colored negative is printed on double-coated positive film and the final silver images are bleached and dyed. (1914).

Cine Color—Subtractive three-color. Negatives are made with a beam-splitter camera using a single film and a bi-pack. Double-coated film is used for the red (dye tone) and blue (iron tone) images. The third (yellow) image is added to the film from a matrix by imbibition.

Colorcraft—Two-color subtractive. The negative is made by a beam-splitter or by a bi-pack method; the positive is on single-coated film. Print images are dye toned with the aid of an iodide mordant. (About 1929).

Dufaycolor—Regular mosaic screen-plate, for three-color additive cinematography. (1931)

Dufay—Mosaic screen-plate, using four constituent colors. (1908). N.B. Also Spicer-Dufay.

Dupack—Combination of a green-sensitive and panchromatic film sold by Du Pont for making two-color motion picture negatives. The green-sensitive film bears a red filter layer upon its emulsion surface.—The two films are run through the camera with their emulsion sides in contact. Exposure is made through the base of the green-sensitive film. (About 1931).

Duplex Color-Plates—Similar to the Paget a screen separate from a panchromatic plate, sensitive emulsion are on separate plates. (About 1927).

Finlay—Mosaic screen-plate, utilizing either a screen separate from a panchromatic plate. (1929) or coated upon the same plate. The latter type is known under the trade-marked name, "Finlaychrome." (1931).

Gaumont Tri-Color Additive—Triple lens system both in camera and projector. The frames are of standard (silent) width and three-fourths the standard height. (1912).

Handschiegel—Applying color to local areas of black-and-white prints by imbibition, using one or more dyed matrices.

Harriscolor—Two-color subtractive. Prints from color-separation negatives are made on single-coated film printed first through the back, processed, and blue-toned with iron. The residual emulsion on the front is subsequently printed, processed and red-toned. (1929).

Herault Trichrome—Additive three-color. The three-color print, consisting of successive red, green and blue dye-tinted frames, is projected 24 frames per second in non-intermittent projector. (About 1929).

Horst—Additive three-color. The three images are exposed and later printed within one standard frame. (About 1929).

Joly Color Screen—Regular mosaic screen-plate consisting of ruled lines. (1894-5).

Keller-Dorian—Three-color additive. A banded tricolor filter is associated with the camera lens. The film support which faces the lens is embossed with small lens elements. Each lenticular element images the filter bands upon the emulsion surface. A filter of similar form is associated with the projection lens. (Pat. 1908-9; Introduced 1925)

Kinemacolor—Two-color additive, involving use of a rotary shutter of color-filters before the lenses of both camera and projector. (1906)

Kodachrome—Two-color subtractive for still photography and 35 mm. motion picture, devised by Eastman Kodak Company. Prints are made upon double-coated film; the positive is bleached with a tanning bleach and dyed with dyes which penetrate soft gelatin preferentially. (1915) (NOTE: This is not the new Kodachrome process recently announced by Eastman and which bears no resemblance to that process introduced in 1915)

Kodacolor—16 mm. adaptation of Keller-Dorian process. (1928)

Kromogram—Three transparent stereoscopic pairs of images which appear as a single color picture when viewed with a special viewing device called the Kromskop. (1894)

Lignose—Irregular mosaic three-color, applied to roll film and film pack. (1927)

Lippmann—Direct color photography based upon interference of light. An exceedingly fine-grained panchromatic emulsion is exposed in intimate contact with a metallic (mercury) mirror. A standing-wave pattern is produced throughout the depth of the emulsion layer, the silver being reduced in the anti-nodal planes, thus forming a system of reflecting laminae. The plates are viewed by reflected light. (1891)

Magnachrome—Two-color additive. Half the normal picture height is used for each of the pairs of pictures.

Magnacolor—Two-color subtractive. Bi-pack negative and double-coated positive films are used. (1930.)

Maxwell Primaries—The colors red, green and blue-violet used by Maxwell to demonstrate the application of the Young-Helmholtz theory to color photography.

Morgana—Two-color additive (for 16 mm. reversal pictures). In the projector, the film is moved two frames forward, one backward, and so on. Effective camera and projection speed is 24 frames per second, although the special projector movement produces 72 alternations per second. (1932.)

Multicolor—Two-color subtractive 35 mm. The negative is made with a bipack. The color print is made on double-coated film. (1929.)

Paget Color Screen Plate—Regular mosaic color screen plate (1912) available commercially since 1929 as the Finlay plate.

Pathechrome—Color applied to a black-and-white print through a celluloid film stencil. (1928.)

Photocolor—Two-color subtractive, using a twin lens camera and dye-toned prints on double-coated film. (About 1930.)

Pilney—Two-color subtractive. (1930.)

Pinachrome—Printing process based upon the use of leucobases which oxidize upon exposure to light, yielding color images which are assembled by superposition.

Pinatype—Subtractive three-color for still pictures based upon the differential straining action of certain dyes for hard and soft gelatin. (1906.)

Raycol—Two-color additive. The image pairs are exposed (¼ standard size) on each frame and disposed in diagonal corners of the frame. The image pairs from contact positives are superposed by a suitable optical system. (1930.)

Sennett Color—Subtractive, using a bi-pack negative and a double-coated film for the print. (1930.)

Sirius—Two-color subtractive, in which alternate frames of the negative are exposed with the aid of a beam-splitter, and the positive print is made upon double-coated film. (1929.)

Splendicolor—Three-color subtractive in which the three-color separation records are printed as follows: blue record upon one side by iron toning, and the yellow and red as successive color layers upon the opposite side by dyed bichromatic methods. (1928.)

Technicolor—A trade-name applied to various types of subtractive cinematographic color processes (about 1915). At one time marketed as a two-color relief process; more recently as a three-color imbibition process.

Utocolor—Three-color subtractive transfer, using the bleach-out method for making a color transparency. It depends upon the bleaching property of certain wavelengths for certain dyes. (1895.)

Vitacolor—Additive two-color, similar to Kinemacolor. (1930.)

Warner-Powrie—Three-color regular line-screen process. (1905.)

Zoechrome—Three-color subtractive with a black-and-white key. In the camera every alternate frame is normally exposed; on each remaining frame, three images are exposed through primary filters. The standard size image is printed first, and each of the color-images in succession is enlarged and superposed upon the first. Between successive printings, the film is varnished and recoated with emulsion. Each image layer is dye-toned before the next layer is added. (1929.)

Zoetrope—Probably the first color photography using the rapid substitution of primary images before the eles. (1869.)

TECHNICOLOR, KODAK IN PATENT POOLING

Eastman Kodak and Technicolor, Inc., have entered into a cross-licensing agreement on color film patents, it was learned this week. Some of the basic developments behind the new Eastman Kodachrome process were the work of Technicolor and others of Eastman. Under the agreement it is expected that the Kodachrome process will become the Technicolor laboratory process if it shall be proved successful for Technicolor's use beyond the present Technicolor process.

[Report of a "color forum" conducted this week at the Motion Picture Club is on page 46.]

NRA COLLAPSE HALTS LOEW INVASION TEST

Cessation of Local Board Meetings Delays Essaness Move; Court Action May Follow

The first actual battle in Chicago to be set between independent exhibitors and Loew-Metro over Loew's impending wholesale invasion of the Chicago theatre field in order to break the independents' boycott, died a-borning this week with the collapse of the NRA. Two clauses of the motion picture code, governing distributors' participation in exhibition, were to be used in a grievance board test case filed against Loew's by Essaness Theatres, but the ordered cessation of all local code board hearings as a result of the death of the Blue Eagle blocked the move. It appeared certain that Essaness would now seek remedy in the courts.

Report Quiz Plea Started

Edwin Silverman, of Essaness, who last week promised a "bombshell", declared following abandonment of the board hearings that he cannot talk until Friday. This lent credence in Chicago to reports from Atlanta, allegedly made by Abram Myers at last week's Allied States convention, that the wheels had been started for launching a Federal Trade Commission inquiry into the Loew-Metro building situation.

If a federal investigation is to be made, instructions had not yet been received from Washington by W. F. Dinnen, Chicago Federal Trade Commission chief.

Asked if he knew of a reported federal investigation, Mr. Silverman declared again that he could not talk until later this week.

Meanwhile the two Chicago exhibitor organizations headed by Aaron Saperstein and Jack Miller were putting pressure behind the new Granata state bill, aimed at the Loew-Metro move and which would make it unlawful for any distributor to build or lease theatres when the purpose of such expansion is demonstrated to be coercion or intimidation of any existing theatre.

Specifically mentioned in Essaness' grievance board complaint were Loew's and Jones, Linick and Schaefer, and involved were alleged efforts of the Jones interests to take the Sheridan theatre away from Essaness with Loew's backing.

Lynch Denies Compromise Move

Robert Lynch, MGM branch manager at Philadelphia, who has charge of the Chicago invasion, denied he had told Morris Wax, Philadelphia exhibitor leader, that his company is willing to set aside its Chicago building plans for the purpose of compromising with Chicago's independents. Mr. Wax's statement had been made on the floor to delegates at the Allied convention.

RKO, too, was facing possible difficulties with independents over operating policies. Members of Allied Theatres of the Northwest, gathered at a special meeting in Minneapolis, voted to permit the organization to handle their buying of RKO pictures for one year. This was in answer to the alleged unfair competition of the RKO Orpheum in Minneapolis.

Although Nicholas Goldhammer, RKO manager, explained that the Orpheum is not operated by RKO but by Mort Singer, Allied leaders insisted that RKO had sufficient voice to control the situation, which involves the showing of "key" pictures with five acts of vaudeville at prices said by Allied to be unfair.

Allied's Minneapolis members are understood to have pledged $250 each against any walkout from the agreement to permit the organization to handle its RKO product purchases, which will be in the hands of the governing board, composed of J. B. Clinton, president; S. G. Lebedeff and C. L. Peasley.

Industry Needs Color, Forum Told

"The industry needs all the help it can summon—it needed sound; it needs color," in the opinion of Dr. Herbert T. Kalmus, co-inventor and head of Technicolor, Inc., speaking as honor guest at a "color forum" of the Motion Picture Club in New York on Tuesday. Other speakers included Robert Edmond Jones, color and set designer, and J. Arthur Ball, technical director of Technicolor, Inc., and M. H. Aylesworth, John Hay Whitney, Charles C. Pettijohn, W. G. Van Schmus and others.

Color Feature 15 Years Ago

The first full length feature, made in the newly developed three component Technicolor, "Becky Sharp," produced by John Hay Whitney's Pioneer Productions and released by RKO Radio, opens at the Radio City Music Hall shortly, and provided something of the impetus for the Motion Picture Club's forum topic.

Describing the development of Technicolor, from the first feature, "The Gulf Between," 15 years ago, to the present latest developments, Dr. Kalmus said:

"In the last analysis we are creating and selling entertainment. The scenario is the thing. You cannot make a poor story or poor script good by color, sound or by any other device or embellishment. But you can help a good scenario to be better—good showmanship always helps. Broadway has a terrible struggle each season to find good stories or plays for a dozen successes. Hollywood is trying to find 300. They don't exist. The industry needs all the help it can summon—it needed sound; it needs color. But color must be good enough and cheap enough. The old two-component, grainy Technicolor was neither, hence it failed; but it was a step to the present day Technicolor."

Answering what he described as a common question, that relative to the cost of producing a picture in Technicolor as compared to black and white, Dr. Kalmus pointed out that, as in the case of Walt Disney's "Funny Bunnies" Silly Symphonies subject, it couldn't be done in black and white at any cost. Making a general answer, Dr. Kalmus said that if a script has been conceived, planned and written for black and white it shouldn't be done in color at all. The story should be chosen and the scenario written, he said, with color in mind from the start. "Color should flow from sequence to sequence," he explained, "supporting and giving impulse to the drama, becoming an integral part of it and not something superadded."

Assuming the production cost question to be the cost for color per unit of entertainment on the screen, said Dr. Kalmus, it needn't necessarily cost any more than black and white. "With the right story and the right scenario it may cost less."

Cites Fall of Print Cost

The prints, however, do cost more. Technicolor prints started at 20 cents a foot, said Dr. Kalmus, were dropped to 12 cents a foot, then to 8¾ cents, 7½ cents, 6 cents and are now 5½ cents a foot. With sufficient volume the price will be further reduced, he indicated.

"I believe 50 per cent of the producers, distributors and exhibitors of motion pictures are color-minded," said Dr. Kalmus. "If you challenge the point I shall agree and then say that 40 per cent of them are not color-minded."

Tracing the development of Technicolor from the first feature, Dr. Kalmus pointed out that it was projected by an additive process requiring the projectionist to keep two pictures in register on the screen. The present process is a subtractive process, he said. Technicolor, he explained, is just as luminous as black and white, and requires only standard black and white conditions for theatre projection.

In 1926 Douglas Fairbanks produced "The Black Pirate" entirely in Technicolor, by which time the additive process had been abandoned. The process was a two-color double-coated subtractive process with one color component of the positive print on either side of the celluloid. Curling was one serious defect of that process, with resultant loss of focus. Then came the new three-color process, Walt Disney's use of it in the Silly Symphonies, in the Mickey Mouse as well, and now "Becky Sharp."

Robert Edmond Jones, color designer of "Becky Sharp," said artists with an instinctive color sense "will find this medium an extraordinarily difficult but rewarding one" and that color holds out to producers the promise of making their pictures "not only more beautiful but incomparatively more powerful." However, he emphasized, color is of value only when handled by colorists.

Mr. Ball saw in color a "means whereby the theatres may step out way ahead of television," predicting that television will be in black and white and that by that time color pictures can have placed the exhibitor far in front.

Mudra Celebrates 25th Anniversary with Bell

Frank Mudra, office superintendent of Electrical Research, was guest of honor this week at a luncheon given by 200 associates at the Great Northern Hotel, New York, to celebrate his 25th anniversary with the Bell System.

Bert Sanford, northeastern division sales manager of Erpi, was toastmaster and supervised the presentation of a traveling set, a gift from Mudra's associates.

Earlier in the day J. E. Otterson, president of Electrical Research, had presented Mr. Mudra with the gold award emblematic of 25 years' service with the Bell System.

Shaw Honor Guest

Harry F. Shaw, New England division manager of Loew-Poli Theatres, was honored at a testimonial dinner in Hartford this week celebrating his first year in his present position. More than 200 friends and business associates attended.

RKO in Portugal Deal

RKO Radio has closed a deal with Alianca Filme, Ltd., Portugal, whereby the latter company will distribute all RKO product in Portugal and its colonies.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Kliou (The Tiger)

(Bennett Pictures)

Novelty

A novelty film which is done entirely in Technicolor, this is a silent with subtitles being the interpretative medium. Located in the interior of Indo-China, expert photography, finely tinted, accentuates the natural wild scenic beauty. Similarly appropriate musical scoring gives added significance to the picture's visual drama, romance, thrill, comedy and suspense. The four principal characters are Moi natives. In the prologue and epilogue de la Falaise, producer and director, and a white French army officer appear. The former tells the story which is subsequently acted by the natives.

Actually it is the story of a Moi romance and a tiger hunt. Bhat is in love with Dhi, daughter of Khan, who does not think the boy a big enough hunter or warrior to be worthy of his daughter. A tiger, Kliou, has been ravishing the native village, carrying off people and domestic stock. In a hunt the Khan is mortally clawed by Kliou. Witch doctors tell him that the ebbing of Kliou's life blood will restore him to health. Bhat with Nyan, little brother of the family, take up the hunt. Dramatic suspense is built up as the pair face the dangers of the jungles—crawling snakes, insects and other dangerous wild animals. Finally after much realistic and naturally presented hardship, the two strike Kliou's trail. Bhat wounds him with a poisoned arrow. After the menace has slowly died and the news relayed to the village, tribesmen bring in the trophy. Khan recovers and the romance between Dhi and Bhat consummated.

Presented in a manner that immediately created and holds attention, the picture is novelly interesting and one that should prove a pleasing attraction. The manner in which it gives a vivid insight into a type of life of which the white world knows little is both educationally instructive and entertaining.—McCarthy, Hollywood.

Released by Bennett Pictures Corporation. Produced and directed by Henry de la Falaise. Photographed by William Howard Greene. Editor by Ralph Dietrich. Title by Paul Perez and Ray Doyle. Music composed by Heinz Roemheld. Orchestra directed by S. K. Wineland. Musical supervision by Abe Meyer. Running time, 55 minutes. General audience classification.

CAST

The Girl	Dhi
The Boy	Bhat
The Brother	Nyan
The Father	Khan

Paris in Spring

(Paramount)

Romantic Comedy

This is a clever adaptation of a smart stage play. A romantic comedy, to which an air of light drama is added, it also features its lead personality, Mary Ellis, in three song numbers. Modern in spirit, located and timed as the title indicates, it is keyed to a semi-intimate pitch. This character, however, is more likely to precipitate smiles rather than blushes and as it is intelligently handled in direction, dialogue and situations can be relied upon to intrigue the interest of both the sophisticates and masses.

Settings being exceptionally attractive, the show moves in a Parisian atmosphere that is pretty well understood in this country. First sequences are gay and merry as playboy Paul campaigns to win the heart of Simone, toast of the boulevards and night clubs. Rebuffed, he would end it all by jumping from the Eiffel Tower. There, in a moment of potentially tense drama, he meets love sick Mignon intent upon the same purpose. Talking each other out of their rash intentions, they fall in love. Taking the girl to the country, their romance grows apace until Simone reappears. It is evident that Paul's love for her is greater than his for Mignon and the girl is almost heartbroken.

Simone, sympathetic with her and both convinced that men are something they can do very well without, decide to retire to a convent. Learning of this and the tragedy that it would bring to him, Paul rushes after Simone and Mignon's young lover, Albert, pleads with her to reconsider. The situation is complicated by Grandma Leger, who believes that the wrong ones actually are married. But when the four become reunited and all are ecstatically happy, the show ends.

As there is much potential entertainment that should easily appeal to all classes in the story and the manner in which it is produced, there is also much commercially valuable in its ingredients and personnel with which to sell it. Mary Ellis, previously seen in "All the King's Horses," not only acts with ease and charm, but also sings in a manner that should thrill audiences. One of the songs, "Ma'mselle," is catchy, rhythmic and should prove a commercial asset. The other principals, Tullio Carminati, Ida Lupino and James Blakely, carry the story in the intended spirit. There being novelty in the romantic twists which are sufficiently complicated to maintain continual interest, the comedy is of the farce variety that usually can be counted upon to create lots of laughs. It may be sold as something quite a bit apart from the current trend.—McCarthy, Hollywood.

Produced and distributed by Paramount. Produced by Benjamin Glazer. Directed by Lewis Milestone. Adapted from play by Dwight Taylor. Screen play by Samuel Hoffenstein and Franz Schulz. Adapted by Keene Thompson. Music by Harry Revel. Lyrics by Mack Gordon. Photographed by Ted Tetzlaff. P. C. A. Certificate No. 630. Running time, when seen in Hollywood, 83 minutes. Release date, July 5, 1935. General audience classification.

CAST

Simone	Mary Ellis
Paul De Lille	Tullio Carminati
Mignon De Charlette	Ida Lupino
Dupont	Lynne Overman
Grandma Leger	Jessie Ralph
Albert De Charelle	James Blakeley
Francine	Dorothy Wolbert
Butler	Harold Entwhistle
Doctor	Arnold Korff
Alphonse	Hugh Enfield
Etienne	Joseph North
Elevator Man	Jack Raymond
Clerk	Sam Ashe
Cafe Manager	Akim Tamiroff
Starter	Jack Mulhall
Modiste	Rolfe Sedan
Interviewer	Arthur Housman

The New Adventures of Tarzan

(Burroughs-Tarzan Enterprises)

Adventure

In this new Tarzan, the apeman hero, with a new famous athlete assuming the title role, transfers his thrilling and amazing activities from the jungles of Africa to those of the lost cities of Guatemala. Essentially a juvenile feature, produced in a manner to create the greatest amount of enthusiasm among that audience contingent, it is from a pictorial standpoint in its picturizations of the country's natural beauties and age old ruins, something that can be made interesting to adults.

The substantiating story is only a peg upon which to hang the production's exciting action and thrill. It has to do with a young scientist who, searching for the hidden jewels of a fabulous goddess and also a mystic secret formula, calls upon Tarzan for assistance. The highlights among the many thrilling incidents are Tarzan's race for life with a fierce crocodile; his struggle to save the girl from going over a roaring waterfall; his barehanded encounter with a pair of leopards, and a rousing fight with a horde of fanatic natives bent upon protecting the goddess and the secret formula.

Actually a thrill-a-minute feature, it is an exploitation picture in which the character of Tarzan himself is the focal point of showmanship endeavor. The theatrical heroics being an understood quality, there is a novelty in the settings which justifies much new and different interest development. Spectacular and authentic, the picture having been made in Guatemala, it has a commercial worth that should not be ignored in stimulating adult attention. However, as the real appeal of the action is to the young folks, a campaign that seeks to whet their appetites should be concentrated upon to the utmost.—McCarthy, Hollywood.

Produced and distributed by Burroughs-Tarzan Enterprises. Directed by Edward Kull. Screen play by Charles Royal. Photographed by Ernie Smith. Running time, 75 minutes. General audience classification.

CAST

Tarzan	Herman Brix
Ula Dale	Ula Holt
George	Lew Sargent
Martling	Frank Baker
Gordon	Harry Ernst
Raglan	Don Castello
Nkima	Jiggs

The Healer

(Monogram)

Drama

Homespun, down-to-earth drama, with contrasting comedy, with romance having an element of conflict, and the blistering action of a fiercely raging forest fire, this adaptation of the Robert Herrick novel is the kind of entertainment that may be shown any time and anywhere, and to almost any kind of audience. It may be sold as material for the entire family.

The cast contains familiar names which should have value as attendance attracting factors. In the lead is Ralph Bellamy, as the young country doctor, "the Healer." In support are Karen Morley, Judith Allen, J. Farrell MacDonald and the child player, Mickey Rooney, in particular.

There should be opportunity to attract patronage through the development of the story's theme, centering about the havoc that is almost wrought in the life and work of the doctor whose wonderful healing power centers about the mineral pool in the mountains, when a society girl attempts to lure him, for herself, into the leadership of a fine sanitarium, and to wealth and fame. The disillusionment which results would have caused complete breakdown of all he cared for most, had not a sharply dramatic episode returned the old order and happily terminated the romantic complication.

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country town, Bellamy, able surgeon, is devoting his life, virtually without pay, to the cure of crippled children, with the aid of the pool containing curative powers, and the able assistance of Miss Morley, one-time society girl who has renounced her wealthy friends, and is secretly in love with Bellamy. Rooney, crippled boy, is brought to Bellamy's cabin sanitarium, where MacDonald is the cook and handy man. The boy's dream is that he will be able to ride a bicycle, and his faith in Bellamy is unlimited.

Visiting a nearby swank summer lodge is Miss Allen, with her wealthy father, McWade, suffering from dyspepsia. Miss Allen becomes infatuated with Bellamy, causes him to fall in love with her, for the moment, and persuades her father to transform the lodge into a fashionable sanitarium, and Bellamy to operate it. He becomes known among the wealthy, and the sanitarium becomes a rendezvous for wealthy hypochrondriacs. Miss Morley, meanwhile, maintains the pool and continues the treatment of the children there, bitterly resentful of the havoc that Miss Allen has wrought.

A forest fire breaks out, approaches the pool, and Miss Morley is struck by a falling tree. Young Rooney, driven by desperation, reaches the bicycle he had never ridden, and rides for Bellamy and help. The men arrive in time, Miss Morley is saved and the expensive sanitarium is destroyed. The forest fire sequence is especially effective. Bellamy realizes he loves Miss Morley, and Miss Allen understands that she is beaten.

With action, romance and down-to-earth appeal, it is an entertaining picture for the family. —AARONSON, New York.

Produced and distributed by Monogram. Directed by Reginald Barker. From the novel by Robert Herrick. Adaptation by James Knox Millen and John Goodrich. Continuity and dialogue by George Waggner. Edited by Jack Ogilvie. Camerman, Harry Neumann. Sound, John A. Stransky, Jr. P. C. A. Certificate No. 886. Release date, June 15, 1935. Running time, 77 minutes. General audience classification.

CAST

Dr. Holden	Ralph Bellamy
Evelyn	Karen Morley
Jimmy	Mickey Rooney
Joan	Judith Allen
Bradshaw	Robert McWade
Dr. Thornton	Bruce Warren
Applejack	J. Farrell MacDonald
Martha	Vessie Farrell

Heroes of the Arctic

(Amkino)

Pictorial Record

A motion picture record of the now famous Russian expedition into the far North, headed by Commander Schmidt, and the dramatic rescue of the members of that expedition by air from the ice after the sinking of the ship, this has elements of inherent drama. In its direct picturization of the expedition from the time the ship Chelyuskin started from Leningrad in July, 1933, until the triumphal return to Moscow of the expedition's members and their rescuers, more than a year later, the film holds considerable of interest.

It is somewhat doubtful whether or not the film may stand alone on the program of the regular run theatre, since it is not actually in the category of what is generally considered to be entertainment, but for something in the nature of a special showing, it may well be sold as interesting and informative material. What little explanatory dialogue there is is in Russian.

The rescue by daring airmen of Soviet Russia and the United States, of 105 men, women and children, from shifting ice floes in the Arctic, and the fact that only one person of the expedition's personnel lost his life during the entire period of voyage, sinking, marooning and rescue makes for real drama. The camera work throughout is notably good, the expedition's cameraman, A. Shafron, having done his job most capably.

Scenically the picture has something to offer, as well, in its picturization of the tremendous ice floes, the ice bergs and shelves, as the steamer attempted to cut its way through in blazing a new ocean trail, via a northeast route, across the Arctic to North America. Having nearly completed its set journey, the ship was trapped in the ice, unable to move in any direction. Slowly the ice pressed in upon the steamer, and all hands were ordered to unload as much as possible of equipment, including the expedition's airplane and as much of personal belongings as possible. The ice crushed the steamer's side and she sank in three hours. Marooned on the ice, the personnel began to build shelter for itself, clear a landing field for the plane on the ice, and communicate via its radio with Moscow.

Rescue work was organized immediately and the best fliers of the Soviet state, as well as fliers from America's Alaska, began their task of rescue. Women and children were removed first, then groups of the men, until the entire personnel was taken off the shifting ice. The film concludes with the triumphal return of the group to Moscow, coupled with one of the gigantic parades in Red Square, in which the Russians seem to take such delight.—AARONSON, New York.

Distributed by Amkino. Produced by Soyuzfilm. Photographed by A. Shafron. Running time, 70 minutes. Release date, May 23, 1935. General audience classifications.

April Blossoms

(British International)

Romance with Music

Starring the famous European tenor, Richard Tauber, this British-produced picture is a romance, recording something of the unsuccessful romance in the life of the great Viennese composer, Franz Schubert, and set to the music of the genius. That music, adapted by G. H. Clutsam for the film, becomes at once one of the chief factors to be considered in the exhibition of the picture. It is known everywhere, and should be a means of attracting the cooperation of community groups.

With the exception of the star, the cast will be unknown in this country, especially insofar as the regular run audiences are concerned. Tauber may well be a familiar name among metropolitan audiences, and where he is known his name should be sold for all it may be worth.

Music lovers should find much to delight them in the film, the story of which is entirely simple, telling of the love of the poor schoolmaster and composer, who meets disappointment in his devotion to the young daughter of the man in whose house he has his lodgings, but who, to bring happiness to the girl, succeeds in gaining the necessary permission for her lover, a count and army officer, to marry her.

Tauber presents an excellent characterization of the composer, and every possible opportunity is wisely afforded for him to sing. There is comparatively little of the pronounced English accent which has presented a problem often in the exhibition of English productions in this country. The film as it stands tends to drag in spots, a fault which may well be overcome by judicious cutting. The exhibitor may make the most of the voice of Tauber, the music of Schubert and whatever may be devised relative to the romantic episode in the life of the great composer.

Schubert is in love with Vicki, and hopes some day to ask her to marry him. He is told by her father that he must first prove himself a successful composer. Rudi, a count, and officer in the regiment of the Archduchess, must hurriedly learn the waltz, new fangled dance which has swept the Vienna of 1820, and goes to Vicki's father for a quick midnight lesson. He meets and falls in love with Vicki, and she returns his feeling.

Unaware that she is seriously in love with the count, Schubert arranges a concert, meets with anger when his soloist does not appear, but wins his audience when he sings his own songs. Happily he asks Vicki to marry him, then learns that she loves the count. The count tells him he would gladly marry Vicki but the archduchess would cause his resignation if he married anyone but of her choice. Schubert composes a lampoon about the archduchess, is arrested and gains an audience with her. Through music he recalls to her memories of her own youth and love for her music master, and wins her consent to the marriage of Vicki and the count, even though it means his own loss of the girl. Schubert sings the famous "Ave Maria" at the elaborate wedding ceremony. "Red Roses," "Impatience," "Hark, Hark the Lark" and "Faith in Spring" are among the Schubert compositions included in the film.

Simple romance, music of unusual quality, the picture has little action in the generally accepted sense, but other entertainment elements which may be sold.—AARONSON, New York.

Produced and distributed by British International Pictures. Directed by Paul L. Stein. Screen play, dialogue, lyrics by Franz Schulz, John Drinkwater, G. H. Clutsam. Music specially composed and adapted by G. H. Clutsam. Release date not determined. Running time, 85 minutes. General audience classification.

CAST

Schubert	Richard Tauber
Vicki	Jane Baxter
Rudi	Carl Esmond
Archduchess	Athene Seyler
Wimpassinger	Paul Graetz
Lafont	Charles Carson
Baroness	Marguerite Allan
Meyerhoffer	Edward Chapman
Schwindt	Lester Matthews
Bauernfeld	Gibb McLaughlin
Hutten Bremmer	Ivan Samson
Vogl	Cecil Ramage
Wili	Hugh Dempster
Colonel	Spencer Trevor
The Police Captain	Frederick Lloyd

The Girl from 10th Avenue

(First National)

Adapted from a play by Hubert Henry Davies, this features two strong drawing names, two others which may well warrant emphasis by the regular run theatre exhibitor, since they are both apt to be well known in the metropolitan centers, and a dramatic story which follows the lines of many another about complication in the marital affairs of the wealthy. A secondary phase has to do with the manner in which a girl of the working class, so to speak, proves to a man presumably above her station that she is in reality more of a "lady" than another born to wealth.

At the head of the cast listing is Bette Davis, who has scored in numerous recent appearances, and whose name on the marquee should have definite drawing quality. Also Alison Skipworth is well known and popular. The two players whose names may well be emphasized are Ian Hunter, extremely well known on the New York stage, and definitely capable, and Colin Clive, who has been seen numerous times on the screen and who is likely to be remembered for several recent roles.

The story of this picture would seem to have a greater appeal for women than for men, consequently it appears that "selling" the feminine portion of the audience is the best tack to take, relying upon them to bring the men along. The film must be considered as sophisticated material in its atmosphere, but down-to-earth in its recording of the conflict of two women, one wealthy and with position, the other with neither of those, for the love of one man. The development of that conflict is the backbone of the film's story.

Hunter is thrown over at the last minute by the society girl he was about to marry, Katherine Alexander. Standing at the church as she is married to Clive, and inebriated, he is about to make a scene, when the little working girl, Miss Davis, watching the wedding during her lunch hour, takes him in hand and proceeds to straighten him out. When two of his club friends eventually find them in a restaurant, Hunter refuses to go with them, and they leave him with Miss Davis.

They find themselves next morning in a neighboring small town hotel, married, Miss Davis having permitted it in order to help him, since he drunkenly insisted upon it, but she is ready to give him his freedom immediately. He refuses to permit it, they return to town, live in an obscure apartment house, and while

he attempts to develop his law practice, she attempts, through the aid of Miss Skipworth, landlady and former actress, to improve herself in such a manner that she will be able to get and hold Hunter's love.

Then Miss Alexander steps into the picture again, and tiring of Clive, attempts to regain her former position with Hunter. Miss Davis brings all her feminine wiles into the game, and with the aid of Miss Skipworth, almost succeeds, until a restaurant scene with Miss Alexander draws Hunter's anger. She is about to walk out on him, when he attempts to do the same thing, and at his club, in a conversation with Clive, comes to his senses and realizes he really loves Miss Davis. A reconciliation ends the film.

Adult material exclusively, the film is in no sense of the sort which children would either appreciate or understand.—AARONSON, New York.

Produced and distributed by First National. Director, Alfred E. Green. Adaptation and screen play by Charles Kenyon. From the play by Hubert Henry Davies. Photography by James Van Trees. Film editor, Owen Marks, P. C. A. Certificate No. 828. Running time, 69 minutes. Release date, June 1, 1935. Adult audience classification.

CAST

Miriam Brady.....Bette Davis
Geoffrey Sherwood.....Ian Hunter
Marland.....Colin Clive
Mrs. Martin.....Alison Skipworth
Hugh Brown.....John Eldredge
Tony Hewlett.....Phillip Reed
Valentine.....Katherine Alexander
Miss Mansfield.....Helen Jerome Eddy
Clerk.....Gordon Elliott
Marcel.....Adrian Rosley
Max.....Andre Cheron
Art Clerk.....Edward McWade

Brown on Resolution

(Gaumont British)

Naval Drama

Full cooperation of the British Admiralty, extended for the first time to a producer of film drama, has provided in "Brown on Resolution" a sequence of scenes of naval battle which tops almost anything of the kind. Lending several ships, the Navy chiefs rather guaranteed the authenticity of Walter Forde's picture in matters of maneuver and discipline, and Forde himself has looked after the drama. The picture does definitely convey the impression that one is in the thick of a cruiser action, with salvoes of shells screaming overhead, enemy shells crashing about the ears, and the torpedo completing the picture of inferno with modern improvements. Some of the fighting is done at night and searchlights and gun flashes are added to the picture, which throughout is accompanied by sound on the terrifying scale.

Undoubtedly these scenes will have the average patron on the edge of his seat and a rather inconclusive story matters much less than it would in a story without such outstanding spectacular values. The fact that the human actors are little more than puppets in a war of machines has its dramatic value; certainly with all its parade of naval might, there is no suggestion of a glorification of war. The peace advocate will probably find the film a convincing proof of the stupidity of war.

A "period" opening to the story introduces a London household in 1893, the year in which the present King George and Queen Mary were married; their wedding procession is glimpsed. Elizabeth Brown, daughter of a shopkeeper, is about to be forced into a distasteful marriage when she meets a naval lieutenant on leave, and spends some months with him. She is turned into the street by her father, but sets to and earns her own living and in due course determines to make her son a sailor. His career in training ship and gunnery school is shown and, on the eve of the war, he is a seaman on the British cruiser "Rutland" in South American waters. In a neutral port the crew of the "Rutland" fraternizes with that of the German warship "Zeithen," and the boy strikes up a friendship with a German sailor who defeats him in a boxing match.

On the outbreak of war, the "Rutland" attempts to rendezvous with the more powerful "Leopard," but is intercepted and sunk by the "Zeithen." The boy is one of those rescued by the Germans and, in the sick bay of the "Zeithen," is tended by his German friend.

Pursued by the "Leopard," the German commander proceeds to Resolution Island to repair a shell-hole in the hull of his ship. The British prisoner, stealing a rifle and cartridges, manages to swim to the island and, from the cliff top, shoots all the men who attempt to repair the damage. One of those he kills is his own German friend. Finally, the "Zeithen" captain shells the island. The sound of gunfire brings the "Leopard" on the scene and the "Zeithen" is sunk in a night engagement. All that is found of the boy hero is a gold watch which the "Leopard" captain recognizes as that which he gave to the girl with whom he had a love affair in '93.

This is a picture which can be sold in more than one way. The sheer spectacular value of the war scenes, their really terrifying realism, are obvious assets. Another angle is the sacrifice of all decent human instincts demanded by war.—ALLAN, London.

Produced and distributed by Gaumont-British. From the novel by C. S. Forestier. Adaptation by J. O. C. Orton. Directed by Walter Forde. Camera, Bernard Knowles. Sound, Philip Dorte. Running time, 85 minutes. "G."

CAST

Elizabeth Brown.....Betty Balfour
Alberte Brown.....John Mills
Lieut. Somerville.....Barry Mackay
Ginger.....Jimmy Hanley
Max.....Howard Marion-Crawford
Captain Holt.....H. G. Stoker
Kapitain von Lutz.....Percy Walsh
William Brown.....George Merritt
William Brown, Jr.....Cyril Smith

A Shot in the Dark

(Chesterfield)

Mystery

Adapted for the screen from a novel by Clifford Orr, "The Dartmouth College Murders," this independently-produced picture contains the elements of mystery, suspense and a fair portion of action, all factors of audience attracting character. Since the cast includes no names of outstanding selling importance, it would appear that concentration upon the mystery-murder angle, playing on the perennial interest of screen goers in mystery material, would be the best attack to use in selling the picture.

In addition, whatever value the name of the author of the original story, and its original title, may have in the community may well be capitalized to the fullest extent.

Heading the cast is Charles Starrett, with Robert Warwick, Edward Van Sloan and Marion Shilling in chief support. There is something not only of novelty, but genuine relief, in the fact that the local small town sheriff who investigates the murders is not the customary "hick cop" supplying the comedy of the film, but rather a hard working and serious minded local policeman who realizes his own shortcomings and is more than willing to accept help from an amateur criminologist who happens to be available at the moment.

James Bush, roommate of Starrett, is found murdered in his dormitory room, his body suspended outside the window as though he had hanged himself. He is found by Starrett, who had gone to meet his father, Warwick, corporation lawyer and amateur criminologist. At the request of the college authorities, Warwick takes charge of the case, working in cooperation with the local sheriff. Starrett is in love with the dead boy's sister, Miss Shilling. There are several suspects, and action develops as another student, about to reveal important information relative to a visitor to the dead boy's room, is killed dramatically during a session in the college auditorium. The instrument by which he was killed, the same which murdered the first victim, was a long, fine needle, apparently shot into the heads of the murdered students.

Warwick conducts his investigation, and during a night examination of the auditorium, is shot at. The assailant escapes. Warwick is struck by the resemblance of a visiting student to Starrett's room, and learns that he is half-brother of the first victim. Then entering into the plot is the fact that Bush was about to have inherited a large sum of money, and the identity of a man who had married Bush's mother years before in Paris and then deserted her.

Eventually, after an action sequence in which the half-brother is trapped in a deserted house, then shot before he can reveal the name of the murderer, the perpetrator of the crimes is revealed by Warwick as the college professor and organ master, in reality the man who deserted Bush's mother in Paris.

With action, mystery which is difficult of solution for the ordinary audience and suspense, the film should be acceptably played almost any time during the week.—AARONSON, New York.

Produced and distributed by Chesterfield. Director, Charles Lamont. From the story by Clifford Orr. Screenplay, Charles Belden. P. C. A. Certificate No. 602. Running time, 65 minutes. Release date, February 15, 1935. General audience classification.

CAST

Ken Harris.....Charles Starrett
Joseph Harris.....Robert Warwick
Professor Bostwick.....Edward Van Sloan
Jean Coates.....Marion Shilling
Mrs. Coates.....Doris Lloyd
Miss Case.....Helen Jerome Eddy
Byron Coates.....James Bush
Charlie Penlon.....Julian Madison
Sam Anderson.....Ralph Brooks
Bill Smart.....Eddie Tamblyn
The Sheriff.....Robert McKenzie
Deputy Sheriff.....George Morell
College President.....Herbert Bunston
Dr. Howell.....Broderick O'Farrell
Professor Brand.....John Davidson
Housekeeper.....Jane Keckley

Elizabeth of England

(Associated British)

Historical Spectacle

Here is an energetic attempt to produce a lavish film sweeping across the wide canvas of the romantic period of English history when a small band of seafaring men set their country on the road to commercial and maritime domination. The period is, probably, the most adventurous and bizarre in England's history, and, as such, lends itself to cinematic treatment. The ambition of the director seems to have been somewhat dampened, and what could justifiably have been an epic just fails to get across. Nevertheless, it is a noteworthy addition to the long train of British historical films without any false and sugary lavishness.

The story tells of the merchantman Drake and his difficulties in trading on the high seas while Philip of Spain, master of the known world, sails his galleon fleets wherever he wishes. Drake manages to tell Elizabeth of the treachery of her socalled ally in attacking British vessels while the two countries are at peace. Ellzabeth although for obvious diplomatic reasons cannot agree to Drake's suggestion to retaliate, conveys to him that she is more than ready to overlook any exploit on his part which might result in the pillaging of the Spanish treasure towns in South America and a general worrying of the treasure fleets. Drake's success results in the Queen's visiting him in his home town at Plymouth, and her councillors realize that her admiration of this man will, unless curbed, lead to war.

But once again Drake manages to get unofficial permission to make a voyage. This time it is the famous one 'round the world in "The Golden Hind." Upon his return Elizabeth throws away all subterfuge, knights him, and the result is war. The war brought the famous Armada fight, and the mastery of the seas passed from Spain to England.

Elizabeth is brilliantly played by Athene Seyler, while Matheson Lang gives a convincing picture of the bluff sailor who becomes the savior of his country.

Most commendable is the care with which the film has been produced. Many of the speeches by Elizabeth and Drake are authentic. The realism of the battle scenes leaves nothing to be desired. Beautiful camera work makes up somewhat for defect of the battle as a whole.

The box office angle is the fine portrayal of Elizabeth by Athene Seyler and the true-to-life

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CARL DIEHL
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DIRECTED BY ARTHUR WOODS



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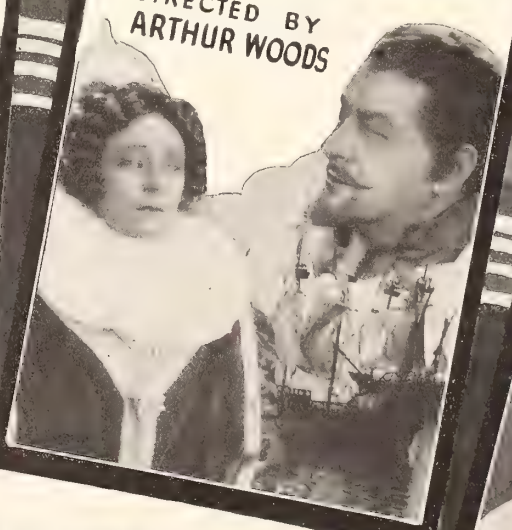
ATHENE SEYLER
AS QUEEN ELIZABETH
JANE BAXTER
MATHESON LANG
IN
Elizabeth of England

A SPECTACULAR AND COLORFUL HISTORICAL DRAMA!

First Review Received
Daily Film Renter

Large-scale screen dramatisation of episodes in life of Sir Francis Drake, depicting rise from unknown sailor to founder of England's naval greatness. Culminates in smashing of Spanish Armada, a thrilling sequence that is film highlight. Lavishly staged. A great effort which should prove big box-office anywhere.

DIRECTED BY ARTHUR WOODS



BUDDY ROGERS
JUNE CLYDE
IN
DANCE BAND

A MERRY MELANGE OF MUSIC AND MIRTH!

This picture has not been trade shown. Therefore, no reviews have been received.

DIRECTED BY MARCEL VARNEL



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B. I. P. PRODUCTIONS

atmosphere engendered by a competent supporting cast and the perfection of the historical detail.—K., London.

Produced by B. I. P. and distributed by Associated British Pictures. From the play "Drake of England" by Louis N. Parker. Adapted by Marjorie Deans. Directed by Arthur Woods. Photographed by Claude Friese-Greene, Donald Neame, Jack Parker. Supervising art director: Clarence Elder. Settings by D. MacDonald Sutherland. Historical research, Dr. Charles E. Beard. Runing time, 95 minutes. "G."

CAST

Francis Drake.....Matheson Lang
Queen Elizabeth.....Athene Seyler
Elizabeth Sydenham.....Jane Baxter
John Doughty.....Henry Mollison
Thomas Doughty.....Donald Wolfit
Tom Moone.....George Merritt
Mother Moone.....Amy Veness
Lord Burghley.....Ben Webster
Sir George Sydenham.....Sam Livesay
Lady Sydenham.....Margaret Halston
Parson Fletcher.....Charles Quartermaine
Don Bernardino.....Alan Jeayes
Don Enriquez.....Gibb McLaughlin
Lady Lennox.....Helen Haye
Pedro.....Arthur Goulett
Bright.....George Moore-Marriott

Gigolette

(RKO Radio)

Drama

A story of a rich girl suddenly poor, who is befriended by the operator of a come-on, "sucker" cafe in New York, cannot reciprocate when he falls in love with her, and wins the wealthy young man she loves only through the other's sacrifice to make her happy, this is mildly entertaining material. It was produced by Select Productions for RKO Radio release.

With only fairly strong names, "the story's the thing" as far as the exhibitor is concerned in the selling of the film. The title refers to the position the girl is given by her friend as hostess in the cafe and later in his swank night club. Whether or not to emphasize the title will best be determined by the exhibitor himself.

Heading the cast are Adrienne Ames and Ralph Bellamy, with Donald Cook and Robert Armstrong in chief support. The locale is entirely New York, with comparatively little in the nature of out-of-doors or action material included. The effort of the cafe owner to assist the girl he loves and provide for her happiness forms the backbone of the story and is the angle to be stressed in selling the picture. It becomes, therefore, largely a film which is more apt to attract women, and to them the exhibitor may well direct his greatest appeal. It appears a picture which is perhaps best set in a midweek position on the program.

Bellamy, the cafe operator, and his tough henchman, Armstrong, encounter Miss Ames while driving to New York. She is serving sandwiches at a charity party, and they mistake her for a waitress. Bellamy invites her to come to see him in the event she should come to New York. Later, penniless, she does.

Bellamy falls in love with Miss Ames, but she falls in love with Cook, who returns the feeling. Despite parental objection, Cook is determined to marry her, and gives her, among other presents, a bank account. A large part of it she lends to Bellamy to clear a debt, and at her instigation, to open a large, swank night club of the highest class. When Cook discovers the loan, he misunderstands and breaks the engagement, while Miss Ames becomes a hostess in the night club. But Cook repents, and it is Bellamy who explains the transaction he misunderstood, and affects a reconciliation between the two.—AARONSON, New York.

Distributed by RKO Radio. Produced by Select Productions. Associate producer, Burt Kelly. Director, Charles Lamont. Author and scenarist, Gordon Kahn. Music and lyrics by Charles Williams, Marcy Klauber. Musical score by John Rocchetti. Photographer, Joseph Ruttenberg. Art director, William Salter. Sound engineer, Dan Bloomberg. Editor, William Thompson. P. C. A. Certificate No. 0265. Running time, 67 minutes. Release date, Feb. 15, 1935. General audience classification.

CAST

Kay.....Adrienne Ames
Terry.....Ralph Bellamy
Gregg.....Donald Cook
Chuck.....Robert Armstrong
Ginsy.....Harold Waldridge

Leather Necker

(Columbia)

Fair

Harry Langdon, in the lead of this comedy, is the chief reason for the amusement that is in it. The story offers little, but the comedian is really amusing. Langdon is pursued dizzily about the city streets by another car in which is a man who tells his companion why he is chasing the comedian. What he tells is recounted in flashback on the screen. Langdon, on KP with the Marines during a bandit hunt in South America, goes with the sergeant to the house of the latter's girl. There Harry takes his girl away and when they are captured by the bandits sees to it that the sergeant gets the uncomfortable end of what ensues. Hence the comedy automobile chase. A fair comedy.—Running time, 16 minutes.

Mary's Little Lamb

(Celebrity)

Amusing

One of the Celebrity Comi-Color cartoons, this is entertaining and amusing, as it recounts the story, according to the artist's conception, of Mary and her little lamb, which followed her to school. It happens that the teacher is about to entertain the children, it being the last day of school, and when the lamb decides to put on a show of its own, the teacher is in all sorts of difficulty.—Running time, 7 minutes.

Windy

(MGM)

Good

One of the Oddity series, this features Charles "Chic" Sale in one of his expert characterizations. Here is an old miner, who with his burro, finds his greatest pleasure in visiting the children at the town school, where his visits are more than welcome, as he tells far-fetched tales of Indian fights. But the teacher orders him to remain away, until he saves one youngster, with a quick shot at an attacking rattlesnake. Then his status is restored, and he is happy. Sale's ability in these characterizations makes for effective material.—Running time, 9 minutes.

Memories and Melodies

(MGM-FitzPatrick)

Excellent

An excellent subject which should have the widest of appeal and which may be shown anywhere, this number of the Musical Revue series, directed by Technicolor by James A. FitzPatrick, is an outstanding subject. Taking as its theme the work—then unrecognized-of Stephen Foster, who wrote such haunting and everlasting melodies as "The Old Kentucky Home," the subject recounts what might well have been an incident in the composer's unhappy life. He writes the song, tries to sell it at the music shop and plays it, while scenes of the old South, of dancing and negro singing and jigging accompany the music. The Technicolor effects are beautiful, the subject of genuine excellence.—Running time, 16 minutes.

Scrappy's Ghost Story

(Columbia)

Fair

This would have been a rather more successful cartoon, if it were not for its subject matter. In view of the fact that cartoons may be considered to be largely the material which most pleases small children, this can hardly be recommended for them. As Scrappy, before the fire, with his small brother, starts on his ghost story, the cartoon pictures all sorts of ghosts and goblins and the like pursuing the small boys, which is likely to keep small children awake far into the night. Otherwise a fair cartoon.—Running time, 7 minutes.

Southern Exposure

(MGM)

Good

One of the Hal Roach Charley Chase comedies, this has numerous entertaining moments, with Chase singing and taking a dual role. Charley's wife discovers that they are related to a southern family, and they trek south to find a broken down village and "poor white trash" as their kin. "Pappy," an old man with young ideas, is sued for breach of promise, and Charley, as a lawyer, has to defend him—against a packed jury, guns and violent tempers. Chase plays Pappy as well as his own role. The result is really amusing comedy.—Running time, 21 minutes.

King's Jester

(Columbia)

Amusing

An amusing cartoon in which Krazy Kat is one of several candidates for the position of King's jester. He is unhappy at the prospect when he sees what happens to others who have failed to make the scowling king laugh. His turn comes, and when he gets into all sorts of difficulty, with his head stuck in a vase, the king roars with laughter and Kat wins both job and princess.—Running time, 7 minutes.

Good Little Monkeys

(MGM)

Highly Entertaining

A new Harman-Ising cartoon, one of the Happy Harmonies series, and done in Technicolor, this subject bids fair to be considered one of the season's outstanding cartoon subjects, partly by reason of the jingle which accompanies the short. The three little monkeys come off the stand on the desk and dance their way across, while books disgorge their characters, and the devil comes up to entice the monkeys into wrong. They succumb, but the other characters rush to the rescue, with clever and unusual results. An excellent subject.—Running time, 9 minutes.

Old Mother Hubbard

(Celebrity)

Good

A good color cartoon in the ComiColor series, this tells, in different fashion, the story of Old Mother Hubbard, and the dog who could find no bone. Mother Hubbard is the king's laundress, and when the dog, delivering the laundry, and trying to eat a cooked chicken all at once, causes the ill king to laugh, everything is all right with Mother Hubbard and the dog. An entertaining subject, especially for the youngsters.—Running time, 7 minutes.

Chain Letter Dimes

(MGM)

Good, Timely

Amusing and timely to the minute is this MGM Oddity, for which Pete Smith renders the often amusing off-screen dialogue. It is a burlesque on the latest American national insanity, the chain letter craze, and proceeds to poke fun at the "pastime" in such a manner that both those who are devotees of the "game," and those who think very little of it, will alike find much that is amusing in the film. It should be worth special billing for its timeliness.—Running time, 7 minutes.

Gene Curtis Resigns

Gene Curtis, winner of the Quigley Award and sales promotion director for Famous Players Canadian circuit, has resigned. He will take a two months' vacation before announcing new plans. No successor to Mr. Curtis has been appointed as yet.

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

GINGER

Fox

Two child actors are featured in this production, the cast for which lists but five principals. They are Jane Withers, who zoomed to quick popularity in "Bright Eyes," a picture in which she was the bad little girl menace to Shirley Temple, and Jackie Searl, whose work in a host of attractions—"Skippy," "Sooky," "Finn and Hattie," "No Greater Glory"—having established him as the screen's prime child heavy and his more favorable part in "Wicked Woman" adding to his name value.

The grownups are O. P. Heggie, recently in "Count of Monte Cristo," "Anne of Green Gables" and last in "Peck's Bad Boy," "Dog of Flanders" and "Bride of Frankenstein"; Katherine Alexander, who has been seen in nine or 10 pictures since making her debut in "Should Ladies Behave," which was followed up by "Barretts of Wimpole Street" and the current "After Office Hours" and "Enchanted April," and Walter King, who was featured with Janet Gaynor and Warner Baxter in "One More Spring."

The story, an original by Arthur Kober, who also did the adaptation, is a human interest comedy drama, dealing with the child problem. Being directed by Lewis Seiler, it deals with Miss Withers, rascal of the tenements, who, when her loveable ne'er-do-well guardian Heggie is sent to jail, is taken into the wealthy Katherine Alexander-Walter King household, which is dominated by Jackie. As Miss Alexander conducts psychological experiments to reform the little girl, it's the little boy who is actually reformed.

Name values look to be the assets best suited for commercial adaptation. As the always difficult impression that the attraction is a kid's picture will undoubtedly crop up, much attention should be given to publicity, smartly handled in every quality, to eliminate that handicap and at the same time convince that it is fun and amusement more than it is a moralistic or social-welfare preachment.

MAKE A MILLION

Republic

This production, a romantic comedy, has its unique exploitation value in that it makes use of a money garnering scheme similar to the many chain letter gags that are gripping many sections of the country. With that as one of its topical features, it also treads an economic-social path which leads vested interests to proclaim its sponsor a "red menace," but who is regarded by the dollar-senders as a genius who will lead them to wealth and affluence.

The story, an original by Emmett Anthony, is modernly premised and as it gets across its entertainment and amusement is lively with romantic love interest; sparkling with comedy in action and dialogue and carries the necessary quota of drama to contrast properly its motivating elements. Screen play is by Charles Logue, with direction by Lewis D. Collins, recently credited with "The Hoosier Schoolmaster" and "Sing Sing Nights" among other Republic pictures.

Charles Starrett is featured in the leading role as a college professor, suddenly separated from his job first because he flunked the girl in the case, Pauline Brooks (seen in minor parts in several MGM features), and then because the trustees believed he was too radical in his theories to instruct the students. Supporting characters are George E. Stone, a newspaper reporter, Monte Carter and Jimmie Aubrey, panhandlers, who cooperate with him in rolling up the snowball of dollars. Guy Usher is the girl's father and plutocrat who combines with publisher Norman Houston in trying to swat the budding financial czar. Others in the cast are James Burke and George Cleveland.

Essentially a topical exploitation picture in which story content readily lends itself to novel and effective exploitation, it should be possible to concoct all sorts of vivid gags through which more than usual patron curiosity may be aroused.

WESTWARD HO

Republic

Republic Pictures here has a western story featuring John Wayne. The story by Lindsley Parsons, who has created several for Wayne, is unique in potential entertainment and showmanship story content. The screen play, on which Harry Friedman and Robert Emmett collaborated with Parsons, tells of a period in American history when the early western settlers were harassed by lawless desperado bands. Wayne, left an orphan, grows up to be the leader of the "Singing Riders," a vigilante group. Joining a westbound group from Dodge City to Grass Valley which is led by Jim Farley and his daughter, Sheila Mannors, the party is attacked by a secret group led by Frank McGlynn, Jr., who, though neither knows it, is Wayne's brother. Eventually catching up with Jack Curtis, leader of the feared bandit gang and slayer of his parents, sequences packed with thrilling action led to the two brothers discovering their identity and McGlynn sacrificing his life to save Wayne's.

While majoring in dramatic action, the story also includes an intriguing romantic interest quality. It thus combines two entertainment and showmanship values which under proper exploitation guidance should have little difficulty in arousing both feminine and male curiosity and at the same time prove a feature that should be more than ordinarily attractive to juveniles.

Republic is endowing the feature with better than ordinary production values. With John Wayne ranking as one of the foremost western stars, his name looms as the outstanding commercial feature, but other qualities of the picture should not be ignored in its marketing.

SHANGHAI

Paramount-Wanger

Two stars who appeared in several of the past season's most popular pictures are featured in this, Charles Boyer, seen in "Caravan," "Private Worlds" and the forthcoming "Break of Hearts," and Loretta Young, in "Rothschild," "White Parade" and the new "Call of the Wild." The story, the character of which has demonstrated its entertainment and showmanship appeal since the time of "The Sheik," is located in the Shanghai International settlement and interior China and is being lavishly produced.

Fundamentally, it is a story of love beyond the pale of accepted ethical standards. It tells of the great infatuation of a white girl for a half-caste son of an exiled Russian nobleman and a Manchu princess. It brings into stark relief the theory that "east is east and west is west and never the twain shall meet." At it runs it course, it portrays great happiness and tragedy that culminate in an act of sacrifice on the part of both that is commonly supposed to be beyond the power of understanding.

The production is adapted from a stage play of the same title. The screen play is by Gene Towne and Graham Baker, whose past credits demonstrate their ability to handle this vivid type of showmanship-entertainment material, and Lynn Starling. Direction is by James Flood, who made "Wings in the Dark."

The cast supporting the leads includes such known screen names as Warner Oland, Alison Skipworth, Fred Keating, Hedda Hopper, Charles Grapewin, Walter Kingsford, Willie Fung and Keye Luke.

Full of the qualities in story content and costuming ordinarily considered as highly attractive to women patrons, there is also much that can be used to arouse general adult interest.

CALM YOURSELF

MGM

The title having more than usual exploitation value, this feature is a fast moving, romantic comedy in which the dramatic contrasting situations add to the fun-provoking quality. In summary it's the story of a young man's amorous proclivities, which, when applied to the boss's daughter, result in the loss of his job. Smart and resourceful he organizes "Confidential Services, Inc.," an institution which guarantees to take care of anybody's affairs, no matter how embarrassing. The entertainment and showmanship which results from the complicated situations encountered is obvious.

The story is adapted from a story by Edward Hope, with the screen play by Arthur Kober. Direction is by George B. Seitz, who recently made "Times Square Lady."

The cast is composed mainly of younger players, an asset that assumes showmanship importance in its relation to the production's character—youthful love interest, comedy drama, thrills and suspense in novel and different situations.

Robert Young, featured in many MGM productions, currently "West Point of the Air," has the lead role. Madge Evans, Betty Furness and Ralph Morgan constitute the principal support, with Nat Pendleton, Claude Gillingwater, Hardie Albright, Shirley Ross, Louise Henry and Richard Tucker in featured parts.

The locale is New York and the motivating story is being supplemented by swank production values. The combination of these, together with the many commercial adaptations and contacts that can be made with the title and the name of the service which results in the story's entertainment should make for unique exploitation. Naturally the names of the players, particularly as they appeal to the younger element, may be used to the fullest extent.

THE HOLLYWOOD SCENE

IT'S A MUSICAL SEASON ON THE STUDIO LOTS
EVERYTHING FROM GIRL SHOWS TO OPERAS
STATE ACTION MAY BE ASKED FOR EXTRAS
SIX PICTURES START, SEVEN COMPLETED

by VICTOR M. SHAPIRO
Hollywood Correspondent

FROM every lot in Hollywood sounds the beat of chorus girls' feet, the warbling of opera stars, or the rhythm of a new theme song.

Hollywood has gone very much musical.

Warner has ready for release "In Caliente," with Dolores Del Rio, Pat O'Brien, Edward Everett Horton and Leo Carrillo. It is a drama with much music and many dance numbers used plausibly in cafe scenes. "Broadway Gondolier," just completed, features Dick Powell, Joan Blondell, Adolphe Menjou, Louise Fazenda, the Mills Brothers and Ted Fio Rita and band. There are no big girl numbers in this one, but plenty of songs to make it rate as a musical comedy-drama. "Anchors Aweigh," now shooting, has Dick Powell and Ruby Keeler with songs and girl numbers interspersed much in the manner of "Flirtation Walk." "Page Miss Glory" features Dick Powell, as a flying radio crooner opposite Marion Davies. In preparation at Warner are: "London, Paris and New York," a revue; "The Radio Jamboree of 1935"; a new Al Jolson musical; and "Thin Air," by Mildred Cram, a back-stage story. Now shooting is the Joe E. Brown musical comedy, "Broadway Joe," with plenty of girl numbers expected from Busby Berkeley, directing.

At MGM, "The Broadway Melody of 1936" is continuing the tradition of the first "Broadway Melody" with regiments of chorus girls and featured dancers. "China Seas," "Mutiny on the Bounty" and "Masquerade" all have featured theme songs. "I Am Joaquin" will be given additional color with Spanish Ballads. The new Marx Brothers film, "Raspberries," will have wild intermingling of chorus girls and comedians. The presence of Ted Lewis, Harry Stockwell, Ted Healy and Nat Pendleton guarantees that "Here Comes the Band" will be a musical comedy. In preparation are "Americans Can Sing, Too," another Jeanette MacDonald-Nelson Eddy operetta; "The Life of Johann Strauss," light opera; and "The Great Ziegfeld," with the Harriet Hoctor Ballet. Miss MacDonald will sing also in "San Francisco."

From Girl Shows to Grand Opera

Fox has Jesse Lasky's "Redheads on Parade," a musical comedy, in the cutting room. John Boles and Dixie Lee warble romantic ballads over the heads of plenty of chorus girls. Boles also sings in "Orchids to You," a comedy-drama. Tutta Rolf has two songs in "The Dressmaker." Pietro Gentili, grand opera baritone, will sing in "Ramona." "Ball of Fire," with Alice Faye and Jack Haley, is a comedy with music predominant. "Under the Pampas Moon" has many songs and dancers. Grand opera stars are coming into their own in "Here's to Romance"; already signed are Nino Martini and Mme. Schumann-Heink, as well as Maria Gambarelli, ballet star.

Radio is rushing out "Top Hat" with Fred Astaire and Ginger Rogers. "Old Man Rhythm" features Buddy Rogers, Barbara Kent and Betty Grable; and "Hooray for Love" has Bill Robinson, Ann Sothern and Gene Raymond. Both have girl numbers. Symphonic music plays an important part in Katharine Hepburn's "Break of Hearts," as analyzed in last week's HERALD.

Columbia has ready Grace Moore's "Love Me Forever," with everything from grand opera to ballads. Seymour Felix will stage the chorus numbers for the comedy-drama, "The Girl Friend," featuring Ann Sothern. The Albertina Rasch girls appear in "After the Dance," featuring Nancy Carroll and George Murphy, another comedy-drama.

Paramount is shooting "The Big Broadcast," musical roundup of dozens of radio names. "Paris in Spring" is a drama with music, featuring Mary Ellis and Tullio Carminati. "Every Night at Eight," with George Raft and Alice Faye, is another music drama. Bing Crosby's new musical, "Two for Tonight," is in preparation. So is "Rose of the Rancho," operetta featuring Gladys Swarthout. Walter Wanger's "Vogue of 1935" will be a Technicolor musical, and Cecil B. DeMille has bought rights to the opera, "Samson and Delilah."

Universal is shooting "Sing Me a Love Song," featuring the radio star, Dorothy Page, with Ricardo Cortez. Planned are "Show Boat," light opera with Irene Dunne; and "April in Paris," to be produced by E. Y. Harburg.

Republic Pictures has two musicals for the new seasons, "Sitting on the Moon" and "Metropolitan Merry-Go-Round."

Sam Goldwyn is going in for lavish production on the Miriam Hopkins-Joel McCrea film, "Barbary Coast," and "The Goldwyn Folies" will be replete with girl and song numbers. Eddie Cantor's "Dreamland" will feature Ethel Merman and squadrons of dancers.

Out at Mascot Gene Autrey, radio star, is signed for eight musical westerns.

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News Flashes

J. S. MacLeod, maintenance head for MGM exchanges, completed an inspection jaunt around Pacific Coast exchanges and planed back to Manhattan. . . . Bernard Kreiselman has formally resigned as a member of the Code Authority and the local Zoning and Grievance board. He immediately checked out for Washington, D. C., in the interests of a major film company, it is reported. . . . Cecil B. DeMille's next spectacle will be "Samson and Delilah," said Paramount. . . . *If the NRA does a fadeout, as expected in most quarters, attorney Eugene H. Marcus said he would make a move for state action on the problem of the extras.* . . . William Terhune, Hal Roach cutter, moved into a director post and will handle the first of the new Thelma Todd-Patsy Kelly two-reel comedies. . . . Dan Kelly, Universal casting head, left for New York to find a suitable male lead for "Magnificent Obsession." . . . David and Myron Selznick returned here after several weeks in New York. . . . Eddie Cantor is gaining rapidly following an operation. . . . *Ninety per cent of the organization of Independent Theatre Owners appeared at a special membership meeting last week and voluntarily requested that the monthly dues be increased from two dollars to five dollars. The board of directors were lauded for their work.* . . . Francis X. Baur, executive secretary of the Motion Picture Relief Fund for several years, died last week. . . . Henry Hobart checked out for New York for conferences with First Division executives. . . . Universal Studios has organized a Spanish department and will produce a Spanish version of "Storm Over the Andes" as its first. . . . *Barney Sarecky, Mascot supervisor, has been made serial producer on that lot.* . . . *Henry MacRae will succeed Milton Gaetzert as Universal serial producer.* . . . Harry Goetz is on the Coast for conferences with Eddie Small of Reliance.

Six new pictures were started in the past week, three by major studios, two for independents and one by the newly organized Republic Pictures (Monogram). Seven were completed. Included are two each from Warner and Universal, the others from MGM, Atherton, Monogram and the Chaplin picture.

At the U. S. Naval Academy, Paramount started "Annapolis Farewell," with Guy Standing, Rosalind Keith, Tom Brown, Richard Cromwell, Louise Beavers, John Cox, Richard Brodius, Douglas Blackley and Benny Baker. Alexander Hall is director. "The Last Outpost" started at the studio. Charles Barton is directing Cary Grant, Gertrude Michael, Claude Rains, Kathleen Burke, Colin Tapley and Margaret Swope.

At Radio was begun "Alice Adams." Katharine Hepburn is starred, Fred MacMurray, Fred Stone, Charles Grapewin, Ann Shoemaker and Frank Albertson making up the principal support. George Stevens is directing.

Republic's First Feature

"Westward Ho" is Republic's first feature. The cast includes John Wayne, Sheila Mannors, Frank McGlynn, Jr., Earl Dwire, Yakima Canutt, Jack Curtis, Mary McLaren and Dickie Jones. Robert Bradbury is directing. The last picture to be made under the Monogram designation is "Cheers of the Crowd." It will present Russell Hopton, Irene Ware, Bradley Page, Harry Holman, Betty Blythe, Wade Boteler, Roberta Gale, John Quillan and John H. Dilson. Vin Moore is the director.

Invincible started "Dinner Party," with Frank Strayer directing Lloyd Hughes, Lois Wilson, Hedda Hopper, Grant Withers and Marion Shilling.

After nearly four months of shooting, with the utmost secrecy, the Charlie Chaplin picture carried on schedules as "Production No. 5" was reported finished, Chaplin being listed as author, director, producer as well as star, and Paulette Goddard, Chester Conklin, Carter De Haven and Henry Bergman listed in the cast.

At Warner Bros. "Page Miss Glory" (Cosmopolitan) was transferred to the cutting rooms. Marion Davies is featured. The lengthy supporting cast lists Dick Powell, Pat O'Brien, Mary Astor, Frank McHugh, Patsy Kelly, Lyle Talbot, Helen Lowell, Berton Churchill, Harry Beresford. "Broadway Gondolier" is in the cutting rooms. It has Dick Powell, Joan Blondell, Adolphe Menjou, Louise Fazenda, William Gargan, Grant Mitchell Hobart Cavanaugh.

Many in "Diamond Jim" Cast

Universal finished "Diamond Jim." Important names are Edward Arnold, Jean Arthur, Binnie Barnes, Cesar Romero, Eric Blore, Hugh O'Connell, George Sidney, Charles Sellon, Barbara Barondess, Dorothy Christy, Purnell Pratt, Tully Marshall, Mary Wallace, Dorothy Grainger, Maidel Turner, Otis Harlan, Richard Tucker, Henry Kilker, Matt McHugh and Robert McWade. Edward Sutherland directed. "Lady Tubbs" ("Mom") also was finished. In this Alice Brady, Douglass Montgomery, Alan Mowbray and Anita Louise are featured.

With Wallace Beery, Jean Harlow and Clarke Gable in the lead roles MGM completed "China Seas."

Monogram finished "Make a Million." The cast lists Charles Starrett, Pauline Brooks, George E. Stone, James Burke, Guy Usher, Norman Huston, Monte Cater, Jimmy Aubrey and George Cleveland. Lew Collins directed.

Atherton (Fox releases) completed "Hardrock Harrigan." It features George O'Brien,

QUESTION:



"Will there ever be another short subject like 'Three Little Pigs'?"

ANSWER:

"It's here right now and the title is

GOOD LITTLE MONKEYS





The Anniversary gift of Harman-Ising to the industry. Screen it at once. It's terriffic! Celebrating the completion of their first year as the Technicolor Cartoon Champs of M-G-M. And what a record they've set! They're headed for the Top Cartoon spot in 1935-36. You'll see!

J. C. Jenkins--His Colyum

Neligh, Neb.

DEAR HERALD:

The other night we saw Joan Blondell and Glenda Farrell in "Traveling Saleslady," and we would like to write an open letter to these two women and tell them how much we enjoyed their work in this picture, if we were sure that there weren't a couple of husbands standing around with sawed-off shotguns. We have never liked to monkey with husbands who had sawed-off shotguns ever since we got out of the hospital that time.

We could write the girls and tell them what a fine comedy we thought it was, but it is quite likely they never would get to see our letter, but those "durned husbands" would, and then what?

The fact is that the "Traveling Saleslady" is about as good a comedy as they usually produce and about as good as there is any sense in making, as it is good enough and funny enough for anybody, and Hugh Herbert don't hurt it a bit, and if somebody will advise us about those husbands it might open the way for us to say a whole lot more, and if there are no husbands it is evident that there is something wrong with Hollywood's unmarried population.

The "Traveling Saleslady" proves that these two flappers could sell you anything. They could even sell a brass monkey a slice off of the moon, but we don't want to say too much about them because we remember about those shotguns an' everything. Anyhow, if you want a good, clean comedy, get this one.

▽

Slums and the Shelterbelt

According to a report we saw recently in the press, the superintendent of that "Shelterbelt," in a public address, gave as one of the reasons for building it that it would do away with the "agricultural slums." For gosh sake, is it possible that the "East Side" has moved out in the country? We are a little curious to know what the boys will think about this "agricultural slum" stuff. This superintendent ought to be posted on "slums" since he comes from a city that has them.

▽

Currency and Questions

Ridicule used to be considered as an argument to remove a man or an idea from the public mind, but that time has long since passed. Ridiculing a man or an idea today acts as a 24-sheet to keep them in the public thought, and when the public starts to think they start to reason. They try to ridicule that "Old Age Pension" idea out of the public mind, but the fact is that it is fast taking root in the public thought as being the best means of distributing money among the buying public that has yet been advocated. Maybe it is right and maybe it is wrong; anyhow, satisfy yourself about it; we don't know.

▽

Arthur Brisbane sometimes asks some rather pointed questions. He wants to know why it is that our lawmakers seem to think that the government's security behind an interest bearing bond is better than behind non-interest-bearing currency. Here is something else again for the public to think about. Arthur shouldn't ask such leading questions; they might embarrass the boys up at the top.

Some people are beginning to argue that there is a lot of horseradish about this money question and they say they can't see that a hundred dollar interest-bearing bond is any better secured by the government than a hundred-dollar bill. We can't say, since we don't have any bonds, and if we ever get hold of any dough we will look the matter up.

▽

J. B. Shearer of the State theatre at Huron, S. D., sends us a Fish Liar's License which is countersigned by himself as "Exalted Fish Herder" and which license gives us the privilege of stating the number we caught and the size of the ones that got away without being questioned too closely by people who are not familiar with the subject.

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What we can't understand is why people seem to have an idea that our fish stories connect us with a foreigner by the name of Ananias (whose progeny, by the way, are writing advertisements).

Should proof be required as to the truthfulness of our fish stories we will ask the bailiff to call as witnesses H. J. Longarker of Glenwood, Andy Anderson of Detroit Lakes or Bonnie Benfield of Morris, Minn., or F. W. Zimmerman of San Marcos, Bob Smith of Mission or Shine Mason of McAllen, Texas. Any of these boys, who are not under the care of the Warden, will most likely give the necessary evidence, whether they know anything about it or not.

Thanks, Brother Shearer, for your letter and the license, and the next time we call on you we will bring Sherm Fitch, the RKO manager at Sioux Falls, along with us to handle the corkscrew.

▽

Little Virginia a Star

Last night we went to see "Laddie" at the Moon. There were several reasons why we wanted to see this picture. One being that the story was written by Gene Stratton Porter and is rated as one of the classics. Another reason is that we have been entertained at the home of Mrs. Porter's daughter, Mrs. Leo Meehan out in Hollywood, and for the further reason that we know that the story furnishes the basis for an excellent picture.

We are glad we went to see "Laddie" because we saw an excellent cast, the principals being John Beal, Gloria Stuart and Virginia Weidler, who played the part of "The Little Sister" and who, by the way, was the star in the picture, if we know stars.

It isn't our wish to detract a particle from the excellent acting of John Beal and Gloria Stuart, but we wish to express our views regarding little Virginia and leave the others to the critics who know how to write.

When we saw "Bright Eyes" with Shirley Temple, and other of her pictures, we wondered if the screen would ever offer us a better child actor; in fact, we doubted if it ever would, and now comes along little Virginia Weidler and jumps, with one leap, right into the band wagon with Shirley.

This picture will make 'em sob in spots and go into an uproar in others. It is a picture that will please Pa and Ma and the whole family except, possibly, Sister Clementine, who has arrived at the "kiss 'em on the sofa" stage. RKO should continue to picturize the Gene Stratton Porter stories; they are worthwhile.

The flappers may not like John Beal ahold of the plow handles, but there are more brains behind the plow than there are behind the bar, the fashions or jazz orchestra batons.

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Opinions for the Asking

We have just received a letter from Dick Sutton of the American Theatre Supply Company of Sioux Falls, S. D., enclosing two checks for $4 each with a request that we send the HERALD to Carr & Frey of the Strand theatre and Mr. Helmuth Frey, all of Viborg, S. D., for two years each. Thanks, Mr. Sutton. You can bet your last dollar that we will have it done; in fact, we have already done it. Who said that South Dakota had gone back to the government?

▽

Of course, it wouldn't be proper to tell you about it here, but if you will come out behind the calf shed where nobody can hear us some moonlight night, we will give you our opinion of love song crooners, jazz orchestras, that shelterbelt and the blue pelicans. But maybe you don't care about our opinion. We don't blame you for that, for it don't amount to much, anyhow.

COLONEL J. C. JENKINS
The HERALD'S Vagabond Colyumnist

Lust Honored on the Fourth Year of Theatre

Sidney Lust recently celebrated his fourth anniversary as operator of the Arcade theatre in Hyattsville, Md., during which period he has cooperated with civic organizations of the community in giving benefit performances for various charitable causes. The anniversary was marked by laudatory reference to his activity in the *Hyattsville Independent,* local newspaper, which cited the important place he has taken in community activity.

Supply Dealers Meeting Set for Chicago June 15

The price and discount problem will be one of the most important topics of discussion at the annual convention of the Independent Theatre Supply Dealers in Chicago, June 15-19. Approximately 150 dealers and manufacturers' representatives are expected to attend, according to J. E. Robin, president of the association.

The convention also will consider new developments in theatre equipment. The association plans a complete campaign of institutional advertising. Numerous leading equipment companies will have exhibits at the convention.


IRENE DUNNE
THE CHOICE OF MILLIONS FOR THE ROLE OF THE YOUNG WIDOW IN
"MAGNIFICENT OBSESSION"
ANOTHER PRODUCTION BY JOHN M. STAHL, who gave you "IMITATION OF LIFE"
Magnificent Obsession
by LLOYD C. DOUGLAS
WATCH UNIVERSAL!

TWO SCHOOL STUDY PROJECTS IN ACTION

First of 20 'Secrets of Success' Reels Shown; Study Guide Issued by Education Association

The first of a series of 20 one-reel motion pictures on "Secrets of Success" were shown to two groups of New York school children this week as the initial step of a national movement toward greater and more specific use of films as supplementary to educational curricula. The series has been prepared under the direction of the Committee on Social Values in Motion Pictures, of which Dr. Howard M. LeSourd, dean of the Boston University Graduate School, is chairman.

"Secrets of Success" has been designed to further character education, by providing "life" situations and is made up of excerpts from selected motion pictures. This fact, said Dr. LeSourd, both avoids an obviousness of purpose in the pictures themselves and guarantees an emotional appeal carrying its juvenile audience directly into the situation presented.

"The earnest desire of the committee is to increase the effectiveness of existing programs and stimulate continued experimentation in this most important field of social control," said the prospectus.

Besides stimulating discussion, the pictures will, the committee hopes:

1. *Train both the individual and the group to analyze problem situations, foresee consequences and select the one best adapted to the individual and social need.*

2. *Assist individuals and groups in setting up for themselves scales of values, and commit themselves to practical use of those which they rank highest.*

3. *Broaden experience and understanding of the important issues of life, and lead to increased cooperation in social enterprises.*

The subject matter portrays thorough characterizations by well known actors such problems as snobbery, the difficulties of children in getting their parents to understand them, consideration for less fortunate playmates, truthfulness and patriotism.

The program shown in New York last week to pupils of Manhattan and the Bronx, was arranged through cooperation of Dr. Harold G. Campbell, superintendent of schools, and Will H. Hays, president of the Motion Picture Producers and Distributors of America.

Mr. Hays saw the project as the first step in a nationwide movement in which school officials and producers will cooperate at every point. The films, he explained, are his response to a request of school officials in various parts of the country that the producers aid educators in the work of social training of children. Mr. Hays referred to a committee appointed last June by Dr. Campbell.

No Charge for Pictures

Requests for the films will be received by Dr. LeSourd at Boston University. No charge is made for the pictures, but showing for any other purpose than educational is expressly forbidden. They are available only in 35 mm.

Among pictures from which the series has been made are "Sooky," "Huckleberry Finn," "Tom Sawyer," "Skippy," "Tom Brown of Culver," "Wednesday's Child," "Young America," "Cradle Song," "Broken Lullaby," "Sign of the Cross," "Lucky Dog," "Alias the Doctor," "There's Always Tomorrow," "Her Sweetheart, Christopher Bean," "Gentlemen Are Born," "No Greater Glory," "The Band Plays On" and "One Night of Love."

The committee proposes to enlist the exhibitor's aid in setting aside a portion of his program or, preferably, Saturday mornings for showings to classes from local schools, in situations where schools, churches or other social values are not available.

"When these pictures are shown in a theatre, additional films may be obtained in order to provide an hour's program," the committee said.

Eight Centers of Distribution

For purposes of administration, eight centers of distribution and supervision have been established. Future expansion will be determined by the results in these eight centers and requests from other sections.

The centers and supervisors thus far determined are:

BOSTON: Dr. Howard M. LeSourd, Boston University.

CHICAGO: Prof. Frank N. Freeman, University of Chicago.

INDIANAPOLIS: Prof. Edward Bartlett, Depauw University.

LOS ANGELES: Prof. Harold Jones, University of California, Berkeley.

NEW HAVEN: Dr. Mark A. May, Institute of Human Relations, Yale University.

NEW YORK CITY: for schools, Miss Rita Hochheimer, Department of Visual Education, New York Public Schools, 128 East 52nd St., for churches, Prof. Harrison S. Elliott, Union Theological Seminary, Broadway at 120th St., and for social agencies, George J. Zehrung, Y.M.C.A. Film Exchange, National Offices, 347 Madison Ave.

Study Guides Issued

In the field of the teaching of history, English, social science and other subjects to high school students, Ernest D. Lewis, president of the Department of Secondary Education of the National Education Association, announced that study guides for selected photoplays have been compiled by educational authorities and are being forwarded to the heads of 18,000 high schools and to many private and parochial schools.

The first covers Darryl F. Zanuck's production of "Les Miserables," based on Victor Hugo's novel. Specific classroom discussions are outlined and there is a 15-minute radio dramatization.

Studies also are being planned for such coming films as Jack London's "Call of the Wild," Shakespeare's "Midsummer Night's Dream" and "The Crusades."

Mr. Lewis expressed appreciation of the cooperation given by Mr. Hays and the MPPDA, as well as theatre owners.

Hix Suit Opens on Coast

Trial began this week in Los Angeles superior court of the suit for $25,000 of John Hix against Universal. Mr. Hix charges infringement of the copyright on "Strange As It Seems," shorts series recently produced at the studio. He charges that after failing to take up his option, Universal produced "Stranger Than Fiction," trading on his name, and using his drawings in advertising.

SHORT PRODUCT PLAYING BROADWAY

Week of May 25

MAYFAIR
Drawing Roomers ..... RKO Radio
Hayseed Romance ..... Educational

MUSIC HALL
The Cookie Carnival ..... United Artists
Roumania ..... RKO Radio

PARAMOUNT
No! No! A Thousand Times No! ..... Paramount
Broadway Highlights ..... Paramount

RIVOLI
Mickey's Kangaroo ..... United Artists

ROXY
The Old Grey Mayor ..... Vitaphone
Stranger Than Fiction No. 7. Universal
The Valiant Tailor ..... Majestic

STRAND
I Haven't Got a Hat ..... Vitaphone
Borrah Minnevitch and His Harmonica Rascals ..... Vitaphone

SMPE Concludes Coast Convention

Final sessions of the annual convention of the Society of Motion Picture Engineers in Los Angeles late last week were devoted chiefly to discussions of projection, studio lighting, sound and standardization. The convention, which ended on Saturday, also heard a paper discussing "Trends in 16 mm. Projection," by A. Shapiro, of the engineering department of Ampro Corporation, Chicago, who pointed out that in five years lighting intensity has increased so rapidly that 16 mm. film now can be projected in large auditoriums.

Mr. Shapiro told the engineers that industries are turning to widespread use of the narrow gauge film and that it is spreading rapidly in the educational field, predicting that in many small theatres 16 mm. projectors would spell the difference between profit and loss.

The failure of American pictures to compete with British product in India was blamed on jazz music, the underworld and slang, in a paper by G. D. Lal of Delhi.

The Society will elect a new board of governors at its fall meeting, to be held at the Wardman Park Hotel, Washington, D. C., October 21-24.

With Advertising Agency

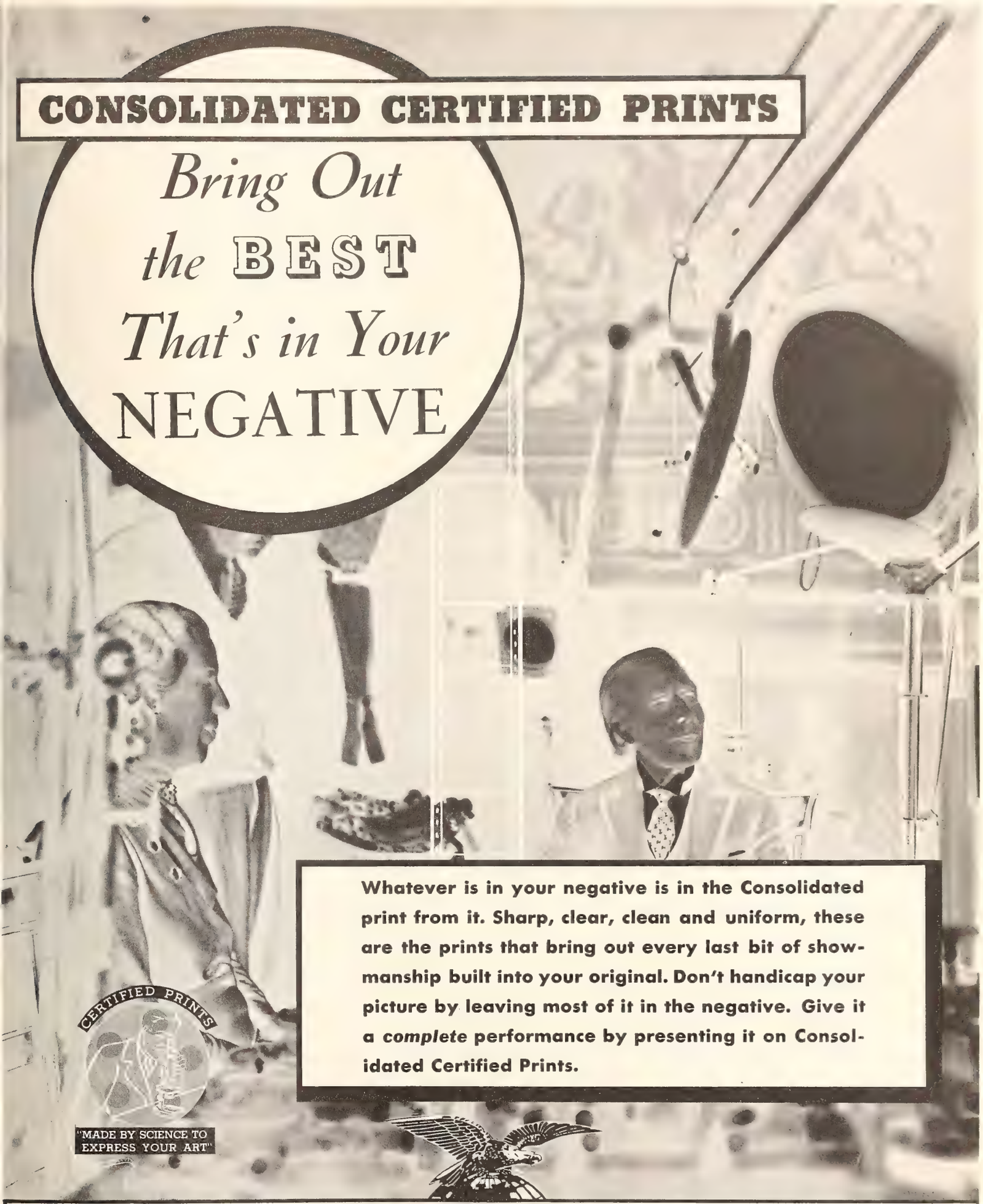
Sam Robert Chernow, formerly connected with the motion picture industry for a number of years, has been named director of exploitation for Norman D. Waters & Associates, Inc., New York advertising agency.

Levine in From Coast

Nat Levine, president of Mascot Pictures, accompanied by the Mascot casting director, Gordon Molson, arrived in New York by plane from Hollywood on Wednesday to line up stage and radio talent for the next Mascot special, "Harmony Lane."

CONSOLIDATED CERTIFIED PRINTS

Bring Out the **BEST** *That's in Your* NEGATIVE



Whatever is in your negative is in the Consolidated print from it. Sharp, clear, clean and uniform, these are the prints that bring out every last bit of showmanship built into your original. Don't handicap your picture by leaving most of it in the negative. Give it a *complete* performance by presenting it on Consolidated Certified Prints.

CERTIFIED PRINTS

"MADE BY SCIENCE TO EXPRESS YOUR ART"

CONSOLIDATED FILM INDUSTRIES, INC.

NEW YORK HOLLYWOOD

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
CHARLES CHAPLIN			
Chaplin Prod. No. 5	Original screen play, Charles Chaplin. Director: Charles Chaplin.	Charles Chaplin, Paulette Goddard, Carter DeHaven, Henry Bergman, Chester Conklin.	**Shooting**
COLUMBIA			
"Black Room Mystery"	Original, Arthur Strawn. Screen play, Henry Myers, Arthur Strawn. Director: Roy Wm. Neill.	Boris Karloff, Marian Marsh, Katherine DeMille, Robert Allen, John Buckler, Thurston Hall, Frederick Vogeding, Henry Kolker, Egon Brecher, Lois Lindsey.	Shooting
"Girl Friend"	Screen play, Gertrude Purcell, Benny Rubin. Director: Eddie Buzzell.	Ann Sothern, Jack Haley, Roger Pryor, Thurston Hall, Margaret Seddon, Geneva Mitchell.	Shooting
FOX			
"Thunder in the Night"	From a story, Ladislaus Foder. Screen play, Frances Hyland, Eugene Solow. Director: Geo. Archainbaud.	Edmund Lowe, Karen Morley, Paul Cavanagh.	Shooting
"The Dressmaker"	Adapted from the play, "La Couturiero de Luneville," Alfred Savoir. Screen play, Samson Raphaelson. Director: Harry Lachman.	Futta Rolf, Clive Brook, Robt. Barrat, Nydia Westman, Geo. Hassell, G. P. Huntley, Jr., Lionel Belmore, Andre Cheron, Leonid Snegoff.	Shooting
"Welcome Home"	From an original story, Arthur T. Horman. Screen play, Marion Orth, Arthur T. Horman. Director: James Tinling.	James Dunn, Arline Judge, Rosina Lawrence, Raymond Walburn, Wm. Frawley, Charles Sellon, Geo. Meeker, Chas. Ray, James Burke.	Shooting
"Steamboat Round the Bend"	Based on novel, Ben Lucien Burman. Screen play, Dudley Nichols, Lamar Trotti. Director: John Ford.	Will Rogers, Anne Shirley, Irvin S. Cobb, Eugene Pallette, Francis Ford, Berton Churchill, Stepin Fetchit.	Shooting
HAL ROACH PRODUCTION			
"Bonnie Scotland"	Story, Frank Butler. Director: James W. Horne.	Stan Laurel, Oliver Hardy, James Finlayson, June Lang, David Torrence, Anne Grey, Margaret Mann, Gilbert Emery, Phyllis Barry, William Janney.	Shooting
METRO-GOLDWYN-MAYER			
"Broadway Melody of 1936"	Story, Jack McGowan, Sid Silvers. Director: Roy Del Ruth.	Jack Benny, Eleanor Powell, Robt. Taylor, June Knight, Jeni LeGon, Vilma and Buddy Ebsen, Frances Langford, Una Merkel, Sid Silvers, Carl Randall, Harry Stockwell, Shirley Ross, Nick Long, Jr.	Shooting
"Calm Yourself"	Story, Edward Hope. Screen play, Arthur Kober. Director: George Seitz.	Madge Evans, Robert Young, Betty Furness, Nat Pendleton, Louise Henry, Shirley Ross, Richard Tucker, Hardie Albright, Charles Trowbridge, Ralph Morgan.	Editing
"The Hands of Orloc"	Adapted, Guy Endore, Karl Freund. Screen play, P. J. Wolfson. Director: Karl Freund.	Peter Lorre, Frances Drake, Ian Wolfe, Isabel Jewell, Sarah Haden, Henry Kilker, Harold Huber, Keye Luke, Cora Sue Collins.	Editing
PARAMOUNT			
"Shanghai"	Director: James Flood. Original screen play, Gene Towne, Graham Baker.	Charles Boyer, Loretta Young, Esther Dale, Fred Keating, Libby Taylor, Charles Grapewin, Josephine Whittel, Hedda Hopper, Arnold Korff.	Editing
Untitled	Original, Charles Bogle. Screen play, Jack Cunningham, Ray Harris, Bobby Vernon. Director: Clyde Bruckman.	W. C. Fields, Kathleen Howard, Mary Brian, Gertrude Hoffman, Grady Sutton, Tammany Young, Walter Brennan, Lew Kelly.	Shooting
"Peter Ibbetson"	From the novel, George du Maurier, and the play, John Nathaniel Raphael as adapted by Constance Collier. Screen play, Vincent Lawrence, Waldemar Young. Director: Harry Hathaway.	Gary Cooper, Ann Harding, John Halliday, Ida Lupino, Douglas Dumbrille, Ferdinand Gottschalk.	Shooting
"Annapolis Farewell"	From short story, Stephen Morehouse Avery. Screen play, Grover Jones, William Slavens McNutt, Frank Craven. Director, Alexander Hall.	Sir Guy Standing, Tom Brown, Richard Cromwell, Louise Beavers, John Cox, Richard Brodius, Douglas Blackleaf, Benny Baker, John Morley, Ric Paige, Rosalind Keith.	Shooting
RKO RADIO			
"The Return of Peter Grimm"	Play, David Belasco. Screen play, Francis Edw. Faragoh. Director: Geo. Nicholls, Jr.	Lionel Barrymore, Helen Mack, James Bush, Donald Meek, Geo. Breakston, Constance Purdy, Allen Vincent, Lucien Littlefield.	Shooting
"Jalna"	Novel, Mazo de la Roche. Screen play, Anthony Veiller. Director: John Cromwell.	Ian Hunter, Kay Johnson, Nigel Bruce, Peggy Wood, C. Aubrey Smith, Jessie Ralph, John Wood, Molly Lamont, Theodore Newton, Halliwell Hobbes, Geo. Offerman, Jr.	Shooting
"Old Man Rhythm"	Story, Lewis Gensler, Sig Herzig, Don Hartman. Screen play, Sig Herzig, Ernest Pagano. Director: Edw. Ludwig.	Buddy Rogers, Betty Grable, Grace Bradley, Eric Blore, Douglas Fowley, Dave Chasen, Evelyn Poe, John Mercer, Geo. Barbier, Ronald Graham, Erik Rhodes, Alan Vincent, John Arledge.	Shooting
"Last Days of Pompeii"	Novel, Edw. Bulwer-Lytton. Screen play, James Creelman, Melville Baker. Director, Ernest Schoedsack.	Preston Foster, Helen Mack, John Beal, Alan Hale, David Holt, Gloria Shea, Louis Calhern, Wyrley Birch.	Shooting
UNIVERSAL			
"Lady Tubbs"	Novel, Homer Croy. Screen play, Barry Trivers. Director: Alan Crosland.	Alice Brady, Douglass Montgomery, Alan Mowbray, Anita Louise, June Clayworth, Hedda Hopper, Russell Hicks, Rafael Storm, Lumsden Hare, Minor Watson.	Shooting
"Sing Me a Love Song"	Story, Robert Harris. Director: Stuart Walker.	Ricardo Cortez, Dorothy Page, Henry Mollison, Hugh O'Connell.	Shooting
WARNER BROS.-FIRST NATIONAL			
"Front Page Woman"	Story, Richard McCauley. Screen play, Roy Chanslor, Lillie Hayward.	Bette Davis, Geo. Brent, Winifred Shaw, Roscoe Karns, Dorothy Dare, June Martel, J. Carroll Naish, J. Farrell MacDonald.	Editing
"Wife Insurance"	Original screen play, Isabelle Dawn, Boyce DeGaw. Director: Robert Florey.	Warren William, Claire Dodd, Guy Kibbee, William Gargan, Vince Barnett, Maude Eburne.	Editing
"Broadway Joe"	Story, Lois Leeson. Screen play, Bert Kalmar, Benny Rubin, Harry Ruby. Director: Busby Berkeley.	Joe E. Brown, Ann Dvorak, Patricia Ellis, William Gargan, Joseph Cawthorn, Henry O'Neill, Arthur Treacher, Gordon Westcott.	Editing
"We're in the Money"	Story, George Bilson. Screen play, Erwin Gelsey. Director: Ray Enright.	Joan Blondell, Glenda Farrell, Hugh Herbert, Ross Alexander, Joseph King, Joseph Crehan, Henry O'Neill, Hobart Cavanaugh, Warren Hymer, Phil Regan, Mayo Methot.	Shooting

Library Successful In Film Cooperation

The Cleveland Public Library, cooperating with the industry by means of exhibits, displays and bookmarks, has been extremely successful, it is reported, in circulating books which have some association with the subject of the motion picture, in addition to the particular original book itself. The Motion Picture Producers and Distributors of America some months ago made the bookmark idea nationwide with its publication of "The Motion Picture and the Family," in which are published Cleveland Library bookmarks on coming pictures.

The exhibitor, it is said, may cooperate with the local library for the printing and distribution of the bookmarks. The magazine may be obtained regularly by addressing the MPPDA at 28 West 44th street, New York.

Warner Names Krieger

Lester Krieger has succeeded David Miller, resigned, as head booker for the Stanley-Warner houses, with headquarters in Philadelphia.

Treatizor Film Dissolved

The Film Treatizor Corporation has been dissolved through the filing of a certificate with the secretary of state of New York at Albany.

Faralla to Paramount

Dario Faralla has been appointed assistant to Henry Herzbrun, production executive at the Paramount studio.

Laemmle Reelected Universal President

At a meeting of stockholders of Universal Pictures Corporation last week at the home office in New York, the following officers were elected for the coming year: Carl Laemmle, president; R. H. Cochrane, vice-president; Carl Laemmle, Jr., vice-president; Charles B. Paine, treasurer; Willard S. McKay, secretary; Eugene F. Walsh, assistant treasurer; Helen E. Hughes, Edward Muhl, assistant secretaries; Samuel Sedran, second vice-president.

Papers Run "Les Miserables"

More than 700 newspapers throughout the country have contracted to run the serial version of Victor Hugo's famous work, "Les Miserables," the 20th Century adaptation of which is being released by United Artists.

Named State Censor

Mrs. Hester M. Fye, Waynesburg, has been appointed by Governor Earle to the censor board of Pennsylvania. She succeeds Mrs. Mary J. Kerr, whose term has expired.

New MGM Office

A new $50,000 brick building is to be constructed in Oklahoma City, for lease to MGM for 10 years. G. A. Paul is erecting the building.

Heads Fox Cutting

Louis R. Loeffler has resigned as a Fox associate producer to become head of the cutting department at the studio.

Interstate Plans to Expand with Suburbans

The Interstate circuit, Texas, is reported planning a general building program calling for new suburban houses in all principal cities where the circuit is located. The first will be the Tower in suburban Dallas, for which ground has already been broken. Locations are being studied in Houston, Fort Worth and San Antonio, among others. Numerous houses are expected to get underway before the end of the summer.

Coast Benefit Planned

A benefit for the relief fund of the Theatrical Mutual Association is to be held at the Dreamland Auditorium, San Francisco, June 5. Boxing, wrestling and 40 acts of vaudeville are planned.

Schine Declares Dividend

Schine Chain Theatres, Inc., has declared a dividend of 75 cents per share on its $3 preferred stock, payable June 1 to stockholders of record May 20.

Norris Transferred

Marshall Norris, of Principal Pictures Distributing Corporation, has been transferred from the New York to the Hollywood office by Lewis Hyman.

Superior Closes Deal

Superior Talking Pictures has closed a deal with Cameo Screen Attractions of Boston for the series of six Rough Rider westerns and six Range Rider westerns.







The new 4th issue of THE MARCH OF TIME brings to the screen three fast-moving, dramatic sequences: the "inside" on Washington politicians, the truth about Russia and the Pacific "war games"... all news subjects that can't fail to draw audiences from coast to coast.

THE MARCH OF TIME for June is backed by advertising campaigns in newspapers, on the air with "spot" broadcasting, and in national magazines.

Each month's issue of "The Newsmagazine of the Screen" spells bigger Box Office for theatres showing it. If *you* want details, write MARCH OF TIME DISTRIBUTORS, R.K.O. Building, New York City.

4th Release May 31

MARCH OF TIME

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 268 (one of special group on sound).—(A) Explain why a flywheel is used in most sound-on-film reproducer sets. (B) As a projectionist, what do you consider to be the most fertile fields for improvement in sound system design, particularly with the object in view of greater convenience in operation of the equipment?

Answer to Question No. 262

Bluebook School Question No. 262 was: (A) What routine is followed before opening the show each day by the conscientious projectionist who handles sound equipment? (B) Many sound failures result from blown power fuses. Name one good safety precaution which is available to every projectionist to insure a minimum loss of time in locating and correcting cause of failure of this kind. (C) Many projectors are equipped with induction drive motors controlled by starting switches. If such a motor hums, but refuses to start, what emergency action may usually be taken to get it started?

The reply prepared by several sound engineers to Section A is as follows:

"(A) The conscientious projectionist will make it his unvarying duty to arrive at the theatre early enough to test thoroughly his sound equipment and thus detect any existing trouble in ample time to effect remedies before starting time. His inspection should include (1) adjustment of exciter lamp and check for sagged filament, (2) cleaning of all oil, bits of film, dust, etc., from all elements of the scanning system from exciter lamp to the photocell, (3) careful adjustment of all rheostats for exactly the right current delivery, (4) a careful checking of all meter reading, (5) test for sound on each projector, (6) if facilities are available each stage speaker should be very carefully tested for correct sound, (7) in cold weather, particularly with reproducer sets having gear box drives filled with heavy grease, the projectors should be warmed up until they will come up to normal speed within eight seconds."

The following "students" did very well: S. Evans and C. Rau; D. Danielson; A. F. Sprafke; G. E. Doe; G. Thompson; C. Oldham; F. H., S. S. and P. Dalbey; J. L. Whitmore; J. Wentworth; A. F. Sprafke; C. Oldham; B. DeViett; A. A. O'Verko; H. Edwards; L. Hutch and D. Goldberg; R. Carmody and P. L. Stone; D. Lally and F. Ferguson; H. Pitchkey and C. Mellinger; D. L. Andrews; M. and J. DeVoy; D. Lally and F. Ferguson; R. G. Crews and T. T. Davidson; J. G. Townsend; R. and K. Wells; L. M. and C. B. Traxler; E. Hodson and S. Johnson; T. N. Onby; B. DeVietti; L. Panley and F. T. Dodd; D. L. Sinklow; L. Grant and R. Geddings; P. H. Key; R. D. Oberleigh and J. Lansing; F. H., S. and P. Dalbey; P. and L. Felt; L. H. Joy; H. D. Tomlinson; D. Davis; H. Hughes and E. Mantol; T. Turk; N. Goldberg; G. N. Guidotti and F. L. Savlor; N. F. DeCosta.

The answer of L. M. and C. B. Traxler to Section A is selected for publication. It is:

"First, lubricate those equipments requiring it and clean all apparatus thoroughly, including lenses, exciter lamp optical system and the exciter lamp itself, remembering that to secure perfect refraction of light rays all lens and reflector surfaces must be wholly free from anything in the nature of oil, and to have full passage of light all such surfaces must be free from dust, and all scum that such surfaces collect constantly from air, but in varying amounts according to air purity.

"Next the films must be examined, if not yet used, to make sure they contain no faults that may interfere with either safe or perfect projection, all such faults being noted briefly, report made to theatre manager and a copy enclosed with return shipment to exchange, or if the faults be bad, then mailed direct to the manager of the exchange, as per instruction in BETTER THEATRES *Comments* and the Bluebook.

"The sound system current supply (battery or otherwise) should be looked over and its condition examined—*checked*, they call it now—and such action taken with regard to it as seems necessary or desirable. The sound results from each projector must be tested, also from each loudspeaker. Readings of all meters of the sound system must be taken and such adjustments (if any are required) made as will cause exactly the proper current to reach each item of the apparatus.

"Test the intermittent of each projector to make sure no lost motion has developed. We have assumed, Brother Richardson, the room itself to have been cleaned by the janitor force. If not, the very first duty would be to clean it thoroughly, raising as little dust as possible.

"In addition to the foregoing, at fixed periods we come extra early and inspect all switches, electrical connections, force a strong air current around motor-generator armatures and make all the periodic inspections you have recommended."

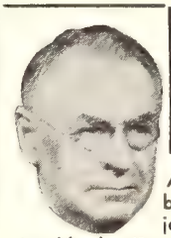
Section B is answered by the engineers thus:

"A chart should be prepared and posted conspicuously, indicating the exact ampere capacity and location (back stage, rewind room, basement, etc.) of every fuse located between the house meter and each piece of sound equipment. Spare fuses of proper capacity should be located handily at or near each such fuse location."

Danielson says: "Know your equipment. Have an adequate supply of spare fuses of various capacities required. Determine the location of all fuses carrying sound current. Know the various causes that may blow fuses and apply that knowledge in your work."

Engineers treat Section C as follows: "In all likelihood, when such trouble occurs the fault is due to a defective centrifugal switch that may have either poor contacts or faulty adjustment. The motor will pick up and run normally if the flywheel be given a spin manually, possibly assisted by cranking the projector."

Barney DeVitti of Helper, Utah, says: "An induction motor has two separate windings; one for starting and one for running. If the motor hums but does not start, it means the current is reaching the running, but not the starting winding. This may be due to several causes—for example, blown fuse on starting winding, dirty switch contacts, defective starting winding, switch fails to close because of weak spring. Emergency action is: Rotate flywheel by hand in its normal running direction. This will give sufficient speed to enable the running winding to pick up enough power to bring the motor up to speed."



F. H. RICHARDSON'S NEW BLUE BOOK OF PROJECTION

A new edition of this famous book is now on the press. Projection, sound reproduction and trouble-shooting all in one compact, handy volume of 700 pages, including 153 illustrations of hook-ups, wiring diagrams and schematics.

Experts consider it the most up-to-date and practical projection manual on the market. Contains an extremely simple index system for instant use in emergency breakdowns. A book that should be part of every projection room in the country. Order early and get an original author's autographed copy.

QUIGLEY BOOKSHOP 1790 Broadway New York $5.25

Issues Elaborate Press Book on Tarzan Picture

Burroughs-Tarzan Enterprises, Inc., independent producer releasing "The New Adventures of Tarzan," in feature and 12-episode serial form, has issued an elaborate press book on the product, the work of Nat Rothstein, handling advertising, publicity and exploitation for the company.

The book is done in six colors, and features exploitation material of all types for the exhibitor.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended May 25, 1935, from 106 theatres in 18 major cities of the country, reached $983,950, an increase of $8,300 over the total for the preceding calendar week, ended May 18, when 107 theatres in 18 major cities aggregated $975,650.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1934) (Dates are 1934 unless otherwise specified.)	
Boston			Picture	Gross	Picture	Gross		
Boston	3,246	25c-50c	"The Informer" (Radio) and "Laddie" (Radio)	9,000	"The Bride of Frankenstein" (Univ.) and "Straight from the Heart" (Univ.)	10,500	High 4-27-35 "Transient Lady" Low 2-2-35 "One Exciting Adventure"	31,000 8,500
Fenway	1,382	30c-50c	"The G Men" (F. N.) and "$10 Raise" (Fox)	6,000	"It's a Small World" (Fox) and "Dinky" (W. B.)	3,500	High 1-6 "Lady Killer" and "Girl Without a Room" Low 3-9-35 "One More Spring" and "Lottery Lover"	12,000 2,500
Keith's Memorial	2,907	25c-65c	"Let 'Em Have It" (U. A.)	15,000	"The Informer" (Radio)	11,500	High 3-23-35 "Roberta" Low 1-19-35 "Evergreen"	30,000 7,000
Loew's State	3,537	25c-55c	"Les Miserables" (U. A.)	19,000	"Mark of the Vampire" (MGM) and "The Unwelcome Stranger" (Col.) (25c-65c)	10,500	High 4-7 "Riptide" Low 4-20-35 "One New York Night" and "I'll Love You Always"	22,000 9,000
Metropolitan	4,332	35c-65c	"Goin' to Town" (Para.) (35c-65c)	25,000	"The Devil Is a Woman" (Para.)	21,000	High 4-6-35 "Private Worlds" Low 4-20-35 "Traveling Saleslady"	41,000 20,000
Paramount	1,793	25c-50c	"The G Men" (F. N.) and $10 Raise" (Fox)	9,000	"It's a Small World" (Fox) and "Dinky" (W. B.)	6,000	High 1-6 "Lady Killer" and "Girl Without a Room" Low 3-23-35 "Love in Bloom" and "Car 99"	12,000 4,600
Buffalo								
Buffalo	3,500	30c-55c	"The Flame Within" (MGM)	12,300	"Black Fury" (F. N.)	11,900	High 1-6 "Design for Living" Low 12-19 "Music in the Air"	26,000 5,000
Century	3,000	25c	"The People's Enemy" (Radio) and "One New York Night" (MGM)	5,100	"The Florentine Dagger" (W.B.) and Brewster's Millions" (U. A.)	5,100	High 5-11-35 "Mark of the Vampire" and "Gigolette" Low 12-29 "I Am a Thief" and "Side Streets"	8,200 4,000
Great Lakes	3,000	25c-40c	"Goin' to Town" (Para.)	8,400	"The Scoundrel" (Para.)	6,800	High 9-29 "Belle of the Nineties" Low 12-22 "Gentlemen Are Born" and "Marie Galante"	18,800 3,800
Hippodrome	2,100	25c-40c	"Strangers All" (Radio) and "Stolen Harmony" (Para.)	6,200	"The G Men" (F. N.) (2nd week)	8,000	High 5-19 "The House of Rothschild" Low 7-28 "Here Comes the Navy"	18,000 4,800
Lafayette	3,300	25c	"It Happened One Night" (Col.) and "The Unwelcome Stranger" (Col.)	7,600	"The Man Who Knew Too Much" (GB Pictures) and "White Lies" (Col.)	7,400	High 3-10 "It Happened One Night" and "Before Midnight" Low 11-17 "Jane Eyre" and "Young and Beautiful"	16,700 4,200
Chicago								
Apollo	1,400	25c-50c	"The Devil Is a Woman" (Para.) (3 days)	1,000	"Naughty Marietta" (MGM) (10 days)	6,000	High 9-8 "The Cat's Paw" Low 4-27-35 "Private Worlds"	16,000 4,000
Chicago	4,000	25c-68c	"Reckless" (MGM)	31,000	"The G Men" (F. N.) (2nd week)	27,000	High 8-11 "She Loves Me Not" Low 5-26 "Thirty Day Princess"	66,000 19,000
Garrick	900	25c-40c	"The G Men" (F. N.) (25c-50c)	8,000	"Roberta" (Radio)	4,000	High 2-23-35 "Baboona" Low 5-4-35 "One New York Night"	8,500 3,000
Oriental	3,940	25c-40c	"McFadden's Flats" (Para.)	15,000	"Shadow of Doubt" (MGM)	15,000	High 1-5-35 "Big Hearted Herbert" Low 6-16 "Registered Nurse"	25,000 12,000
Palace	2,509	25c-50c	"Werewolf of London" (Univ.)	14,000	"The Informer" (Radio)	14,000	High 3-30-35 "Roberta" Low 12-1 "Kentucky Kernels"	30,000 8,000
Roosevelt	1,591	25c-50c	"Goin' to Town" (Para.)	18,000	"Black Fury" (F. N.) (10 days)	12,000	High 1-5-35 "Forsaking All Others" Low 8-18 "Paris Interlude"	27,000 6,000
State-Lake	2,776	20c-35c	"Behind the Green Lights" (Mascot)	13,000	"The White Cockatoo" (W. B.)	13,000	High 9-8 "The Most Precious Thing in Life" Low 5-2-35 "Helldorado"	19,000 11,000
United Artists	1,700	30c-60c	"Les Miserables" (U. A.)	19,000	"Cardinal Richelieu" (U. A.) (4 days-2nd week)	5,000	High 5-5 "House of Rothschild" Low 4-13-35 "Vanessa: Her Love Story"	30,000 10,000
Cleveland								
Allen	3,300	30c-42c	"The G Men" (F. N.)	4,100	"It's a Small World" (Fox) (4 days)	2,200	High 10-27 "Six-Day Bike Rider" Low 12-15 "Silver Streak"	7,000 1,400
					"Mystery Woman" (Fox) (3 days)	1,100		
Circle	1,925	15c-30c	"Eight Bells" (Col.)	2,800	"The Unwelcome Stranger" (Col.)	3,000		
Hippodrome	3,800	30c-42c	"Our Little Girl" (Fox)	10,500	"The G Men" (F. N.) (2nd week)	9,500	High 3-16-35 "Roberta" Low 3-17 "Journal of a Crime"	23,000 2,900
RKO Palace	3,100	30c-60c	"It Happened in New York" (Univ.)	15,250	"Bride of Frankenstein" (Univ.)	15,500	High 4-6-35 "Transient Lady" Low 5-19 "Where Sinners Meet"	39,000 4,000
State	3,400	30c-42c	"Les Miserables" (U. A.)	14,000	"The Devil Is a Woman" (Para.)	7,500	High 1-12-35 "Forsaking All Others" Low 12-29 "Private Life of Don Juan"	28,000 3,500
Stillman	1,900	30c-42c	"McFadden's Flats" (Para.) (25c-35c)	2,900	"Naughty Marietta" (MGM) (2nd week)	5,000	High 9-15 "Chained" Low 1-12-35 "Our Daily Bread"	10,000 2,000
Denver								
Aladdin	1,500	25c-60c	"Les Miserables" (U. A.) (2nd week)	5,000	"Les Miserables" (U. A.) (1st week)	5,000	High 5-5 "House of Rothschild" Low 8-11 "I Give My Love"	9,000 1,200
Broadway	1,500	25c-40c	"Cardinal Richelieu" (U. A.) (4 days)	1,500	"Naughty Marietta" (MGM) (4 days-2nd week)	1,200		
			"Runaway Queen" (U. A.) and "The Return of Bulldog Drummond" (U. A.) (3 days)	500	"Cardinal Richelieu" (U. A.) (3 days)	2,500		
Denham	1,500	25c-50c	"Goin' to Town" (Para.)	9,000	"Stolen Harmony" (Para.)	2,000	High 9-29 "Belle of the Nineties" Low 4-7 "She Made Her Bed"	16,500 800
Denver	2,500	25c-50c	"Our Little Girl" (Fox)	10,000	"The G Men" (F. N.)	9,000	High 1-13 "Roman Scandals" Low 9-29 "British Agent"	17,500 4,000
Orpheum	2,600	25c-40c	"The Informer" (Radio)	5,000	"Romance in Manhattan" (Radio) (25c-55c)	16,000	High 2-17 "Hi Nellie" Low 12-29 "Hat, Coat and Glove"	19,500 1,000
Paramount	2,000	25c-50c	"The Case of the Curious Bride" (F. N.)	2,000	'Bride of Frankenstein" (Univ.) (4 days-2nd week)	3,000	High 5-11-35 "Bride of Frankenstein" Low 6-9 "Uncertain Lady"	7,000 400
					"Thudner in the East" (U.A.) (3 days)	1,000		

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1934.) (Dates are 1934 unless otherwise specified.)	
			Picture	Gross	Picture	Gross		
Hollywood								
Chinese	2,500	30c-55c	"Our Little Girl" (Fox) and "Baby Face Harrington" (MGM) (6 days)	7,400	"Naughty Marietta" (MGM) (6 days)	10,400	High 4-14 "House of Rothschild" Low 12-29 "Music in the Air"	25,171 4,292
Pantages	3,000	25c-40c	"Werewolf of London" (Univ.)	3,500	"The Hoosier Schoolmaster" (Mono.) and "Chinatown Squad" (Univ.)	3,000	High 12-8 "Imitation of life" Low 3-3 "Fugitive Lovers" and "The Poor Rich"	12,200 1,500
W. B. Hollywood	3,000	25c-40c	"Go Into Your Dance" (F. N.) (6 days)	10,600	"Star of Midnight" (Radio) (6 days)	11,500	High 9-8 "Dames" Low 4-13-35 "Laddie"	25,000 5,700
Indianapolis								
Apollo	1,100	25c-40c	'Our Little Girl" (Fox)	5,500	"The Hoosier Schoolmaster" (Mono.)	2,000	High 4-13-35 "Life Begins at 40" Low 5-4-35 "Thunder in the East"	7,500 1,600
Circle	2,800	25c-40c	'Goin' to Town" (Para.)	7,000	"Bride of Frankenstein" (Univ.)	2,500	High 12-15 "Lady By Choice" Low 1-19-35 "The President Vanishes" and "Enter Madame"	8,500 2,000
Lyric	2,000	25c-40c	"Cowboy Millionaire" (Fox)	6,500	"Dinky" (W.B.)	6,000	High 4-6-35 "Traveling Saleslady" Low 7-28 "Half a Sinner" and "Embarrassing Moments"	11,000 2,000
Palace	3,000	25c-40c	"Les Miserables" (U. A.) (2nd week)	4,000	"Les Miserables" (U. A.) (1st week)	7,000	High 2-3 "Sons of the Desert" Low 4-6-35 "Casino Murder Case"	12,500 2,750
Kansas City								
Mainstreet	3,100	25c-40c	"The G Men" (F. N.)	14,300	"Star of Midnight" (Radio)	9,000	High 6-23 "Glamour" Low 1-12-35 "I Sell Anything"	23,000 2,000
Midland	4,000	15c-40c	"Les Miserables" (U. A.)	9,500	"Mark of the Vampire" (MGM)	9,000	High 4-7 "Riptide" Low 12-22 "Private Life of Don Juan"	21,400 4,000
Newman	1,800	25c-40c	"Goin' to Town" (Para.) (2 days)	14,000	"Dinky" (W. B.) (5 days)	3,000	High 9-29 "Belle of the Nineties" Low 4-13-35 "Rocky Mountain Mystery"	14,000 3,500
Tower	2,200	25c	"Mister Dynamite" (Univ.)	7,500	"I'll Love You Always" (Col.)	6,400	High 1-12-35 "Broadway Bill" Low 5-5 "Let's Fall in Love"	14,000 4,000
Uptown	2,000	25c-40c	"Baboona" (Fox)	2,700	"The Man Who Knew Too Much" (GB Pictures)	2,900	High 10-27 "Judge Priest" Low 1-27 "Good Bye Again"	9,200 1,700
Los Angeles								
Criterion	1,610	25c-40c	"Explorers of the World" (Raspin) (10c-25c)	2,500	"Princess Charming" (GB Pictures) (6 days)	2,900	High 1-6 "Elysia" Low 1-20 "Road to Ruin"	6,725 1,800
Filmarte	800	40c-50c	"My Heart Is Calling" (GB Pictures) (5th week)	1,700	"My Heart Is Calling" (GB Pictures) (4th week)	2,800	High 4-14 "Moon Over Morocco" Low 6-30 "Island of Doom"	7,600 160
Four Star	900	30c-55c	"Les Miserables" (U. A.) (6 days-2nd week)	6,300	"Les Miserables" (U. A.) (6 days-1st week)	7,800	High 5-18-35 "Les Miserables" Low 12-15 "Have a Heart"	7,800 2,500
Loew's State	2,500	30c-55c	"Our Little Girl" (Fox) and "Baby Face Harrington" (MGM) (6 days)	8,900	"Naughty Marietta" (MGM) (6 days)	9,000	High 4-7 "Riptide" Low 12-29 "Music in the Air"	28,500 4,206
Paramount	3,596	30c-55c	"Goin' to Town" (Para.)	25,000	"The Devil Is a Woman" (Para.)	13,500	High 9-1 "Now and Forever" Low 12-22 "One Hour Late"	29,998 12,500
RKO	2,700	25c-40c	"Go Into Your Dance" (F. N.) (6 days)	10,000	"Star of Midnight" (Radio) (6 days)	10,200	High 3-16-35 "Roberta" Low 1-27 "Let's Fall in Love"	16,000 1,800
Minneapolis								
Alvin	1,486	15c-40c	"Night Life of the Gods" (Univ.)	4,500	"Swell Head" (Col.) (2nd week)	4,000		
Century	1,650	25c-40c	"George White's 1935 Scandals" (Fox)	4,500	"Cardinal Richelieu" (U. A.) (2nd week)	4,800	High 10-20 "Barretts of Wimpole Street" Low 3-16-35 "Rumba"	6,500 4,000
Lyric	1,238	20c-25c	"The Great Hotel Murder" (Fox)	1,500	"Mark of the Vampire" (MGM)	1,500	High 3-16-35 "Baboona" Low 1-27 "Jimmy and Sally"	2,000 500
Palace	900	15c-25c	"Maybe It's Love" (F. N.)	2,000	"Men of the Night" (Col.)	2,000	High 1-5-35 "Romance in the Rain" Low 5-25-35 "Maybe It's Love"	3,000 2,000
RKO Orpheum	2,900	25c-40c	"Black Fury" (F. N.)	6,500	"Bride of Frankenstein" (Univ.)	5,700	High 5-11-35 "The G Men" Low 8-25 "The Lady is Willing"	7,000 2,700
State	2,300	25c-40c	'Goin' to Town" (Para.)	6,000	"Stolen Harmony" (Para.)	5,500	High 8-18 "She Loves Me Not" Low 5-4-35 "Private Worlds"	7,000 5,000
Time	300	20c-25c	"The Lost City" (Regal)	1,500	"People's Enemy" (Radio)	1,500	High 10-20 "Girl of the Limberlost" Low 12-8 "Cimarron"	3,500 1,000
World	400	25c-55c	"My Heart Is Calling" (GB Pictures) (3rd week)	3,000	"My Heart Is Calling" (GB Pictures) (2nd week)	3,500	High 5-11-35 "My Heart Is Calling" Low 3-23-35 "Narcotic"	4,000 2,000
Montreal								
Capitol	2,547	25c-60c	"West Point of the Air" (MGM) and "The Florentine Dagger" (W.B.)	10,500	"The Devil Is Woman" (Para.) and "Hold 'Em Yale" (Para.)	10,500	High 2-24 "Queen Christina" Low 12-22 "Great Expectations" and "Wake Up and Dream"	13,500 3,500
Imperial	1,914	20c-34c	"Damaged Lives" (Independent)	4,000	"St. Petersburg Nights" (Amkino) and "Sweepstake Annie" (Liberty)	4,000	High 6-23 "Wine, Women and Song" and "Pride of the Legion" Low 3-3 "Fanny"	6,500 1,500
Loew's	3,115	30c-60c	"George White's 1935 Scandals" (Fox) and "$10 Raise" (Fox)	9,000	"Vanessa: Her Love Story" (MGM) and "White Cockatoo" (W. B.)	7,500	High 12-8 "Six-Day Bike Rider" Low 7-21 "Fog Over Frisco" and "Affairs of a Gentleman"	14,500 4,500
Palace	2,600	25c-65c	"Naughty Marietta" (MGM) (2nd week)	7,000	"Naughty Marietta" (MGM) (1st week)	12,500	High 4-27-35 "Roberta" Low 7-21 "Shoot the Works" and "Friday the 13th"	15,000 6,000
Princess	2,272	30c-65c	"Cardinal Richelieu" U.A.) and "I'll Love You Always" (Col.) (2nd week)	6,000	'Cardinal Richelieu" (U. A.) and "I'll Love You Always" (Col.) (1st week)	10,000	High 1-5-35 "Kid Millions" and "Fugitive Lady" Low 8-4 "House of Rothschild" and "Most Precious Thing in Life"	10,500 4,500
New York								
Capitol	4,700	35c-$1.65	"Age of Indiscretion" (MGM)	26,000	"Go Into Your Dance" (F. N.) (2nd week)	20,000	High 10-6 "Barretts of Wimpole Street" Low 12-29 "The Band Plays On"	65,860 4,500
Mayfair	2,300	35c-65c	"Shot in the Dark" (Chesterfield) (8 days)	5,000	"A Night at the Ritz" (W. B.)	4,000	High 1-27 "Sixteen Fathoms Deep" Low 6-2 "Unknown Soldier Speaks"	15,300 1,250
Palace	2,500	25c-75c	"The Scoundrel" (Para.)	7,000	"Mississippi" (Para.)	7,500	High 7-21 "Of Human Bondage" Low 12-22 "Babbitt"	16,200 6,500
Paramount	3,700	35c-99c	"Goin' to Town" (Para.) (2nd week)	29,000	"Goin' to Town" (Para.) (1st week)	37,000	High 8-25 "Cleopatra" Low 8-11 "Elmer and Elsie"	72,000 10,500
Rivoli	2,200	40c-99c	"Les Miserables" (U. A.) (5th week)	20,000	"Les Miserables" (U. A.) (4th week)	25,000	High 4-27-35 "Les Miserables" Low 4-13-35 "Brewster's Millions"	60,115 13,400
RKO Music Hall	5,945	35c-$1.65	"Break of Hearts" (Radio)	65,000	"The Informer" (Radio)	62,000	High 1-5-35 "The Little Minister" Low 1-19-35 "Evergreen"	110,000 52,000
Roxy	6,200	25c-55c	"Bride of Frankenstein" (Univ.) (2nd week)	25,000	"Bride of Frankenstein" (Univ.) (1st week)	38,000	High 12-1 "Imitation of Life" Low 6-30 "Affairs of a Gentleman"	44,000 13,700
Strand	3,000	25c-55c	"The G Men" (F. N.) (3rd week)	29,200	"The G Men" (F. N.) (2nd week)	36,000	High 5-11-35 "The G Men" Low 1-20 "Easy to Love"	60,138 9,271



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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1934.) (Dates are 1934 unless otherwise specified.)	
			Picture	Gross	Picture	Gross		
Oklahoma City								
Capitol	1,200	10c-41c	"Stolen Harmony" (Para.)	3,000	"Laddie" (Radio)	1,900	High 1-6 "Going Hollywood"	4,100
							Low 9-8 "You Belong to Me"	800
Criterion	1,700	10c-55c	"Our Little Girl" (Fox)	5,500	"Black Fury" (F. N.)	3,200	High 1-27 "Dinner at Eight"	9,000
							Low 10-13 "Madame Du Barry"	3,000
Liberty	1,500	10c-36c	"Case of the Curious Bride" (F.N.) (4 days)	2,600	"Mark of the Vampire" (MGM) (4 days)	2,200	High 4-6-35 "While the Patient Slept" and "We're Rich Again"	4,100
			'By Your Leave" (Radio) (3 days)	400	"Our Daily Bread" (U. A.) (3 days)	400	Low 3-23-35 "The Winning Ticket"	400
Midwest	1,500	10c-56c	"Bride of Frankenstein" (Univ.)	4,500	"George White's 1935 Scandals"	3,400	High 12-29 "Bright Eyes"	9,540
							Low 5-26 "Merry Wives of Reno"	2,000
Omaha								
Brandeis	1,200	25c-40c	"Black Fury" (F. N.)	4,100	"The Case of the Curious Bride" (F.N.) and "I'll Love You Always" (Col.) (5 days)	3,200	High 1-12-35 "The Little Minister"	9,100
							Low 2-16-35 "Babbitt" and "Murder in the Clouds"	3,000
Omaha	2,200	25c-40c	"Goin' to Town" (Para.)	7,800	"Cardinal Richelieu" (U. A.)	4,800	.....	
Orpheum	3,000	25c-40c	"Our Little Girl" (Fox) and "Baby Face Harrington" (MGM)	9,200	"People Will Talk" (Para.) and "One New York Night" (MGM)	7,600	High 3-10 "Easy to Love"	17,250
							Low 12-29 "Babes in Toyland" and "Home on the Range	5,000
Philadelphia								
Aldine	1,200	40c-65c	"Les Miserables" (U. A.) (6 days-2nd week)	11,000	"Les Miserables" (U. A.) (6 days-1st week)	16,000	High 5-5 "House of Rothschild"	23,000
							Low 4-20-35 "Brewster's Millions"	3,000
Arcadia	600	25c-50c	"Naughty Mariettta" (MGM) (6 days-2nd week)	2,200	"Naughty Marietta" (MGM) (6 days-1st week)	2,900	High 1-6 "Duck Soup"	6,500
							Low 1-27 "Women in His Life"	400
Boyd	2,400	40c-55c	"The Flame Within" (MGM) (5 days)	7,000	"Star of Midnight" (Radio) (6 days)	11,500	High 1-6 "Little Women"	30,000
							Low 2-23-35 "The Night Is Young" (5 days)	6,500
Earle	2,000	25c-50c	"People Will Talk" (Para.) (6 days)	13,000	"Party Wire" (Col.) (6 days) (25c-65c)	18,500	High 4-7 "Harold Teen"	40,000
							Low 7-21 "Cockeyed Cavaliers"	11,000
Fox	3,000	40c-65c	"Our Little Girl" (Fox) (6 days-2nd week)	14,000	"Our Little Girl" (Fox) (6 days-1st week)	21,000	High 12-29 "Bright Eyes"	28,500
							Low 7-28 "She Was a Lady"	7,000
Karlton	1,000	25c-40c	"Cardinal Richelieu" (U. A.) (6 days)	3,000	"Baby Face Harrington" (MGM) (6 days)	2,200	High 11-3 "One Night of Love"	8,500
							Low 4-20-35 "One New York Night"	2,100
Keith's	2,000	30c-50c	"Bride of Frankenstein" (Univ.) (6 days)	3,300	"Black Fury" (F. N.) (6 days)	3,000	High 3-3 "Carolina"	8,000
							Low 1-5-35 "Sweet Adeline"	1,500
Stanley	3,700	40c-55c	"Goin' to Town" (Para.) (6 days)	12,000	"Bride of Frankenstein" (Univ.)	14,000	High 1-5-35 "Broadway Bill"	22,000
							Low 12-29 "Behold My Wife"	7,500
Stanton	1,700	30c-50c	"The G Men" (F. N.) (6 days-2nd week)	6,000	"The G Men" (F. N.) (6 days-1st week)	8,500	High 3-31 "The Lost Patrol"	9,000
							Low 1-5-35 "Man Who Reclaimed His Head"	2,000
Portland, Ore.								
Blue Mouse	700	15c-25c	"Roberta" (Radio)) (2nd week)	1,200	"Roberta" (Radio) (1st week)	1,500	.....	
Mayfair	1,700	25c-40c	"Hold 'Em Yale" (Para.) and "Sing Sing Nights" (Republic)	3,000	"When a Man's a Man" (Fox) and "Let's Live Tonight" (Col.)	3,000	High 3-2-35 "The Little Colonel"	4,000
							Low 1-19-35 "Behold My Wife" and "Defense Rests"	1,600
Orpheum	1,700	25c-40c	"Star of Midnight" (Radio)	4,000	"Mister Dynamite" (Univ.)	5,000	High 12-1 "Kentucky Kernels"	8,000
							Low 11-10 "Wednesday's Child"	3,500
Paramount	3,008	25c-40c	"Our Little Girl" (Fox)	7,000	"Goin' to Town" (Para.)	8,900	High 3-24 "David Harum" and "Once to Every Woman"	12,000
							Low 6-30 "Now I'll Tell" and "Springtime for Henry"	4,000
United Artists	945	25c-40c	"Les Miserables" (U. A.) (2nd week)	5,000	"Les Miserables" (U. A.) (25c-55c) (1st week)	8,000	High 4-28 "House of Rothschild"	9,800
							Low 8-4 "Paris Interlude"	3,700
San Francisco								
Clay	400	25c-50c	"Don Quixote" (Du World) (2nd week)	1,000	"Don Quixote" (DuWorld) (1st week)	1,000	.....	
Embassy	1,200	25c-35c	"My Heart Is Calling" (GB Pictures) (2nd week)	5,000	"My Heart Is Calling" (GB Pictures) (1st week)	6,000	.....	
Fox	4,600	15c-40c	"Ladies Love Danger" (Fox) and "Dinky" (W. B.)	9,000	"Four Hours to Kill" (Para.) and "A Dog of Flanders" (Radio)	7,500	High 3-3 "Son of Kong"	14,000
							Low 8-18 "Sin of Nora Moran" and "Along Came Sally"	4,500
Golden Gate	2,800	25c-40c	"Village Tale" (Radio)	12,000	"The Informer" (Radio) (2nd week)	13,500	High 3-16-35 "Roberta"	23,000
							Low 7-7 "Cockeyed Cavaliers"	10,200
Orpheum	3,000	15c-40c	"Werewolf of London" (Univ.) and "Cowboy Millionaire" (Fox)	9,000	"Awakening of Jim Burke" (Col.) and "Party Wire" (Col.)	7,500	High 6-9 "Sing and Like It"	19,500
							Low 6-30 "Affairs of a Gentleman" and "Orders is Orders"	5,000
Paramount	2,670	25c-40c	"The Devil Is a Woman" (Para.) and "People Will Talk" (Para.)	10,000	"Stolen Harmony" (Para.) and "The Florentine Dagger" (W.B.)	11,000	High 9-29 "Belle of the Nineties"	19,000
							Low 1-20 "Four Girls in a Boat" and "Fugitive Lovers"	8,000
St. Francis	1,400	15c-40c	"The G Men" (F. N.) (3rd week)	4,500	"The G Men" (F. N.) (2nd week)	6,000	High 1-19-35 "The County Chairman"	11,000
							Low 4-14 "Registered Nurse" and "Murder in Trinidad"	3,500
United Artists	1,200	15c-40c	"Let 'Em Have It" (U. A.) (2nd week)	7,500	"Let 'Em Have It" (U. A.) (1st week)	10,500	High 1-6 "Roman Scandals"	15,000
Warfield	2,700	25c-55c	"In Caliente" (F. N.)	22,000	"Black Fury" (F. N.)	21,000	Low 3-9 "Private Life of Don Juan"	4,000
							High 12-29 "Bright Eyes"	29,000
							Low 3-31 "Gambling Lady"	15,500
Seattle								
Blue Mouse	950	25c-55c	"My Heart Is Calling" (GB Pictures) (4 days-3rd week)	2,000	"My Heart Is Calling" (GB Pictures) (2nd week)	4,200	High 2-17 "Roman Scandals"	7,500
			"Les Miserables" (U. A.) (3 days)	3,500			Low 7-7 "Tomorrow's Children"	2,550
Fifth Avenue	2,500	25c-55c	"Private Worlds" (Para.)	7,200	"Naughty Marietta" (MGM) (2nd week)	7,700	High 4-14 "Riptide"	12,750
							Low 3-24 "Fashions of 1934"	3,500
Liberty	1,800	10c-35c	"I'll Love You Always" (Col.) and "Stone of Silver Creek" (Univ.) (15c-35c)	3,700	"Hold 'Em Yale" (Para.) and "Eight Bells" (Col.)	3,750	High 2-16-35 "Broadway Bill" (2d week)	7,100
							Low 4-13-35 "White Lies" and "Happy Landing"	2,700
Music Box	950	25c-55c	"Go Into Your Dance" (F.N.)	4,100	"Cardinal Richelieu" (U. A.) (2nd week)	3,600	High 4-14 "Spitfire"	6,500
							Low 1-26-35 "Man Who Reclaimed His Head"	2,850
Orpheum	2,450	25c-50c	"The G Men" (F. N.) (2nd week)	7,100	"The G Men" (F. N.) (1st week)	9,700	High 5-18-35 "The G Men"	9,700
							Low 4-21 "Two Alone" and "I Believed in You"	3,750
Paramount	3,050	25c-40c	"Naughty Marietta" (MGM) (25c-55c)	5,200	"Casino Murder Case" (MGM)	4,900	High 3-23-35 "Shadow of Doubt"	8,700
							Low 12-8 "Peck's Bad Boy" and "Menace"	3,300

WHAT THE PICTURE DID FOR ME

Columbia

IT HAPPENED ONE NIGHT: Clark Gable, Claudette Colbert—Grossed more than first showing last fall. I feel that the trailer did me a lot of good. It's hard to see why any theatre should have to double bill this show. Running time, 105 minutes. Played May 14-15.—Sam A. Kimball, The Yarn House, Limerick, Maine. Small town and rural patronage.

LAW BEYOND THE RANGE: Tim McCoy, Billie Seward—If anything, this is better than an average western, and we packed 'em in last three nights of the week. Some say Tim McCoy is as good at the draw as William S. Hart in his best days.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

MILLS OF THE GODS: May Robson, Victor Jory, Fay Wray—Did good business. May Robson always draws here. Running time, eight reels. Played April 30-May 1.—Sam A. Kimball, The Yarn House, Limerick, Maine. Small town and rural patronage.

SWELL HEAD: Wallace Ford, Barbara Kent—Would be O. K. for a baseball benefit hookup. We got by without any kicks or praise. However, it's one on which your patrons will never ask you when you are playing it. Running time, 7 reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

WESTERNER, THE: Tim McCoy, Marian Shilling—Very good riding with Tim McCoy at his best. Played May 15-16.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

WHOLE TOWN'S TALKING, THE: Edward G. Robinson, Jean Arthur—Another fine picture from Columbia Studios. Could not think of a single thing to improve it. The makers did not overlook a single thing to make it good. Regret to report I could not put it over; it may be that I should have placed it in my house last part of week instead of first part of the week position.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

WHOLE TOWN'S TALKING, THE: Edward G. Robinson, Jean Arthur—Good picture. Personally, I think this picture excellent, but it did a very poor business for me.—S. N. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

First National

CASE OF THE CURIOUS BRIDE, THE: Warren William—Better than "The Case of the Howling Dog." These clue club pictures please. They are full of interest and entertainment. Good show to good business.—S. N. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

FLIRTATION WALK: Dick Powell, Ruby Keeler, Pat O'Brien—Here is a real picture and should do business anywhere. Pleased 100 per cent and did a little better than average. Played April 21-23.—W. L. Stratton, Lyric Theatre, Challis, Idaho. Small town patronage.

GO INTO YOUR DANCE: Al Jolson, Ruby Keeler—A very good musical, better than the average. Plenty of song hits. Ruby Keeler does some fast stepping in this one. Helen Morgan sings one hit. Will please everyone. Business average. Running time, 100 minutes. Played May 14-16.—R. D. Ashmun, Strand and Temple Theatres, Caro, Mich. Small town patronage.

GOLD DIGGERS OF 1935: Dick Powell, Adolphe Menjou, Gloria Stuart, Alice Brady—A good picture, but cannot compare with "Footlight Parade" or other Warner musicals. Patrons were not satisfied. Running time, 95 minutes. Played May 14-15-16.—George J. Recktenwald, Playhouse, Clyde, N. Y. Small town patronage.

GOLD DIGGERS OF 1935: Dick Powell, Gloria Stuart—The picture did a good business and made me some money, so naturally I feel O. K. about the production. I do not think it is as good as any of the old "Gold Diggers," but that don't make much difference. The picture if properly handled will make dough for any exhibitor and after all a picture that will do that is a good picture.—S. N. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

HAPPINESS AHEAD: Dick Powell, Josephine Hutchinson—A very good picture, although I did not think it as good as "Twenty Million Sweethearts." Failed to draw above average attendance. Played April 28-29.—W. L. Stratton, Lyric Theatre, Challis, Idaho. Small town patronage.

LIVING ON VELVET: Kay Francis, George Brent, Warren William—Good picture, but not as much velvet in it as we all expected. George Brent and Warren William both are fine lookers. But Miss Kay did not show the velvet and silk and satin as lots of my crowd expected. The name is a good draw for the first night, but the mouth-to-mouth advertising for second night not so hot.—George W. Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

MARY JANE'S PA: Aline MacMahon, Guy Kibbee—A very good comedy-drama suitable for the entire family. Aline MacMahon and Guy Kibbee never better, but little Betty Jean Hainey steals the show. Running time, 68 minutes. Played May 10-11.—R. D. Ashmun, Strand and Temple Theatres, Caro, Mich. Small town patronage.

MARY JANE'S PA: Aline MacMahon, Guy Kibbee—Fine piece of work. Everyone pleased with it.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

MAYBE IT'S LOVE: Gloria Stuart, Ross Alexander, Frank McHugh—Well, I have gone a long ways to boost First National and Warner Bros., but if they are going to make many more failures like this one, my boosting days will be over. But on this picture, we were lucky enough to have a Vitaphone short that was the best I have ever played.—George W. Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

TRAVELING SALESLADY: Joan Blondell—Good, fast moving comedy that got the laughs from the patrons. Suppose this would fall into the program class, but some of these program pictures prove more satisfactory than many so-called specials. Running time, 63 minutes. Played May 3-4.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

TRAVELING SALESLADY: Joan Blondell, Glenda Farrell—Very good picture; fine acting; patrons very much satisfied with the comedy part. Picture did a fair business. Running time, 63 minutes. Played May 5-6.—George J. Recktenwald, Playhouse, Clyde, N. Y. Small town patronage.

TRAVELING SALESLADY: Joan Blondell, Glenda Farrell—It's another traveling salesman. Just full of good light entertainment. It will please.—S. N. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

WHILE THE PATIENT SLEPT: Aline MacMahon, Guy Kibbee—This team's a favorite with our patrons and while this picture is different than their others, it clicked nicely all around. Good mystery, with enough comedy to carry it along at a good pace. Played April 26-27.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

Fox

BABOONA: Mr. and Mrs. Martin Johnson—A magnificent photo-dramatic picture of African jungles, portraying the lives of jungle animals, their hardships, their romance and their living conditions in general. Very good. Average business. Running time, 72 minutes. Played May 1-2.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

BABOONA: Mr. and Mrs. Martin Johnson—About the best animal picture ever run here, good photography and action. Drew about the average business.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

BABOONA: Mr. & Mrs. Martin Johnson—Best African yet. Would recommend double billing. Running time, 70 minutes. Played April 30-May 1.—Sam A. Kimball, The Yarn House, Limerick, Maine. Small town and rural patronage.

BABOONA: Mr. & Mrs. Martin Johnson—Good show. Just as good as Johnsons ever made and that's saying something.—S. N. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

GEORGE WHITE'S 1935 SCANDALS: Alice Faye, James Dunn, George White—An excellent picture. One of the best in the musical line played this year. Some very fine tap-dancing, which the regular fans are still talking about. Average business. Running time, 10 reels. Played April 21-22-23.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

GEORGE WHITE'S 1935 SCANDALS: Alice Faye, James Dunn, George White—Better than his last one, with Cliff Edwards stealing the show. I am betting that for all of the George White directing, producing, scoring and what have you, that he did not do it all and that Fox was smart enough to put a director that knows more about what is screen fare than was shown when White went high, wide and handsome in the previous one which was a complete washout.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

HANDY ANDY: Will Rogers—As usual, Rogers gives a good performance. Rogers is practically the whole show, but everyone well satisfied and drew the largest attendance of any show in seven months. Running time, 82 minutes. Played May 3-4.—W. L. Stratton, Lyric Theatre, Challis, Idaho. Small town patronage.

HELLDORADO: Richard Arlen, Madge Evans—A nice program picture and certainly something different from the common run of pictures. Has a tinge of mystery, action, comedy, drama and romance. Drew some very favorable comments from our patrons. Story is set around a deserted mining town in the far west with some very amusing situations arising when least expected. Played May 1-2.—Chas. Summers & Son, Elite Theatre, Seiling, Okla. Small town and rural patronage.

IT'S A SMALL WORLD: Spencer Tracy, Wendy Barrie—A very amusing comedy well liked by all. Tracy, a lawyer, out on a duck hunt, crashes into Wendy Barrie in the depths of a Louisiana swamp in a terrific rain storm. Their adventures in a small back-woods hamlet with a bearded jury that fines Tracy for reckless driving, through the influencing smiles of Barrie are hilarious. Nothing extra, but nevertheless entertaining. Played May 10-11.—Chas. Summers & Son, Elite Theatre, Seiling, Okla. Small town and rural patronage.

LIFE BEGINS AT 40: Will Rogers—His finest. A real treat for the entire family. Played to above average business during the three-day run. Running time, 8 reels. Played May 5-6-7.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

LIFE BEGINS AT 40: Will Rogers—The combination of Rogers and Easter Sunday did things to the box office in a big way. This is the happy climax to all this star's pictures and the patrons left the theatre limp from laughter, with comments that it was the best show they had ever seen. That's a large order, but Will is the fair-haired boy with this town. Running time, 79 minutes. Played April 21-22-23.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

LIFE BEGINS AT 40: Will Rogers—Patrons remark they believed it to be Rogers' best. Fair business. Most of all Will pleased, according to the way patrons acted, and enjoyed it. Played May 9-10-11.—George J. Recktenwald, Playhouse, Clyde, N. Y. Small town patronage.

LIFE BEGINS AT 40: Will Rogers—Here is a pip. Almost as good as "State Fair." What a show. It leaves a profit, too.—S. N. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

LITTLE COLONEL, THE: Shirley Temple, Lionel Barrymore, Bill Robinson—Just about smashed a house record with this one. Thought "Bright Eyes" was good, but "The Little Colonel" even better in my estimation, although some patrons disputed me. We bought 1,000 pictures of Shirley to give away and did it make a hit! Running time, 80 minutes. Played May 12-14.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

LITTLE COLONEL, THE: Shirley Temple, Lionel Barrymore—Well, when we ran "Bright Eyes" we thought we had about the best picture that could be made of this type, but "Little Colonel" is even better than "Bright Eyes' and the Technicolor ending just completes a perfect evening. Boy, what a picture! Hit 'em up on this one. You've got something.—S. N. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

SPRING TONIC: Lew Ayres, Claire Trevor—Regardless of adverse reports from other trade magazines, this pleased our midweek audience very much. However, Fox had plenty of crust to price this Class B. Running time, 6 reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

STATE FAIR: Will Rogers, Janet Gaynor—Well, we brought it back just to see if a good picture would click after everyone in town had already seen it. Boy, they turned out in a big bunches just like they did the first time, which proves that good pictures never grow old. My advice to you fellows is to bring back "State Fair" and a number of other good pictures. Put another picture with it and run a double bill and you'll make some money. I have run a lot of these old pictures back and made more the second time than the first. I would recommend for repeat engagements: "It Happened One Night," "A Lady for a Day," both Columbia; "The Footlight Parade," "42nd Street," Warner Bros.; "Whoopee" and "The Kid from Spain," United Artists; "Imitation of Life," Universal; "Cimarron" and "Little Women," from RKO; "The Virginia" and "Wagon Wheels," Paramount; "The Barretts of Wimpole Street," MGM, and others.—S. N. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

$10 RAISE: Edward Everett Horton—A good comedy. Those who like Edward Everett Horton will specially enjoy it. Good entertainment.—E. T. Mathes, Avalon Theatre, Bellingham, Wash. General patronage.

WHEN A MAN'S A MAN: George O'Brien—A very good picture, well-balanced. Should draw wherever it is shown. Played to average business. Running time, 7 reels. Played April 18-19-20.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

WHEN A MAN'S A MAN: George O'Brien—Just average draw. Should have done better with the name of Harold Bell Wright to advertise.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

WHITE PARADE, THE: Loretta Young, John Boles—A very fine production; splendid acting, good story, some bits of comedy and Miss Young in a sinecere, splendid performance.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

WHITE PARADE, THE: Loretta Young, John Boles—A very excellent show. It held the regulars and brought in everybody who ever had an "operation." The trailer is O. K. It's big enough to stand alone in anybody's theatre. Running time, 78 minutes. Played May 10-11.—Sam A. Kimball, The Yarn House, Limerick, Maine. Small town and rural patronage.

GB Pictures

EVENSONG: Evelyn Laye—A beautiful picture; good; yes, excellent music; fine in every way.—E. T. Mathes, Avalon Theatre, Bellinhag, Wash. General patronage.

EVERGREEN: Jessie Matthews, Sonnie Hale—One of the best we have shown in months. London films are coming right along.—E. T. Mathes, Avalon Theatre, Bellingham, Wash. General patronage.

Majestic

CHARMING DECEIVER, THE: Constance Cummings, Frank Lawton—This was a picture made in England and has a very decided English accent. The picture was clean and well done. Very fine recording. Everybody liked it and asked us to play more of that kind as it was different from the average cinema. Running time, 65 minutes. Played May 17-18.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. Special patronage.

Metro-Goldwyn-Mayer

BABES IN TOYLAND: Laurel and Hardy—Ninety minutes of laughs in their new full-length feature picture. Very good and well done; satisfactory to all. Average business. Running time, 9 reels. Played April 26-27.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

BIOGRAPHY OF A BACHELOR GIRL: Ann Harding, Robert Montgomery—What she knew about men would fill a book. A comedy romance of the great stage hit. Average business. Running time, 84 minutes. Played April 28-29-30.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

DAVID COPPERFIELD: All Star Cast—No doubt of it, this is one of the most finished productions ever to come out of Hollywood. Casting, continuity, settings, direction leave nothing to be desired. But how small town patrons will like it is something else again. In our case, I should say it registered favorably with about 75 per cent. Business not so good, due to strike conditions. Played May 10-11.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

DAVID COPPERFIELD: Frank Lawton, Freddie Bartholomew, W. C. Fields, Lionel Barrymore, Edna May Oliver—Excellent. I do not know what more one could say.—S. N. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

GAY BRIDE, THE: Carole Lombard, Chester Morris—Played this one on a double bill with "Babbitt" and it didn't mean a thing at the B. O. Fair programmer and that's all. Running time, 80 minutes. Played May 15.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

MARK OF THE VAMPIRE: Lionel Barrymore, Elizabeth Allan, Bela Lugosi, Lionel Atwill—A mystery program picture that lacked a very deep mystery in drawing power, although it was well liked by those who saw it. Average business. Running time, 6 reels. Played May 8-9.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

MARK OF THE VAMPIRE: Lionel Barrymore, Bela Lugosi—Not as spooky as the producers would have you believe. Seemed to please our weekend patrons. Average business. Running time, 63 minutes. Played May 17-18.—R. D. Ashmun, Strand and Temple Theatres, Caro, Mich. Small town patronage.

RECKLESS: Jean Harlow, William Powell—This was advertised as a mammoth musical, which I must say is very misleading. The dances and the musical settings are poor. William Powell very good, but he could not carry the entire picture. Business very poor for the three-day run. I guess Warner-First National are the only producers who can blend music and story and get something out of it. Running time, 100 minutes. Played May 7-9.—R. D. Ashmun, Strand and Temple Theatres, Caro, Mich. Small town patronage.

SEQUOIA: Jean Parker, Russell Hardie—Wonderful. That's the word. It's just wonderful. Here is a picture that every living person should see. It's so unusual. Look over your press sheet and give this picture all you have and if you get them in you will please them and they'll send their friends back the second or third night. Excellent.—S. N. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

SEQUOIA: Jean Parker, Russell Hardie—A very good and different animal picture. Pleased my patrons.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SOCIETY DOCTOR: Chester Morris, Virginia Bruce—This one is just fair. Business way below average on the two-day run. Running time, 68 minutes. Played May 19-20.—R. D. Ashmun, Strand and Temple Theatres, Caro, Mich. Small town patronage.

SOCIETY DOCTOR: Chester Morris—Very good entertainment. Rather short; so was the crowd. It takes box office names nowadays and sometimes that doesn't bring them in. Running time, 68 minutes. Played May 17-18.—Rudolph J. Covi, Covi Theatre, Herminie, Pa. Town and country patronage.

STUDENT TOUR: Jimmy Durante, Charles Butterworth, Maxine Doyle—Well, all in all, it is a picture along the line of amusement, not so bad, but nothing to rave about. In my opinion, pictures that have a tear now and then seem to bring them in at my theatre.—George W. Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

THIN MAN, THE: William Powell, Myrna Loy, Maureen O'Sullivan—Here is a real picture and will please everyone. Swell acting and story. Keeps patrons' interest from start to finish. Good business. Running time, 95 minutes.—W. L. Stratton, Lyric Theatre, Challis, Idaho. Small town patronage.

VANESSA: HER LOVE STORY: Helen Hayes, Robert Montgomery—Personally, I enjoyed this picture very much and think it an exceptionally good picture. Good cast, good acting, good sound, perfect settings and an all round fine picture.—S. N. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

WEST POINT OF THE AIR: Wallace Beery, Robert Young, Maureen O'Sullivan—Excellent. The kind of picture the small town exhibitor lays awake nights praying for. A few more like this and I will be able to pay the interest on the mortgage. It's O. K. and no mistake. Did very good business here. Played May 11.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

WEST POINT OF THE AIR: Wallace Beery, Robert Young, Maureen O'Sullivan—I believe it to be Beery's best acting since "Viva Villa." Fair business. Patrons well pleased as no one thing was overdone. I believe we should have more pictures of that type. Running time, 88 minutes. Played May12-13.—George J. Recktenwald, Playhouse, Clyde, N. Y. Small town patronage.

WINNING TICKET, THE: Leo Carrillo, Louise Fazenda, Ted Healy—A howling sweepstakes comedy, very well liked by the regular fans. Played to average business. Running time, 7 reels. Played May 3-4.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

WINNING TICKET, THE: Leo Carrillo, Louise Fazenda, Ted Healty—Just a fair program picture. O. K. on a double feature bill, but it will also be no great loss to humanity if you put it on the shelf. Did average business here. Running time, 70 minutes. Played May 9.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

WINNING TICKET, THE: Leo Carrillo, Louise Fazenda—The Lion roars, so does the exhibitor, so does the patron. Not much of a picture, even for a double bill. "How the mighty have fallen."—S. N. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

Monogram

GIRL O' MY DREAMS: Mary Carlisle, Creighton Chaney—One nice little comedy. Did extra midweek business. Running time, 65 minutes. Played May 7-8.—Sam A. Kimball, The Yarn House, Limerick, Maine. Small town and rural patronage.

LAWLESS FRONTIER: John Wayne, Sheila Terry—Another good western. Only one fault with it. Being taken on same location as another John Wayne made one think, "Didn't I see this one somewhere before?" John Wayne seems to be coming to the front with my folks. Running time, 52 minutes. Played May 7-8.—Sam A. Kimball, The Yarn House, Limerick, Maine. Small town and rural patronage.

NUT FARM, THE: Wallace Ford—Formula for emptying the theatre in a hurry in case of fire: just show this and open the doors wide; the patrons will do the rest. Must have taken all of two days to turn this out to the breathlessly waiting public. It's so amateurish that it is pitifully funny at times. Just forget you ever heard of it and let the exchange keep it. Running time, 65 minutes. Played May 4.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

NUT FARM, THE: Wallace Ford, Florence Roberts—We bought this thinking we were getting a picture with plenty of laughs. The only laugh was on us. Running time, 65 minutes. Played May 7-8.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

TRAIL BEYOND, THE: John Wayne, Noah Beery, Noah Beery, Jr., Verna Hillie—Terribly amateurish; good ten years ago. Ran it one night and pulled it. I have never seen worse than this one that bore the name of western. This kind is what kicks the props out of the western business and there is not a small town in the country that can't use some bang-up good westerns. But they can't just be thrown together and called a western. The rural audiences are just as discriminating in their tastes as the sophisticates are for their type.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

TRAIL BEYOND, THE: John Wayne, Noah Beery, Noah Beery, Jr.—Not so good. Suitable for children of six and under, but for adults it's entirely too amateurish. After seeing and playing Zane Grey westerns produced by the big producers, this picture looks silly. Even the dyed-in-the-wool western fans laughed at this one. Did fair business here, but I heard a lot of squawks. Played May 8.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

Paramount

ALL THE KING'S HORSES: Carl Brisson, Mary Ellis, Edward Everett Horton—Plenty high class as a musical, but it had Carl Brisson in it and he is plenty good. Flair for comedy, good voice, a better stage presence than either Vallee or Crosby, and if you ask my audience, Brisson had more on the ball than either of the two and this was not what might be called a small town picture. It is, as I said above, a class picture, semi-costume and you know this Brisson had to be good to put a picture like this one over.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

BELLE OF THE NINETIES: Mae West, Roger Pryor, John Mack Brown, Duke Ellington and his Orchestra—Mae is shot in this town. My patrons don't like her and don't back down at saying so. Business good first night, but empty house second night. Good-bye, Mae.—W. L. Stratton, Lyric Theatre, Challis, Idaho. Samll town patronage.

CAR 99: Fred MacMurray, Ann Sheridan, Sir Guy Standing—An unusual thrill picture of the Michigan State Police, illustrating the crook-catching methods of this highly developed force. Average business. Running time, 7 reels. Played April 24-25.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

CLEOPATRA: Claudette Colbert, Warren William, Henry Wilcoxson, Joseph Schildkraut—No doubt this cost a fortune to produce. The settings, costumes, furnishings and trappings would account for plenty in themselves. But for all that, impressed by the magnitude of the production, our patrons' comments were unfavorable to the story and acting. Colbert is a big favorite here, but the opinion was that she was miscast. She never gave the impression she was Cleopatra; just Colbert. Business poor. Running time, 101 minutes. Played April 24-25.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

ENTER MADAME: Elissa Landi, Cary Grant—When you get a picture under such a name as this one, all I can say is this: begin to cry for you are going to get a pain in the neck before it is over. It looks like this is enough said.—George W. Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

GILDED LILY, THE: Claudette Colbert, Fred Mac-

Murray—Business was way off, and cannot think why, unless it is the title. Anyway, it is a crackerjack entertainment.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

GILDED LILY, THE: Claudette Colbert, Fred MacMurray—Very fine picture. Well directed and acted, held interest all through. Good entertainment.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town

GILDED LILY, THE: Claudette Colbert, Fred MacMurray—Excellent. Here is a good picture that made us a lot of money. It will please any American audience in either big or small town.—S. N. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronpatronage.
age.

GILDED LILY, THE: Claudette Colbert, Fred MacMurray, Ray Milland—A thoroughly enjoyable picture. It has the same element that proved so popular in "It Happened One Night." Fred MacMurray ought to go places. He has that free and easy style of Clark Gable in "It Happened One Night," but in no way imitating him. Get behind it and promise them an entertainment treat. Business above average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Working class neighborhood patronage.

GILDED LILY, THE: Claudette Colbert, Fred MacMurray—Very good. Consider it on par with "It Happened One Night."—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

HOLD 'EM YALE: Patricia Ellis, Cesar Romero—Good comedy. Four dumb crooks restore a shy daughter, with a weakness for uniforms, to her wealthy father and bashful sweetheart. Good program picture. Played to average business. Running time, 7 reels. Played May 10-11.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

HOME ON THE RANGE: Jackie Coogan, Randolph Scott—Not so hot.—S. R. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

IT'S A GIFT: W. C. Fields, Baby LeRoy—It's got plenty of laughs; moves along full of life all the way through. Running time, 68 minutes.—George W. Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

LIVES OF A BENGAL LANCER: Gary Cooper, Franchot Tone, Richard Cromwell—Spectacular in all ways. Only one woman in it and that for a short period. Fast moving, but some of the English terms were not understood. No one knew what the "Blues", which apparently was a swanky school that Tone came from, was. A lot of action and the picture was well liked.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

LIVES OF A BENGAL LANCER: Gary Cooper, Franchot Tone—Worth all the years of waiting. Paramount promised a superlative production and it is in every detail. Will without doubt be among the best of the year. While this proved somewhat disappointing at the box office, the fault was not with the picture, but rather to local conditions. Audience reaction most favorable. Played May 5-6-7.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

LOVE IN BLOOM: George Burns, Gracie Allen, Joe Morrison, Dixie Lee—I do not have much to say about this one; it seems it is just a pastime picture. And now if you stop to think, all the pictures we play nowadays are along the same line, I mean the same amusement. And the big thing I mean, they fail to impress and draw, especially the second night. Only one out of fifteen gets mouth publicity. Running time, 80 minutes.—George W. Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

MISSISSIPPI: Bing Crosby, W. C. Fields, Joan Bennett—A very good picture of its kind; did not draw. Bing Crosby is losing his drawing power, as the regular fans do not go for him as they did several seasons ago. Running time, 8 reels. Played April 14-15-16.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

MISSISSIPPI: W. C. Fields, Bing Crosby, Joan Bennett—As far as our patrons were concerned, the whole show belonged to W. C. Fields. They're not too strong for Crosby here, but with Fields on the screen most of the time they tolerated the crooner. Really, Crosby was not very convincing as a killer. Business fair and the reacation quite favorable. Running time, 76 minutes. Played May 12-13.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

MISSISSIPPI: Bing Crosby, W. C. Fields—Another good one from Paramount. The producers are making better pictures this year. Every company has some mighty fine pictures this season.—S. N. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

MRS. WIGGS OF THE CABBAGE PATCH: Pauline Lord, W. C. Fields, Zasu Pitts—Hats off to Paramount for making this picture. A small town natural and pleased 100 per cent. Business above average. Running time, 73 minutes. Played May 11-12.—W. L. Stratton, Lyric Theatre, Challis, Idaho. Small town patronage.

NOW AND FOREVER: Gary Cooper, Carole Lombard, Shirley Temple—A very good picture from Paramount. Pleased everyone. Business good.—W. L. Stratton, Lyric Theatre, Challis, Idaho. Small town patronage.

FOUR REPORTERS JOIN CONTRIBUTORS

In four different states are located the theatres of the latest contributors to the "What the Picture Did for Me" department. Their names and their theatres are:

A. Engler, Royal Theatre, Hopkins, Minn.

Art Hunter, Cole Theatre, Cole, Mont.

H. G. Crawford, Palace Theatre, Plano, Texas.

E. T. Mathes, Avalon Theatre, Bellingham, Wash.

PRESIDENT VANISHES, THE: Edward Arnold, Arthur Byron, Paul Kelly, Peggy Conklin—This proved a decided flop. The drop the second day was more decided than the first showing that those who saw it reported unfavorably. I thought rather well of the picture as it is well done; a romance is woven into the story with a thrill finish, but evidently the cash customers didn't like the title and many of those who came didn't like this type of story. I am confident that business would have been better for me with almost any average picture.—J. W. Stocker, Myrtle Theatre, Detroit, Mich. Working class neighborhood patronage.

PRIVATE WORLDS: Claudette Colbert, Charles Boyer, Joan Bennett—Claudette Colbert and Charles Boyer very good in this unusual picture. This drama has an insane asylum complete with doctors, nurses and patients for its background. Seemed to please most everyone and played to average business. Running time, 82 minutes. Played May 12-13.—R. D. Ashmun, Strand and Temple Theatres, Caro, Mich. Small town patronage.

ROCKY MOUNTAIN MYSTERY: Randolph Scott, Charles "Chic" Sale—Was disappointed in this feature. Not as good as previous westerns with Scott. "Chic" Sale is good. Played May 18-19.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

ROCKY MOUNTAIN MYSTERY: Randolph Scott, Charles "Chic" Sale—A Zane Grey story means just one thing to his legion of followers, a Western. While this is laid in the West, it is not a Western as the fans know them. Rather it is a murder mystery in which possession of a radium ore deposit furnishes the motive for the dirty work. Our patrons liked it well enough and turned out in goodly numbers, but comments indicated the preference for this writer's true Westerns. Running time, 63 minutes. Played April 19-20.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

ROCKY MOUNTAIN MYSTERY: Randolph Scott, Charles "Chic" Sale—This is the poorest Zane Grey picture I have ever run. It surely is not a Western and there is only one shot in the picture where there is a horse, so most of the children were disappointed. Business below average.—W. L. Stratton, Lyric Theatre, Challis, Idaho. Small town patronage.

RUGGLES OF RED GAP: Charles Laughton, Mary Boland, Charles Ruggles, Zasu Pitts—Clever comedy, cast perfectly. All are high spot in their roles, but just average business for some reason that I can't account for.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

RUGGLES OF RED GAP: Charles Laughton, Mary Boland, Charles Ruggles, Zasu Pitts, Roland Young—Excellent. They don't make them any better than this one. Best business in months. **Played May 4.—B.** Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

RUGGLES OF RED GAP: Charles Laughton, Mary Boland, Charles Ruggles, Zasu Pitts—Nice, clean picture, very different and most unusual comedy. Did not draw very good. It satisfied older patrons, but not the younger set. Charles Laughton's acting very different from other of his pictures, but as a whole, very good. Running time, 90 minutes. Played May 19-20.—George J. Recktenwald, Playhouse, Clyde, N. Y. Small town patronage.

RUGGLES OF RED GAP: Charles Laughton, Mary Mary Boland, Charles Ruggles, Zasu Pitts—An exceptionally good picture. All members of the cast good except Laughton. Where in the world does anyone get the idea that this fellow appeals to an American audience. His voice is bad, in fact one can hardly understand him in any of his pictures. Ruggles (Charley) steals the whole show and it's mighty fine entertainment in spite of the fact that Laughton plays the lead.—S. N. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

RUMBA: George Raft, Carole Lombard—A good program picture well liked by those who saw it. Played to average business. Running time, 8 reels. Played April 18-19-20.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

RUMBA: George Raft, Carole Lombard—Drew a few extra because of the dance numbers. Played May 9-10.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

STOLEN HARMONY: George Raft, Ben Bernie—This is not only unusual, but good; has a new twist; a little different; and one gets to see and hear Ben Bernie.—E. T. Mathes, Avalon Theatre, Bellingham, Wash. General patronage.

WAGON WHEELS: Randolph Scott, Gail Patrick—How in the world Paramount ever let this get by as a program picture is a mystery to me. If they realized it they have a "Covered Wagon" or better. This picture properly handled would have made the best outdoor picture since sound started. I call it the biggest and best picture of its kind produced this year and I am going to bring it back and make myself a lot of money as second run. You little fellows who have not already run this, just buy every form of advertising made. Raise your prices so the people will know you have a big picture. Tell your patrons it's better than the old "Covered Wagon" and that any person who says the picture isn't the best western ever made will get his money back. This picture is big.—S. N. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

WAGON WHEELS: Randolph Scott, Gail Patrick—Ran this with "Duck Soup" and did 20 per cent better than average business for a Friday and Saturday. It is one western that is good and will draw. Running time, 57 minutes.—W. L. Stratton, Lyric Theatre, Challis, Idaho. Small town patronage.

RKO Radio

ANNE OF GREEN GABLES: Anne Shirley, Tom Brown—This is truly the great American classic. This is the family type picture, something that appeals to the masses. In other words, a natural. Everybody liked it here. We're still hearing about it. It's a very sweet story about an orphan with red hair whose imagination gets her into many amusing situations, and at last into love with Tom Brown. A nice, clean, human story that everybody enjoys! Played May 12-13.—Chas. Summers & Son, Elite Theatre, Seiling, Okla. Small town and rural patronage.

KENTUCKY KERNELS: Bert Wheeler, Robert Woolsey, Mary Carlisle, "Spanky McFarland—A pretty good comedy drama but not as good as some of their previous pictures. The boy "Spanky" just about steals the show. Pleased 75 per cent and drew above average. Played April 26-27.—W. L. Stratton, Lyric Theatre, Challis, Idaho. Small town patronage.

LITTLE MINISTER, THE: Katharine Hepburn, John Beal—I cannot say anything big for this one, only for old folks, who give it a big hand. But the gay young society crowd did not come back for the second night. I say to my brother exhibitors, get them in on the first night.—George W. Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

LITTLE MINISTER, THE: Katharine Hepburn, John Beal—Worthy of praise from every angle. The story should please practically all classes, but we barely managed to do about average business after putting forth special efforts to bring them in.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Working class neighborhood patronage.

RICHEST GIRL IN THE WORLD, THE: Miriam Hopkins, Joel McCrea, Fay Wray—A very ordinary picture and no drawing card. Did not please any of the very few who saw it and drew the smallest crowd in six months on any picture. Running time, 76 minutes. Played May 9-10.—W. L. Stratton, Lyric Theatre, Challis, Idaho. Small town patronage.

ROBERTA: Fred Astaire, Ginger Rogers, Irene Dunne—Hit a bad scarlet fever epidemic with this and didn't do well with it, but the picture is surely there. Running time, 12 reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

ROBERTA: Irene Dunne, Fred Asaire, Ginger Rogers—I dunno! May it's in me. Here's how I classed them: "Rio," No. 1; "Divorcee," No. 2; "Roberta," No. 3. Don't be influenced by my report. I am satisfied with all three, as to entertaining, but 40 per cent of the gross makes me wish they wouldn't make 'em. My only New Year's resolution was "I won't be as easy picking this year." Running time, 105 minutes. Played May 16-18.—Sam A. Kimball, The Yarn House, Limerick, Maine. Small town and rural patronage.

ROMANCE IN MANHATTAN: Francis Lederer, Ginger Rogers—A very good program picture but failed to draw. Pleased all who saw it. Running time, 77 minutes.—W. L. Stratton, Lyric Theatre, Challis, Idaho. Small town patronage.

WEST OF THE PECOS: Richard Dix, Martha Sleeper—This is really a good western. Not a common everyday western either. Was well liked by all of our patrons. Of course, they are all Zane Grey and Richard Dix fans. A good picture plus Zane Grey plus Richard Dix. What else but a good picture could it be? If you have any patrons who are a little sick of the general run of pictures, play this one and refresh them. Played April 26-27.—Chas. Summers & Son, Elite Theatre, Seiling, Okla. Small town and rural patronage.

United Artists

CARDINAL RICHELIEU: George Arliss—Here is a magnificent picture. Big in every respect, well produced on a lavish scale. George Arliss and all members of the cast excellent, but from a box office standpoint, a financial failure for me in this small town. It did not do an average business and with top film rental, my losses were heavy because I gave U. A. my best dates. This company produces some good pictures and no doubt in large cities they make a lot of money but in my small town situation they have proven unprofitable both individually and collectively. Goodbye, U. A. When I get a big de luxe house on Broadway, I'll get in touch with you. Until that time, me and my small town will have to be content with the class of stuff we understand and can afford. These people in the small towns are just as smart, just as intelligent and movie wise as the large cities, but unfortunately, we can't pay U. A. prices and show a profit. "Cardinal Richelieu" did the smallest Sunday-Monday business this year.—S. N. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

CLIVE OF INDIA: Ronald Colman, Loretta Young—Another picture dealing with India, as was the "Bengal Lancers." Both were outstanding. Colman, as usual, was good in this role. The picture has action, good story and able support from Loretta Young, who brings sincerity to a role that could easily have been mushy. Both Colman and Loretta Young seem to have a sure touch of the dramatics that went with this picture. The more we see of Miss Young in what roles we have had her in, the more sure that she is going places. The picture did not have the business that it should have had for some reason that I can't understand. Certainly it is well directed, stays close to the story of Clive's life.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

FOLIES BERGERE: Maurice Chevalier, Merle Oberon, Ann Sothern—Good production, but Chevalier is about through at the box office. A lot of people don't care for him at all and that in spite of the fact that this one is his best picture so far.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

KID MILLIONS: Eddie Cantor, Ann Sothern, Ethel Merman—Just a fair picture. Not to be compared with any of the former Cantor pictures. My patrons were badly disappointed and the second and third day's business was hardly average. Our losses were heavy due to high film rental. If bought at a fair price it will be OK but it did only average business for me.—S. N. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

SCARLET PIMPERNEL, THE: Leslie Howard, Merle Oberon—Wish I hadn't played it. Too heavy for this town.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

WE LIVE AGAIN: Anna Sten, Fredric March—Good picture of its kind but does not appeal to the kind of people who attend my theatre. They do not like foreign stories or costume pictures and in view of high film rental, the picture was played at a loss as is usually the case with United Artists pictures.—S. N. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

WE LIVE AGAIN: Anna Sten, Fredric March—Anna Sten is improving. Fredric March can always be depended upon to acquit himself with credit. The story "Resurrection" has been made with care and full advantage has been taken of the talents of the players and money has been spent freely. As a whole, this proves a highly interesting and dramatic offering. Drawing power a fair average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Working class neighborhood patronage.

Universal

BOMBAY MAIL: Edmund Lowe—A very fine mystery picture and it was well received by all. Favorable comments on it. Recording good. Running time, 72 minutes. Played May 17-18.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. Special patronage.

IMITATION OF LIFE: Claudette Colbert, Warren William—Wonderful show but that type won't bring the gang here. Did 70 per cent of normal business. Running time, 110 minutes. Played May 3-4.—Sam A. Kimball, The Yarn House, Limerick, Maine. Small town and rural patronage.

IT HAPPENED IN NEW YORK: Lyle Talbot, Heather Angel—Maybe so, but nothing, absolutely nothing happened at the box office or to the patron's emotions. Just a fair program offering that might have been a lot worse and a whole lot better. Another argument for double bill. Running time, 68 minutes. Played May 1-2.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

NIGHT LIFE OF THE GODS: Alan Mowbray—Maybe the patrons were wrong, maybe I'm wrong too, but this failed to click. The book was a riot of fantastic nonsense, but the picture entirely missed the qualities of the original story, and before the finish, resorted to slapstick for laughs. Used as a preview, this passed, but a regular run would have been impossible. Running time, 75 minutes. Played April 20.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

WHEN A MAN SEES RED: Buck Jones, Peggy Campbell—Buck Jones was all dressed up in this picture and believe me he looked fine. I do believe he would class big in a society drama, although as a westerner he is good as the best. Running time, 60 minutes.—George W. Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

Warner Bros.

DEVIL DOGS OF THE AIR: James Cagney, Pat O'Brien—Excellent production from standpoint of box office. Plenty of action and comedy. We think Margaret Lindsay is easy on the eyes. The ayes have it. Running time, 86 minutes. Played May 10-11.—Rudolph J. Covi, Covi Theatre, Herminie, Pa. Town and country patronage.

DEVIL DOGS OF THE AIR: James Cagney, Pat O'Brien—Action and plenty of it and photography that is outstanding. The story is an old one, but that is forgotten and forgiven since the interest is high pitched and fast moving action keeps the thrills coming at a merry pace. Audience reaction favorable and business O. K. Running time, 86 minutes. Played April 28-29-30.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

DINKY: Jackie Cooper, Mary Astor—A swell little picture that is made to order for the kiddies and will certainly please all their fathers and mothers. Plenty of comedy and story to this one. Running time, 65 minutes. Played May 18-19.—R. D. Ashmun, Strand and Temple Theatres, Caro, Mich. Small town patronage.

SWEET MUSIC: Rudy Vallee, Ann Dvorak, Ned Sparks, Helen Morgan—Good. Enjoyed by all. Swell numbers well put.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

Short Features

Columbia

POP GOES THE EASEL: Three Stooges—Always kind of felt sorry for these boys but they sure make 'em laugh in this one. There's really nothing to it but slinging clay, but I have seldom heard such laughing. When they say oh! oh! gasp for breath, mop their eyes and go at it again, I call it ok. Running time, 20 minutes.—Sam A. Kimball, The Yarn House, Limerick, Maine. Small town and rural patronage.

HOLIDAY LAND: Color Rhapsodies—This is a sweetheart. I bosted RKO's Sunshine Makers but this beats it. Wonderful music and it isn't over the head of a four-year-old. We little fellows don't pay enough attention to advertising some short features. Running time, seven minutes.—Sam A. Kimball, The Yarn House, Limerick, Maine. Small town and rural patronage.

Educational

BIG BUSINESS: Marty May—What a pain in the neck this was. Terrible. Too bad the party responsible for this don't have to run it. Running time, 2 reels.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

DUMB LUCK: Marriage Wows Series—Just an average comedy. Running time, 2 reels.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

FIRST SNOW, THE: Terry-Toon—A very good cartoon. Running time, 1 reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

HOW AM I DOING: Marriage Wows Series—My good friend Mr. Berg would pull a *good* two-reeler. By good one I mean League of Decency "good," and put in this one with "The White Parade." I didn't dare use it for I had in a lot that would criticize us. I showed it to some of my friends and the staff and they laughed until they cried. It's a corker, but don't show it in Sunday School. Running time, 20 minutes.—Sam A. Kimball, The Yarn House, Limerick, Maine. Small town and rural patronage.

RIP VAN WINKLE: Terry-Toons—Remarkable for a six minute cartoon. Enjoyed by all. Recording good. Running time, six and a half minutes.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. Special patronage.

RURAL ROMEOS: Harry Gribbon—Just fair. Running time, 19 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

SHE'S MY LILLY (I'M HER WILLIE): Will Mahoney—Boy, oh boy! Here is the best comedy since the days of the Keystone cops and custard pie twirlers. Mahoney is a natural who should be seen more often on the screen. Running time, 22 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

Fox

FOX MOVIETONE NEWS: Newsreel—This is my last week of Fox News and I feel kind of blue. They all have to have their share so Pathe comes in for six months. Lowell Thomas and Lew Lahr stand 100 per cent with us and I am in for a panning for the change, but old Pathe never failed us yet. Running time, 10 minutes.—Sam A. Kimball, The Yarn House, Limerick, Maine. Small town and rural patronage.

Metro-Goldwyn-Mayer

BURIED LOOT: Different and interesting type of short. Hope we will have more like this.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

COLORFUL GUATEMALA: Fitzpatrick Travel Talk—Another excellent Fitzpatrick Travel Talk. Running time, 9 minutes.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

DONE IN OIL: Todd-Kelly—Fair, I suppose, but personally I just don't like this team. Women just don't seem funny to me. All right, girls, don't get sore. Maybe I'm wrong. Running time, 19 minutes.—Rudolph J. Covi, Covi Theatre, Herminie, Pa. Town and country patronage.

WINDY: "Chic" Sale—Fair; allright as a program filler.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

Paramount

KING OF THE EVERGLADES: Grantland Rice Sportlights (New Series)—Interesting novelty reel. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

RKO

BANDITS AND BALLADS: Musicomedies Series—Ruth Etting is quite a favorite here. If they would give her some modern songs it would please much better.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

BRIC-A-BRAC: Edgar Kennedy—A very good comedy that brought lots of laughs.—H. G. Crawford, Palace Theatre, Plano, Texas. General patronage.

DAY WITH THE DIONNE QUINTUPLETS, A: Specials—This is an interesting subject and drew a little extra business on a midweek date.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

GRANDFATHER'S CLOCK: Toddle Tale Cartoons—Something a little different which proved quite satisfactory.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

OLD SPANISH ONION: Musicomedies Series—Not the best Ruth Etting that we have had but it was very good. Ruth always pleases—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

Universal

OLD AGE PENSION: Henry Armetta—A swell chance to tie up with Townsend Clubs. While this is a burlesque on the situation, still those really interested in the idea will find it laughable. Running time, 20 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

Vitaphone

ALONG FLIRTATION WALK: Merrie Melodies—This all-color cartoon can be placed with the best of them. Running time, eight minutes.—R. D. Ashmun, Strand and Temple Theatres, Caro, Mich. Small town patronage.

GYPSY SWEETHEART: Winifred Shaw, Phil Regan—A very fine piece of entertainment. Lacked comedy. Seems as if comedies nowadays are anything but funny. We get enough songs, dances, etc., in our features. Why don't the comedy producers try to make comedies that are comedies Running time, 2 reels.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

Serials

Mascot

LAW OF THE WILD: Rex, Rin Tin Tin, Jr., Ben Turpin, Bob Custer—Never have I played a serial that has held up as this one and I am glad to know that further adventures of Rex and Rinty are coming. There hasn't been a weak link in the 10 chapters shown.—Sam A. Kimball, The Yarn House, Limerick, Maine. Small town and rural patronage.

Universal

TAILSPIN TOMMY: Maurice Murphy, Noah Beery, Jr.—Why did they put in "The Copper Room?" It was 20 minutes of nothing. I was not in the auditorium at either showing of this chapter but am reporting patrons' comments. The two following chapters came back ok.—Sam A. Kimball, The Yarn House, Limerick, Maine. Small town and rural patronage.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

MORE SO IN SUMMER

We all know the answers to the problems of summer business. Comfortably cooled interiors, atmospheric fronts, discreet lighting, vigorous showmanship to combat outdoors opposition, carefully selected units in preparing programs to fit the tempo of the season—these are the showman's abc's in beating the heat. Matters they are indeed that require unflagging vigilance, but while assiduously pursuing every perfection of detail, gentlemen, give thought to your attitude when the heat waves roll and thunder.

Warm weather induces casualness, ease of mind, desire for relaxation that can be found in other spots besides the theatre. Thus the need of a crisp, flowery atmosphere, but more so than at any other time the demands of the summer season place a premium upon the manager's ability in making the folks to home—the attitude of a perfect host before guests.

If you are an amiable and charming fellow who looks forward to the summer period as a still larger opportunity to make your theatre a haven of enjoyment, then thrice blessed are you.

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A NEW POLICY

In a recent interview, Arthur Mayer indicates that the policy of his new Rialto Theatre will be pointed as far as possible toward emphasis upon the showing of the actionful motion picture. Mr. Mayer is quoted to the effect that there should be further classification of theatres in the exhibition of various types of screen entertainment.

The Times Square section of New York, where is located the site of the new Rialto, is undoubtedly a most favorable location for such exhibition. Within reaching distance are a score of theatres catering to the amusement appetites of the Square's passing multitudes, which density of foot traffic has already made possible individual houses showing newsreels and short subjects exclusively. It is therefore reasonable to expect from these throngs a sufficient number of picture fans inclined to fast moving screenfare to make profitable a theatre dedicated mainly to such entertainment.

Similar projects might pay in other centers with relatively high traffic peaks and where bookings could be satisfactorily adjusted, but any general extension of this entertainment classification is not to be looked for under the present setup.

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A big chest and above normal intelligence go together, according to findings recently announced by the American College of Physicians. Acrobats and professional wrasslers will please take a bow.

PLAN FOR MAILING

Theatremen who declared themselves vigorously against the rescinding of the regulation which allowed posting of unaddressed mailing matter are referred to William A. Collins, secretary-treasurer, Flaxville Theatre Co., Flaxville, Montana, who writes:

"For a number of years we have used the mail to distribute our heralds and announcements. When the new regulation came out I compared it with the method we used and did not change."

Collins' plan is detailed on a following page and there no doubt are other situations where managers have worked out satisfactory mailing methods which possess advantages not even found in the recent and much lamented post office ruling.

Our long years in show business have brought many instances of managerial ingenuity in overcoming what at first appear to be troublesome difficulties. Collins' mailing plan proves again that there are more ways than one to "skin the cat."

▽ ▽ ▽

Sid Holland's entry that won the Quigley April Bronze was also chosen for second prize in the recent Paramount "Ruggles of Red Gap" contest. The unanimous vote of the Paramount judges further confirms the high merit of campaigns selected for Quigley Award honors.

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RAYS OF PURE SUNSHINE

Among the recordings that give this feeble pen more than a little pleasure is the honor of reporting promotions of managers from the ranks. Let it then be moved and enthusiastically seconded that the membership drink a standing toast:

To Frank Boucher, who leaves the Maryland Theatre, Hagerstown, Md., to take the post of assistant to Hunter Perry, president, Dominion Theatres of Virginia.

To Arthur Esberg, who steps up from the Aztec Theatre, San Antonio, Texas ,to become City Manager, Interstate Circuit, Albuquerque, New Mexico.

To James Eshelman, from the Egyptian Theatre, Sioux Falls, S. D., to City Manager, Publix Theatres, Huron, S. D.

These rays of pure sunshine certainly help to dispel some of the fog banks that obscure the managerial horizon.

A. Mike Vogel

SHOWMEN'S LOBBY LAFFS!



The creator of this cartoon is Austin Northcutt, Strand, Laurel, Miss.

Elisabeth Bergner Monocled In "Escape Me" Display

Wire services and transportation led off in the tieups arranged for the opening of "Escape Me Never" at the Radio City Music Hall. Postal Telegraph had window showings with tiein copy in all branches and the prominent Fifth Avenue Southern Pacific window carried special display, as did chain opticians with posters of Bergner posed with monocle.

Extra billing, radio announcements and screenings were also reported to have whipped up additional advance interest.

"Prepared For Summer?"

Hodges' Free Chain Forms Contain Theatre Ads

The dime chain letter gag is very hot down in Florida, reports Jack Hodges, skipper of the Florida, in Jacksonville. Most urgent demand is for the printed form containing copy and space for names, says Jack, and he has printed up a lot of these for free distribution.

Theatre tiein is display ad at bottom of chain forms with copy informing patrons that these can be obtained free at box office. Ad of course is changed each week and it only takes a bit of multiplication to figure how many times the theatre plug is seen.

"Prepared For Summer?"

HELP!

I Am a Fugitive from a Chain Gang!

A Dime-Letter Chain Gang. No more dime chain-letters, please! I've run out of dimes and I've run out of addresses and if it keeps up I'll run out of town!

The doctor says I've either got to break the chain—or break down completely. So, on and after May 12th, no more dime chain-letters, puh-lease!

Sincerely,
JAKE ROSENTHAL, Mgr.
Iowa Theatre.

ROSY CRIES 'NUFF. He's a fugitive from the dime-chain letter gang, is Jake Rosenthal, of the Iowa, Waterloo, Iowa, who said so in two-column ad reproduced above.

Bamberger's Pop-up Advertises Radio Short

RKO is plugging "Trip Through the Fiji Isles" travelogue short with a neat pop-up four-page folder gotten out by Leon J. Bamberger, sales promotion chief. Action develops when folder is opened showing Fiji dancing maids. Back page is blank for exhibitors to fill in for further information.

Bamberger has also put out nice bit of literature on "Break of Hearts" with all necessary dope on the picture, synopsis and action photos of Hepburn and Boyer.

"Prepared For Summer?"

Daniel Minds Kids For Five Cents an Hour

Smart herald was distributed house to house by L. O. Daniel, Jr., Delman Theatre, Houston, Texas, with large head reading "Mothers and fathers, we take care of your children in perfect safety for five cents an hour!" followed by personal message on the ease of mind with which parents could leave their offspring at the theatre for the ten-cent admission that covered the two-hour performance.

"Prepared For Summer?"

Comicolor Cartoons Illustrate

Charlie Giegerich of Celebrity Productions announces publication of revised editions of world famous fairy tales, illuminated with colored illustrations taken from the Comicolor Cartoon drawings. It is said to be something new in illustrating children's books which will be given special windows in five and tens.

"Prepared For Summer?"

Paramount Offers New Two-Sheet

Rodney Bush of Paramount reports new poster item, a pictorial two sheet in six colors designed to sell star name and title in one glance.

Poster is a silk screen process done much in the style used for hand painted lobby posters. Rodney says by using the silk screen process a greater brilliancy of color is achieved. Prices run around 30 cents.

Theatremen Using Chain Letter Gags

As to be expected, the boys are sure getting aboard the "chain letter special" and here are the highlights on some of the stunts this department has received recently on tieins with the get-rich-quick gag. They range from co-op advertising to lucky numbers in addition to trick copy to plug single dates.

Lucky Number Slant

The Liberty Theatre, Holbrook, Ariz., got out a mimeographed blank headed "Entertainment Club" with theatre name and address. Next listed were the names and dates of the six coming attractions, with instructions as follows:

Patrons were asked to sign names on the stub of numbered coupon and drop in lobby box, as name of picture at head of list was crossed off. This was to be done also with the second and third attractions, and during the showing of the latter the lucky drawing was held.

Trick Copy Letter

Manager Ernest L. Weppler, State, Conneaut, Ohio, put out his chain letter supposedly from Hollywood. Names of star in "Sweet Music," the coming date, were listed with instructions to go to box-office with 25 cents to see, etc., and etc.

Similar procedure was followed on "Our Little Girl" at the Saxe, Oshkosh, Wis., with the copy following the style of the regular chain letter but plugging the date.

Good Times Club

No doubt, the names of a flock of well known Hollywood stars on a chain letter should attract immediate curiosity and much interest. This was the slant figured by Manager Bob Sparks, Gem, Brownwood, Texas, who calls his the "Good Times Club" (for bigger and better laughs) and ties it to his date on "Mary Jane's Pa," as illustrated in accompanying cut.

Bob's copy follows along the lines of that used in the regular dime letter but he changes it to fit the plug on the picture. Result of course is a laugh in addition to an effective ad.

The Good Times Club

(For Bigger and Better Laughs)

Aline MacMahon, Hicksville, Iowa
Guy Kibbee, En Route West Bound Freight
Tom Brown, Hicksville, Iowa
Nan Gray, Hicksville, Iowa.
Betty Jean Haney, Hicksville, Iowa
Robert McWade, Hicksville, Iowa

FAITH HOPE HILARITY

THIS CHAIN IS STARTED IN THE HOPE OF BRINGING A GOOD TIME TO YOU

Within three hours make five hundred copies of this letter (or as many as you can) take the top name off and put it on the bottom and it won't make any difference. Mail, wire or take to the friends to whom you wish laughs to come.

In omitting the top name take 15c to the Gem Theatre on Thursday or Friday, May 9 or 10 and ask to see Mary Jane's Pa. It will not be a charity donation because seeing Mary Jane's Pa will be worth many time that amount to you.

In turn as you leave the theatre you will be so happy you will want to go out and tell 15,625 people what a wow of a show it was.

NOTE: IS THIS WORTH A LAUGH TO YOU?

Have faith, my friend, and you will not be broken hearted.

Sparks' Chain Letter Gag

Quigley Awards Information . . .

A QUIGLEY AWARD, to be known as a "Quigley Silver", will be presented each month during 1935 for the campaign selected as best by the Judges from all those submitted to Managers' Round Table Club on any single picture played between the first and last days of that month. . . .

▽

A QUIGLEY AWARD, to be known as a "Quigley Bronze", will be presented each month during 1935 for the campaign selected as second best by the Judges from all those submitted to Managers' Round Table Club on any single picture played between the first and last days of that month. . . .

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THE QUIGLEY GRAND AWARD will be presented at the end of 1935 to the winner whose campaign is selected by the judges as the most meritorious of all those awarded the monthly plaques during 1935.

▽

THE QUIGLEY SECOND GRAND AWARD will be presented at the end of 1935 to the winner whose campaign is selected by the judges as the second best of all those awarded the monthly plaques during 1935. . . .

▽

THEATREMEN everywhere in the world are eligible. Campaigns may be on domestic or foreign product from major or independent producers. Entries from foreign lands are especially invited and will be accepted for consideration during the month they are received. . . .

▽

VISUAL EVIDENCE must accompany every entry, such as tear sheets, photos, heralds, etc., etc. This ruling must be obeyed. . . .

▽

EQUAL CONSIDERATION will be given every campaign. Theatremen with small budgets will receive the same break. Remember—"it's what you do, not how much you spend."

▽

CAMPAIGNS should be forwarded as soon as possible. They may be mailed after the last day of the month on pictures that have played during the month. This includes attractions played on last days of month and first days of following. . . .

▽

ENTRIES should be mailed to:
Quigley Awards Committee
1790 Broadway - - New York



Combined membership of the Elkhart, Ind., Chamber of Commerce and service clubs convened on May 23 at a special luncheon to proclaim Sid Holland, representing the Elkhart Amusement Co., for his winning of the Quigley April Bronze on "Ruggles of Red Gap" at the Elco Theatre. Holland (right) received the Award from guest of honor Congressman Samuel B. Pettengill (left). Included in above group are the Club Presidents. Local papers carried photos and stories of presentation.

Paramount Announces "Ruggles" Winners

By unanimous vote of the judges, W. B. Shuttee, Main, Pueblo, Col., was awarded first prize of $600, in Paramount's "Ruggles of Red Gap" contest, in which over 100 theatremen were reported.

Judges also voted unanimously for Sid Holland, Elco, Elkhart, Ind., who took second money, $400. Sid's entry recently was awarded the Quigley April Bronze.

Third prize, $300, went to Herman Kersken, Warfield, San Francisco; fourth, $200, to Frank La Falce, Earle, Washington, and fifth, $100, Al Zimbalist, West End Lyric, St. Louis, Mo.

Twenty secondary prizes of $50 were given to: A. Shubert, Shubert, Gooding, Idaho; George Baker, Newman, Kansas City; Mel Morrison, Strand, Dover, N. H.; Joe Lee, Paramount, Brooklyn; Frank Moneyhun and Henry Sommers, Indiana, Indianapolis; Charles B. Taylor, Lafayette, Buffalo; M. S. Joiner, Orpheum, Vancouver; Milt Harris, State, Cleveland; Bill McElligott, Capitol, Aberdeen, S. D.; Herb Sabottka, 5th Ave., Seattle; Rockey Newton, Paramount, Cedar Rapids, Iowa.

Also Max Shane, Paramount, Los Angeles; Bill Powell, Paramount, Newport, R. I.; George Sallows, Metropolitan, Morgantown, W. Va.; H. S. Dahn, Capitol, Montreal; William Hollander, Chicago, Chicago; Ed Hart, Strand, Plainfield, N. J.; Fay Reeder, Fox, Sacramento, Cal. Manager, Stuart, Lincoln, Neb., and H. A. Gillespie, Liberty, Yakima.

"Prepared For Summer?"

Collins Details Mailing Method

Use of third class mailing permit allowing addressing to individual or box holder for one cent, is the mailing method favored by William A. Collins, Flaxville Theatre Co., Flaxville, Mont.

Small envelope holds down cost of mailing to $11.61 per thousand circulars for postage and envelopes as against $15 per thousand for postage only under the recently rescinded unaddressed regulation.

Collins says that his plan has further advantages of message being received in better physical condition; better attitude created in mind of receiver, and list can be selective. Addressograph fills in names.

"Prepared For Summer?"

Also Contacts Schools On "Edwin Drood"

Although the customary high powered lobby display was created on "Mystery of Edwin Drood" at Arthur Mayer's New York Rialto, the Dickens angle wisely was not neglected in selling this feature to the local schools, letters being sent to leading educators stressing the educational and drama slants of the picture.

The front was confined to the mystery angle with bats, graveyards (see photo) and other chill atmosphere. Flasher lighting and colored enlargements of action scenes drew further attention.

"Prepared For Summer?"



Rialto's "Edwin Drood" Chill Front

De Petro Presents Photo Of Shirley to Alyce McHenry

With the tremendous amount of interest displayed in the recovery of Alyce McHenry, the girl with the upside-down stomach, Phil De Petro, Boston Modern Theatre, contacted Fox and secured a photo of Shirley Temple with the requested inscription "Dear Alyce, I want to be brave and smile like you. Love, Shirley Temple."

When the photo arrived, Phil planted it with local paper along with other shots at the hospital where pictures of De Petro were taken presenting the gift. Needless to say, the theatre came in for some excellent good will and the stunt purposely was not tied into any Temple dates, since Phil didn't want to commercialize on the misfortune of the sick child. Accompanying cut shows De Petro (right) with prized photo.

When Phil played "Ruggles" he snared some extra stories by offering guest tickets to any oldsters who were present on the memorable occasion when Lincoln made his Gettysburg address. Also stressing the speech, letters were sent to English teachers in colleges inviting them to attend.

"Prepared For Summer?"

Welcome Danilo and "Widow"

Announcing in the press the arrival by boat of Count Danilo and the "Merry Widow," Paul Rosenblum, MGM Paris publicist, arranged welcoming committee and photographers to meet the Count and widow (see photo) and pick up can of film. Band escort to the Capitol was followup where Count presented film to management.

"Prepared For Summer?"

Caldwell Puts On Bridge Party for "Richelieu"

"A May Day Dessert Bridge" was held in the Loew Valentine Theatre building in Toledo with Wally Caldwell promoting refreshments and offering table prizes of guest tickets to "Richelieu." Printed invitations were issued to local women's organization and stunt broke two column stories.

Book windows were secured and department store featured a Richelieu turban hat with scene stills and theatre copy.

"Prepared For Summer?"

Harris' Handbills

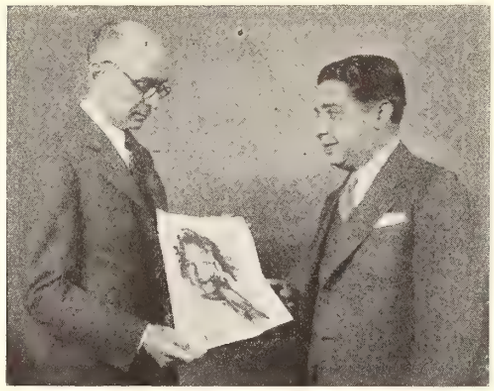
Milt Harris, Loew publicist in Cleveland, Ohio, put over a quickie when Father Coughlin appeared at the Public Auditorium there. Handbills were distributed reading "Father Coughlin endorses social justice—you will endorse 'Les Miserables' coming, etc., etc."

"Prepared For Summer?"

Hart Surrounds "Ruggles" With Numerous Contests

Ed Hart, Strand, Plainfield, N. J., surrounded his "Ruggles" campaign with plenty of gag contests, one of which was small shanty built in rear with costumes ushers hammering nails in house (see photo). Prizes were offered to patrons coming closest to guessing correct number of nails used.

Confectioner tied in with window display offering prizes on number of jelly beans in window; usher dressed as Ruggles at table in lobby offered guest tickets to patrons filling a club flush. Another stunt Ed used was a fingerprint club with five of staff dressed as leading characters, appearing at police headquarters to be finger printed for the non-criminal files. Gag broke papers with story on importance of this record in case of accident.



De Petro at Right with Temple Photo



Cooper's Visiting Nurses Lobby Display



Rosenblum Welcomes Count and Widow



Hart's "Ruggles" Nail Stunt

Cooper Cooperates With Nurses Association

Max Cooper over at the Fox Hackensack is gaining profitable goodwill by tying in with local drives as witness recent benefit run by Visiting Nurses Association when Max devoted his lobby to an exhibit supplied by the nurses (see photo). Letter of appreciation was received from the Association, suggesting that other theatres might be willing to cooperate in the same manner.

Each year, it has been Max's policy to help celebrate National Music Week by offering stage musical attractions in addition to screen program. This year he expanded this activity by having local high school bands and those from nearby towns appear on his stage. Event was also plugged through schools and Max reports the Week as highly successful.

"Prepared For Summer?"

Lee Puts Over Kid Style Show

Contacting leading children's shop, Harold Lee, Babcock, Bath, N. Y., sold merchant idea of putting on a kid style revue with store furnishing all costumes and plugging show in their ads.

Local florist also came in with decorations for stage and paid for program distribution containing his ad. Mike was hooked up to announce each model and pianist supplied necessary music. Lee reports the stunt good with the parents supplying plenty of word-of-mouth.

"Prepared For Summer?"

Crites Ties Dust Storm To "Ruggles" Showing

It's an ill-wind, or in this case an ill-dust that blows no good, when the recent dust storms hit Borger, Texas. Arlie Crites, who was playing "Ruggles" at the Rig Theatre, gathered himself a load of the dust, piled it in front of his house with sign "dust blown in from Red Gap."

"Prepared For Summer?"

Macris Promotes Car Display at Theatre

Chance brought Manager O. J. Macris, Temple, Wellsville, N. Y., to local Ford dealer, where he overheard that a tent top had been purchased for car display. O. J. persuaded motor man to set top and platform in front of theatre with car thereon, the unusual bright lights and setting attracting much attention to theatre lobby.

On "Whole Town's Talking" Macris promoted double co-op truck and distributed trick "police pass" cards entitling holders to enjoyment of picture, exempting bearer from traffic regulations, but entitling him to thoroughly enjoy, etc., etc.

"Prepared For Summer?"

Morris Ties Song Title To "Gold Diggers" Co-op Ad

A smart full page co-op ad was promoted by Larry Morris, St. George Theatre, St. George, S. I., on "Gold Diggers," featuring the title hit song "I'm Going Shopping With You" across top of page.

When Uncle Don of local radio fame made personal appearance, Boro President Palma met him with police escort and introduced the radio star to the audience. Larry also promoted autogiro toys which were distributed to kids during this performance.

Clown Entertains Kids For Kane's "Colonel" Date

The kids in Redwood City, Cal. had a swell time when Tom Kane at the Sequoia Theatre engaged the services of a circus clown who, through arrangement with superintendent of schools, appeared at assemblies, told children about Shirley Temple and announced that at Saturday matinee autographed photos of the starlet and ice cream would be given away.

Accompanying photo shows children gathered in front of theatre watching antics of the clown. Tom promoted the ice cream and truck used for clown street bally.

"Prepared For Summer?"

Police Tiein With Harris On "Whole Town's Talking"

A tieup with the Police Safety Campaign was effected by J. P. Harris at Loew's Corona-Plaza on "Town's Talking" with cards fastened to all telegraph poles reading "The Whole Town's Talking about the police safety campaign; cross on the green light and see, etc., etc."

Candid photographer on street snapped people handing out coupons tied in with picture and those whose likenesses appeared in lobby were given guest tickets. Flowers promoted from local dealer were distributed to ladies on opening matinee.

"Prepared For Summer?"

Brown's Costless Heralds

Dick Brown, Rowland, Wilkinsburg, Pa., has his merchants so well tied up that the printing and distribution of his heralds and programs is costless, stores' ads on both paying expense involved.

"Prepared For Summer?"

McManus Stages Dance Contest on "Reckless"

A Jean Harlow dance contest for "Reckless" was put on by Johnny McManus, Loew's Midland, Kansas City, at local ballroom, with theatre awarding cup to best dancers. Daily mention of the contest was made in dancehall ads, and plugged in theatre copy.

On "Naughty Marietta" beauty salon featured a MacDonald hairdress, using cut of star in ads. Department store devoted window to styles worn by Miss MacDonald and men's haberdasher gave window over to male attire as exemplified by Nelson Eddy.

"Prepared For Summer?"

Kislingsbury Sells Merchants On Spring Fashion Opening

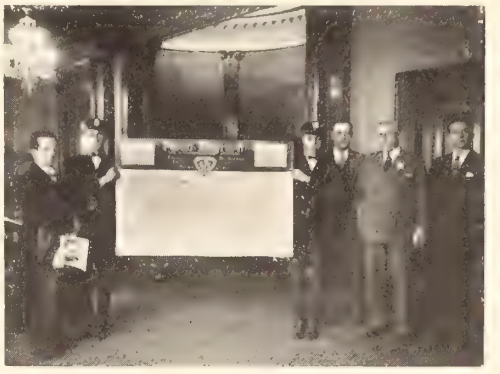
Calling on all the merchants in block on which his theatre is located, Fred Kislingsbury, Aberdeen, Aberdeen, Wash. sold them on staging a spring fashion opening on "Sweet Music". Shop windows were draped, trimmers prepared special spring displays and at eight o'clock in the evening of opening day, all merchants' windows were unveiled while the local high school band played in streets.

A double truck page printed in green was run, center of which contained theatre ad. On Saturday morning merchants released colored balloons from roofs of stores for kids assembled for the morning matinee.

For "Sequoia" Fred invited John Huelsdonk, noted northwest character to come out of the woods for the second time in 45 years to be guest of theatre. Newspapers broke front page stories on Fred's 100 mile drive to extend invitation. Accompanying photo shows Mr. Huelsdonk at left and our member to the right.



Kane's Clown Entertains Kids



Zimbalist Delivers Invite to Mayor



Newton's "Ruggles" Street Bally



Kislingsbury Hosts Noted Woodsman

Zimbalist Puts On Radio Contest to Plug "Ruggles"

With radio station tying in, Al Zimbalist, advertising director St. Louis Amusement Co., on his "Ruggles" date put over contest in which listeners were asked to submit letters stating why Charles Laughton was their favorite actor. Al also put on the coloring contest with promoted prizes awarded and samples of art work displayed in lobby.

Usher dressed in "Ruggles" butler suit covered congested districts with back placard reading "If you think I'm crazy, you ought to see," etc., etc. Another usher wore illuminated shirt front reading "Laff next week at," etc.

Giant invite was delivered to Mayor (see photo) and that's Al at extreme left, with Bill Hoppe, district manager, Mayor Dickman and Marvin Stiver, manager of the Lyric. Merchant cooperated by donating window for boy dressed in pajamas on cot with large sign, "I'm resting to see," etc.

"Prepared For Summer?"

Gettysburg Address Bally Used by Newton on "Ruggles"

One of the highlights of Rockey Newton's "Ruggles" campaign at the Paramount, Cedar Rapids, Ia., was street bally in which two ushers dressed as Laughton (see photo) set up soap box on which they delivered the Gettysburg address. On completion boys circulated among listeners and distributed heralds.

Local dealer tied in on newspaper bridge contest, offering refrigerator as grand prize, with other merchants coming through with lesser awards. Wrecked car parked in street with side banner "this car wrecked in rush to see," etc., etc. Doorman was dressed as butler, and buggy with two bannered white horses toured streets.

"Prepared For Summer?"

Schools Cooperate With Hulbert on French Films

Another way of increasing Saturday business was the stunt engineered by Charlie Hulbert, Strand, Richmond, Va., who contacted the heads of modern languages in the schools there and succeeded in making selected French pictures, part of curriculum. Shows are put on early Saturday morning, students charged regular admission prices and the first films to be shown under this plan were "Poil de Carotte" and "Mirages of Paris."

"Prepared For Summer?"

Doll Parade Tops Talbot's Temple Day

With the approach of Shirley Temple's birthday, Cliff Talbot, Arabian Theatre, Seattle, arranged a Saturday matinee party. A Temple doll was offered for the best dressed girl in grown-up clothes and another highlight of the party was a doll parade, in which prizes were offered for the best dressed, largest, oldest, smallest and funniest.

Prizes were also awarded for the best singer of "The Good Ship Lollypop" and each child was given a piece of the Shirley Temple birthday cake promoted from baker. All present signed names to huge birthday card which later was mailed to the starlet.

"BALLYHOO HAS GONE STREAMLINE"

—FRED C. SOUTTAR, LINCOLN THEATRE, BELLEVILLE, ILL.

SAYS THEATRE AD COPY READ WITH CONFIDENCE

Dear Mike:

I greatly enjoyed the recent discussion in the HERALD by different showmen on the value of the Ballyhoo in Theatre advertising of today. Since this seems to be a friendly comparison here's a couple of thoughts of my own.

Today we find many lines of business taking advantage of ideas which were formerly considered the exclusive theatre type of advertising. I refer mainly to the use of ballyhoo cars by various lines of business. On a recent Saturday afternoon four different cars were on view on the main street of this city. They were advertising tires . . . iceboxes . . . a political candidate and the opening of a new filling station. I think the same condition exists elsewhere.

Conditions such as the above have been an influence in the change of style in theatre advertising. While I have mentioned only the one, there are dozens of different ideas used by theatres which have been picked up and adopted by other lines of business.

Theatre Ad Styles Change

Theatres have realized this change in conditions. They have responded with a change in their own style of advertising. I believe that today theatre advertising copy is read with a great deal more confidence by the theatre goer than it was a number of years ago. The theatre is building confidence. Less Bally . . . more facts . . . smarter constructed campaigns hitting the vital points of the attraction and selling it to the people that it should appeal to, rather than a circus type of campaign that was simply a hit or miss proposition.

Yet, I don't think the ballyhoo has gone out of show business. It's gone streamline. You'll find it in use on the attractions that it should be used on, but on a picture that needs a dignified campaign it will be properly missing.

"Prepared For Summer?"



WEDDING WINDOW. Francis Deering, Loew's Houston State Theatre, secured this attractive window display for his premiere on "Wedding Night."

With the contributions from Round Tablers Souttar and Webster set down on this page, the discussion of the merits of ballyhoo in the smaller community now closes, at least for the time being. Much has been said on this important subject and it is hoped that statements from the various members have been of interest to all our readers. To Hal Lee, Babcock Theatre, Bath, N. Y., an extra bow for inaugurating this timely debate.

Harold C. Lee, in his recent statement is a perfect example of a smart theatre manager who has studied his situation and constructed his advertising along the lines that will get him the most results . . . more power to him.—FRED C. SOUTTAR, Lincoln Theatre, Belleville, Ill.

"Prepared For Summer?"

FINDS BIG PICTURES AID CO-OP PAGES

Dear Mike:

Does advertising, tie-ups and ballyhoo pay in the small towns?

We happen to be situated in a city of 10,027 inhabitants, with possibly 4,000 of these colored, and very little outlying rural population, this being due to our being almost completely surrounded by water and swamps. Yet we are believers of getting all the publicity possible for our theatre in whatever form our budget will permit.

The Carolina Theatre is located in the back of one of our finest buildings, and the arcade of the theatre is also the entrance to this building, which causes us to be unable to build any lobby fronts on our runs, therefore, we use our energy in the creation of outside advertising. This is a handicap as we feel pretty theatre fronts are a part of the battle of advertising and to no small degree. Although if this energy is put forth in other forms of outside advertising such as tie-ups and ballyhoo we have a world of things to do to keep us busy at all times. It is true with us, as well as with others, at times we have spent a whole week working on a tieup and it looked as if things were going through sweetly and crowds were sure to flock to the theatre, only to be disappointed when the theatre doors opened.

Our regular advertising constitutes special locations for each and every window card, three sheet and one sheet, and in the event of special publicity on a large feature we have extra cards printed and post the town with them in circus fashion. Our local daily newspapers cover the town like a blanket, therefore we are firm believers in giving them nice space. In return, they have always cooperated with us on any special attraction, giving us good space with readers and we have had editorials on pictures of such calibre as "Little Women," "The Thin Man" and "The House of Rothschild." About a year ago we started a "Theatre News" page in this paper to be run every Saturday and it has proven very satisfactory to the paper as well as to ourselves. Their readers appreciate the short articles listed on the pictures and in return we receive added patronage.

Quite often we have window tie-ups with the merchants and offer prizes in the form of passes to the theatre for those who solve our stunts. We do not believe in running too many co-op pages as it will eventually become monotonous to your public unless they are of a very appealing nature and prizes worth working for are offered.

We do want to mention here in connection with co-op pages, if our theatre has a large feature and we know we are going to draw the crowds down for the matinee, we do not mind at all going to our merchants, as it will bring them additional business, for the more people we or the merchants bring to the main street, the better their business and ours will be.

Ballyhoo is worked on all our pictures that we have an opportunity to work one on. We not only pick the pictures that we know we will have large crowds on but those we know are going to be hard to sell. The latter are very often a disappointment to us but we feel with continuous plugging we are keeping the theatre in their minds.

The above is written showing only how our operation of the Carolina Theatre is done and we do not say it will work in other cities of like size. What will work out fine in one city may be a failure in another. We still believe in advertising as much as one can for that is what brings the shekels into the box office.

Before closing, how about someone telling us through these pages how the guy gets along with just one sheet and a set of 11 x 14 tacked in their lobby? Perhaps you, too, have seen this same thing in your travels.—J. H. WEBSTER, Carolina Theatre, Elizabeth City, N. C.

"Prepared For Summer?"



THRILL FRONT. Executed by Irving Lesser and Morris Kinzler, on "Bride of Frankenstein" at the New York Roxy. Numerous pressbook suggestions were adapted.

ARE YOU SET FOR FLAG DAY?

Nationwide observance is being emphasized this year for the celebration of Flag Day on Friday, June 14, and interested theatremen will no doubt tie in with local ceremonies. Cooperation with schools, American Legion, Veterans of Foreign Wars and other civic groups is recommended.

Theatres can be decorated with American flags, and in locations with large national groups, flags of other countries. Stage presentations such as Betsy Ross making the first American flag or Francis Scott Key composing the national anthem, might be put on with schools or little theatre groups.

Mass singing of "America" and "Star Spangled Banner", talks on the flag by prominent civic official, and flag ceremonies by honor color guard are also suggested.

Baker's Mother's Day Display

Sid Blumenstock, Warner Atlantic City ad head, forwards us account of Mother's Day lobby display constructed by Howard Baker, Rialto, Pleasantville, N. J., for which he promoted assortment of potted plants from florist which were placed around copy of Whistler's famed "Mother" painting.

"Prepared For Summer?"

Pollock Street Ballys "Reckless" with Skaters

Les Pollock, Loew's Rochester, Rochester, N. Y., used a couple of street ballys for "Reckless," one of which was five girls on roller skates with back banners, who even skated into department stores. Number two was truck towing bannered wrecked car through streets and lettered rubber mats were placed on street crossings throughout downtown sections.

Autographed photos of Harlow and Powell were distributed through radio station, postcards with plug copy were mailed from New York and through tieup with paper, corsages were given to careful women drivers.

"Prepared For Summer?"



DOCTOR STREET BALLY. J. Lawrence Shanberger, Keith's, Baltimore, Md., had this doctor bally trundled all over town on "Bride of Frankenstein".

SUMMER OPERATION SLANTS

Some Timely Pointers on Keeping Air-Cooling Plant at Maximum Efficiency; Other Aids Suggested

by DICK WRIGHT
District Manager, Warner Ohio Theatres

Summer opposition is almost upon us. The manager who is on the job is making it his business to drive for additional patronage in spite of seasonal obstacles, and planning to effectively combat the lure of the outdoors, lakes-beaches-resorts-ball games, etc. Naturally you don't expect to keep outdoor diversion seekers from going to these places but you can spot your billing and media of out-door exploitation and thereby strikingly convince your patrons that you too, have some very fine attractions so that they will include your theatre in their recreation plans. Your immediate job is to map out plans and ideas to assist yourself in circumventing any seasonal drop-off.

In keeping with the feeling of early summer a noticeable spirit of freshness should be in evidence insofar as the general physical appearance of the front of your theatre is concerned. Fresh light colors in lobby posters . . . various shades of blues, greens, and occasionally light lavenders . . . silver paper backgrounds or silver flitter combined with any of the colors specified will make for an atmosphere of delicacy and coolness. New cut-out displays and lobby set-pieces made up in colors to harmonize with the summer season will add to the summery atmosphere.

Fresh flowers provided to the theatre gratis through a florist tie-up will doll up the general appearance of the lobby and foyer and no doubt you will find several spots where shrubbery and ferns will assist you materially in establishing the general impression that your theatre is cool, comfortable and inviting. If you use ferns under your marquee don't let the sun burn them up but arrange to have them cared for regularly. To further carry out the summer atmosphere trellis work and vines can be used very advantageously as part of your displays. In your foyer and auditorium change the lighting effect from the warm tints of winter to the cooler shades in keeping with the general psychological effect.

The Cooling Plant

For the coming few months your worst enemy will be HEAT. Your theatre may or may not be equipped with a cooling plant. The manager who operates a theatre without a plant should instruct his cleaning staff to throw open every door and window in the early morning to permit the cool air to come into the theatre. At a designated time they should all be closed until opening time of the theatre. It may be necessary for your porter to sprinkle the roof and sidewalls of your building to drive off the heat in midday.

If your house is equipped with an air washer plant double-check to make sure that your house is sealed tight enough so that the cool air escapes only through your entrance doors. If the volume of air rushing out the entrance doors does not satisfy you then check again on the possibility of a skylight, vent, or back stage window being opened. In extremely warm weather when the temperature of the water in your spray tank is not low enough to have a cooling effect on the air passing through the tank you can get temporary relief by placing cakes of ice in the water tank which will result in the temperature of the water being lowered to a degree which will give the desired relief. In this instance it is best to use as much recirculated air as is possible. The relief obtained is only temporary, lasting from three quarters of an hour to a little over an hour, depending upon the amount of cakes placed into the tank. To keep cost to a minimum it is advisable to use this method only during peak matinee and evening performances.

As a basis of comparison a 1,200 seat house can be made very comfortable for a two hour period by placing 20 one hundred pound blocks of ice into the water tank; this method of cooling being resorted to only when the house is at least three quarters filled and the outside temperature above 85 degrees. Some ice dealers are able to furnish a "frost" color ice at a reduction in price which will answer the purpose just as well and at the same time be more economical.

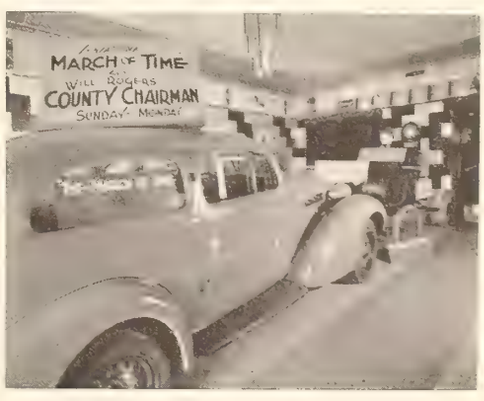
If your theatre is equipped with a refrigeration plant the important point to bear in mind is to make sure that your plant is operating systematically so that your house at no time will become cold or chilly.

Every theatre manager will have his own particular problem in keeping his house comfortable . . . but a comfortable theatre is healthy and inviting, and the alert manager will make it his business to continually create this impression to his patrons.

"Prepared For Summer?"

Traynor's Auto Lobby

To graphically illustrate the march of time, Sam Traynor, Algers Apollo, Princeton, Ill., prepared his lobby with an old model car (see photo) in which sat dummy Will Rogers as a "County Chairman" plug and a new model car with "March of Time" copy tying in the two pictures.



Traynor's "County Chairman" Lobby

personalities

GEORGE STEINER
manager of the Central, Jersey City, N. J., has exchanged places with JULES FIELDS of the De Witt, Bayonne.

▽

JOE BUSE
is at the Glendale, Glendale, Cal., replacing JIM RICHARDSON, who went to Bard's. HARRY LOHRAM is now at the Capitol in Glendale.

▽

A. E. FAIN
formerly manager of the Houston, Dothan, Ala., has been transferred to the Ritz in Roanoke, Ala., succeeding C. R. BEACHAM.

▽

CLARENCE CAREY
is managing the newly reopened Capitol, in Ocean City, Md.

▽

HARRY DAY
has taken over the management of the Tekemah Theatre in Onowa, Ia.

▽

BYRON SCHRAEDER
is holding down the managerial reins at the American in Bellingham, Wash.

▽

ARTHUR ESBERG
has been promoted to city manager of the six Interstate Theatres in Albuquerque, N. M.

▽

MARSH GOLLNER
formerly manager of the Paramount in Lynchburg, Va., has leased two houses of his own down there.

▽

JOHN HARMER SHEPHERD
will manage the new theatre to be opened by Arnold Harmer in East Columbus, Ohio.

▽

NAT TURBERG
is managing the Paramount, Hamilton, Ohio, replacing GEORGE FETIG.

▽

TOM OLSEN
is back in Aberdeen, Wash., managing the Warner theatre there.

▽

HOMER LE TEMPT
has succeeded BILL O'DONNELL as manager of the Texas, San Antonio, Tex., with Bill going to the Aztec. WELDON PARSONS, formerly at the Empire, goes to Houston and is succeeded by JOHN T. FLOORE from Abilene.

▽

WILLIAM LEGGERIO
is managing the Avon, Utica, N. Y., succeeding IRWIN S. KAY, who has gone to the American in Troy.

▽

MABLE WADDELL
is now managing the Middleburg Hollywood Theatre in Middleburg, Va.

▽

FRANK QUINLIVAN
succeeds JOE WEINSTEIN as manager of the Elmwood, Buffalo, N. Y.

△

FRANK JOHNSON
now at the Strand in Long Beach, Cal., while HENRY PETERS leaves the Paramount to take over the managership of the United Artists in Inglewood.

POSTER ART WORK IN THE THEATRE



Another from C. M. Griepenburg, Elks Theatre, Rapid City, S. D., of Rudy Vallee. Head was done in blue, circles in yellow, red and orange. Lettering: black and white.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

1790 Broadway, New York

Please enroll me in the Club.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Absolutely No Dues or Fees!

MOE GURIAN
that affable Casanova from Howard Waugh's zone down Memphis, Tenn., way, stopped into Club headquarters to find out how "we all were." Come again, Moe.

▽

HAROLD KAYES
formerly of M. & P. publicity department in Boston is handling advertising for the Palace in Oneonta, N. Y.

▽

E. A. ARMISTEAD
while visiting Club headquarters, announced the acquisition of the Avalon Theatre in addition to his Lyric in Easley, S. C.

▽

JESSE CLARKE
city manager of Orlando Sparks theatres, has been transferred to Tampa, same job with VERNON HUNTER, Tampa city manager going to Orlando.

▽

JACK SIDNEY
assistant at the Globe in Bridgeport, goes to the Majestic there, with JOHN PHELPS at the Majestic going to Poli's.

▽

ED DOLAN
who was the manager of the now closed Lyric in Bridgeport, moves to the Globe with TED HOLT, manager of the Globe acting as relief manager for the circuit.

▽

JAMES PEPPER
is managing the Strand, Demopolis, Ala.

▽

BEN COHEN
manager of the College, New Haven, shifts with BILL HENSON of the Bijou.

▽

H. W. SCHERER
is now managing the State in Johnstown, Pa., for Warners.

▽

JOSEPH STOWELL
has been named manager of the Capitol in Elizabeth, N. J.

▽

L. O. DANIEL, JR.
formerly in Waco, Texas, is now managing the Delman Theatre in Houston.

▽

JACK MORRIS
has returned to manage the Majestic in Detroit with VERNE TREMBLEY transferred to the Colonial and LESTER EVERETT managing the Garden.

▽

TED THOMAS
has replaced BILL YEARSLEY as manager of the Smoot in Parkersburg, W. Va.

▽

BILL GOLDMAN
succeeds BILL SCHELL as manager of Warners Ambridge, Ambridge, Pa.

▽

A. J. KALBERER
is managing the Paramount in Fort Wayne, Ind.

▽

D. W. BRITTON
now managing the Ritz and Grand in Tiffin, Ohio.

▽

J. D. L'ESPERANCE
has left the Fox Florence in Los Angeles to manage the United Artists in Long Beach.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers.

AMBASSADOR PICTURES

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Fighting Trooper, The	Kermit Maynard-Barbara Worth	Nov.	15		
Northern Frontier (G)	Kermit Maynard-Eleanor Hunt	Feb.	1,'35	57.Mar.	9,'35
Red Blood of Courage	Kermit Maynard-Ann Sheridan	Apr.	20,'35		
Wilderness Mail (G)	Kermit Maynard-Fred Kohler	Mar.	13,'35	*58.Mar.	16,'35

Coming Attractions

Code of the Mounted	Kermit Maynard	June	8,'35
His Fighting Blood	Kermit Maynard	Sept.	25,'35
Timber War	Kermit Maynard	July	15,'35
Trails of the Wild	Kermit Maynard	Aug.	20,'35

CHESTERFIELD

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Circumstantial Evidence	Chick Chandler-Shirley Grey	Mar.	30,'35	68	
Shot in the Dark, A	Charles Starrett-Marion Shilling	Feb.	15,'35	68	
Sons of Steel (G)	C. Starrett-Polly Ann Young	Dec.	15	64.Apr.	27,'35

Coming Attractions

Children of Broadway	
Girl Who Came Back	Shirley Grey-Sidney Blackmer
Happiness C.O.D.	
Song in My Heart	

COLUMBIA

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Against the Law (A)	John Mack Brown-Sally Blane	Oct.	25	61	Dec. 1
Air Hawks	Ralph Bellamy-Tala Birell	May	7,'35		
(See "Air Fury" "In the Cutting Room," Mar. 30,'35.)					
Awakening of Jim Burke	Florence Rice-Jack Holt	May	20,'35	70	
Behind the Evidence (G)	Norman Foster-Sheila Mannors	Jan.	20,'35	57.Feb.	2,'35
Best Man Wins, The (G)	J. Holt-Florence Rice-E. Lowe	Jan.	5,'35	68.Jan.	5,'35
Broadway Bill (G)	Warner Baxter-Myrna Loy	Dec.	27	*105	Nov. 10
Carnival (G)	J. Durante - Lee Tracy - Sally Eilers - Florence Rice	Feb.	10,'35	75.Feb.	23,'35
Death Flies East (G)	Florence Rice-Conrad Nagel	Feb.	28,'35	*65.Mar.	9,'35
Eight Bells	Ann Sothern-Ralph Bellamy	Apr.	11,'35		
(See "In the Cutting Room," Feb. 23,35.)					
Fighting Shadows (G)	Tim McCoy-Geneva Mitchell	Apr.	18,'35	58.May	25,'35
Fugitive Lady (G)	Neil Hamilton-Florence Rice	Oct.	23	68.Mar.	16,'35
I'll Fix It	Jack Holt-Mona Barrie	Oct.	15	69	Nov. 17
I'll Love You Always (G)	Nancy Carroll-George Murphy	Mar.	20,'35	68.Apr.	6,'35
In Spite of Danger (G)	Marian Marsh-Wallace Ford	Mar.	8,'35	56.Apr.	13,'35
Jealousy (G)	Nancy Carroll-Donald Cook	Nov.	20	60	Dec. 15
Justice of the Range	Tim McCoy-Billie Seward	May	25,'35		
Law Beyond the Range	Tim McCoy-Billie Seward	Feb.	15,'35	58	
Let's Live Tonight (G)	Lilian Harvey-Tullio Carminati	Mar.	1,'35	69.Mar.	23,'35
Men of the Hour (G)	Richard Cromwell-Billie Seward	May	15,'35	57.May	25,'35
Men of the Night (G)	Bruce Cabot-Judith Allen	Nov.	26	58	Dec. 8
Millis of the Gods (G)	May Robson - Victor Jory - Fay Wray	Dec.	15	67.Jan.	19,'35
Party Wire (G)	Jean Arthur-Victor Jory	Apr.	27,'35	*65.Apr.	20,'35
Prescott Kid	Tim McCoy-Sheila Mannors	Nov.	8	56	
Revenge Rider	Tim McCoy-Billie Seward	Mar.	18,'35	57	
(See "Alias John Law" "In the Cutting Room," Dec. 8.)					
Square Shooter (G)	Tim McCoy	Jan.	21,'35	57.Mar.	9,'35
Swell Head	Wallace Ford-Barbara Kent	Apr.	8,'35		
Unwelcome Stranger, The (G)	Jack Holt-Mona Barrie	Apr.	20,'35	65.May	11,'35
Westerner, The	Tim McCoy-Marian Shilling	Dec.	10		
White Lies (A)	Victor Jory-Fay Wray	Nov.	27	74.Jan.	5,'35
Whole Town's Talking, The (G)	Edw. G. Robinson-Jean Arthur	Feb.	22,'35	*93.Jan.	26,'35

Coming Attractions

After the Dance	Nancy Carroll-George Murphy	June	18,'35
Black Room Mystery	Boris Karloff-Marian Marsh		
Champagne for Breakfast	Joan Marsh - Hardie Albright - Mary Carlisle - Lila Lee		
China Roars			
Depths Below			
Feather in Her Hat, A	Ruth Chatterton		
Frisco Fury	Jack Holt		
Girl Friend, The	Ann Southern-Roger Pryor		
Grand Exit			
If You Could Only Cook	Claudette Colbert		
Lady Beware			
Lost Horizon			
Love Me Forever	Grace Moore - Lee Carrillo - Robert Allen	June	15,'35
Maid of Honor			
Modern Lady	Ruth Chatterton		
Riding Wild	Tim McCoy-Billie Seward	June	28,'35
She Married Her Boss	Claudette Colbert		
Together We Live	Willard Mack-Ben Lyon-Sheila Mannors-Wera Engels		
(See "In the Cutting Room," Nov. 3.)			
Unknown Woman	Marian Marsh-Richard Cromwell	June	14,'35

DANUBIA PICTURES

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Cornflower (Hungarian Dialogue)	Irene Agai	Jan.	11,'35	80	
Father Knows Best (Hungarian Dialogue)	Szoke Szakall	Jan.	18,'35	80	
Hungaria (The Voice of Hungary) (English Titles)	Scenic	May	15,'35	54	
Hussar Romance (Hungarian Dialogue)	Irene Agai	Apr.	21,'35	75	
Rakoczy Marsch (German Dialogue)	Gustav Froehlich-Camilla Horn	Mar.	1,'35	82	

DU WORLD PICTURES

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Camille (A)	Y. Printemps-Pierre Fresnay	Apr.	15,'35	85.May	18,'35
Girl in the Case 5005	Jimmy Savo-Eddie Lambert-Dorothy Darling			60	
Last Wilderness, The (G)	Howard Hill	May	14,'35	63.May	25,'35
Man Who Changed His Name, The (A) 5036	Lyn Harding			65	Oct. 27
Marie 5043	Annabella	Jan.	1,'35	67	
Old Bill 5038	Anatole France story	Feb.	10,'35	70	
Viennese Love Song	Maria Jeritza			72	
World in Revolt	Graham McNamee	Mar.	1,'35		

Coming Attractions

Don Quixote	Chaliapin-Sydney Fox	July	1,'35
Dream of My People	Cantor Rosenblatt	June	1,'35
Iceland Fishermen	Pierre Loti Story	Sept.	1,'35
Sans Famille	Robert Lynen	Aug.	1,'35

FIRST DIVISION

(Releases First Division Productions and in certain territories Monogram, Liberty, Chesterfield and Invincible pictures.)

Features

Title	Star	Dist'r	Rel.	Running Time Date	Minutes	Reviewed
Convention Girl	Rose Hobart		Oct.	31		
Flirtation	Jeannette Loff-Ben Alexander		Nov.	9		
Hei Tiki (G)	(All Native Cast)	Principal	Feb.	1,'35	86.Feb.	9,'35
Little Damozel	Anna Neagle		Dec.	1		
Rainbow's End	Hoot Gibson-Mary Doran		June	10,'35	60	
Sunset Range (G)	Hoot Gibson-Mary Doran		May	1,'35	55.Mar.	9,'35
White Heat	Virginia Cherrill		Oct.	1		

FIRST NATIONAL

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Babbitt (G) 869	Aline MacMahon-Guy Kibbee	Dec.	8	74	Nov. 17
Black Fury (G) 852	Paul Muni-Karen Morley	May	18,'35	97.Apr.	6,'35
Case of the Curious Bride 879	Warren William	Apr.	13,'35	68.Apr.	13,'35
Flirtation Walk (G) 752	Dick Powell - Ruby Keeler-Pat O'Brien	Dec.	1	97	Nov. 10
G Men, The (A)	James Cagney-Margaret Lindsay	May	4,'35	85.Apr.	27,'35
Gentlemen Are Born (G) 872	Franchot Tone - Jean Muir	Nov.	17	74	Oct. 20
Girl From Tenth Avenue, The 858	Bette Davis-Ian Hunter	June	1,'35	89	
(See "Men on Her Mind" "In the Cutting Room," Mar 30,'35.)					
Go Into Your Dance (G) 853	Al Jolson-Ruby Keeler	Apr.	20,'35	97.Mar.	23,'35
Gold Diggers of 1935 (G) 851	Dick Powell-Gloria Stuart	Mar.	16,'35	95.Mar.	23,'35
In Caliente 856	Dolores Del Rio-Pat O'Brien	May	25,'35	84	
(See "In the Cutting Room," Feb. 2,'35.)					
Living On Velvet 859 (G)	Kay Francis - George Brent - Warren William	Mar.	2,'35	80.Mar.	16,'35
Mary Jane's Pa (G) 875	Aline MacMahon-Guy Kibbee	Apr.	27,'35	71.Apr.	27,'35
Maybe It's Love (G) 876	Gloria Stuart-Ross Alexander	Jan.	12,'35	62	Nov. 24
Murder in the Clouds (G) 877	Lyle Talbot-Ann Dvorak	Dec.	15	61.Jan.	5,'35
Red Hot Tires (G) 878	Lyle Talbot-Mary Astor	Feb.	2,'35	66.Mar.	9,'35
Traveling Saleslady (G) 870	Joan Blondell	Apr.	8,'35	63.Apr.	6,'35
While the Patient Slept (G) 874	Aline MacMahon-Guy Kibbee	Mar.	9,'35	61.Mar.	9,'35
Woman in Red, The (G) 863	B. Stanwyck-Gene Raymond	Feb.	16,'35	58.Mar.	30,'35

Coming Attractions

Broadway Joe	Joe E. Brown-Ann Dvorak		
Captain Blood 855	Robert Donat-Jean Muir		
Napoleon	Edw. G. Robinson-Bette Davis		
Oil for the Lamps of China (G) 867	J. Hutchinson-Pat O'Brien	June	8,'35
Singer of Naples	Enrico Caruso, Jr.		

FOX FILMS

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Baboona (G) 530	Mr. & Mrs. Martin Johnson	Feb.	8,'35	72.Jan.	26,'35
Charlie Chan in Paris (G) 526	Warner Oland	Jan.	25,'35	70.Jan.	5,'35
County Chairman, The (G) 525	Will Rogers	Jan.	11,'35	78	Dec. 29
Cowboy Millionaire (G) 538	George O'Brien	May	10,'35	67.Apr.	27,'35
Daring Young Man, The (G) 528	James Dunn-Mae Clarke	May	24,'35	75.Apr.	27,'35
George White's 1935 Scandals (A) 534	Alice Faye-James Dunn	Mar.	29,'35	83.Apr.	6,'35
Great Hotel Murder (G) 532	Edmund Lowe-Victor McLaglen	Mar.	8,'35	70.Feb.	23,'35
It's a Small World (A) 536	Spencer Tracy-Wendy Barrie	Apr.	12,'35	71.Apr.	6,'35
Ladies Love Danger 540	Gilbert Roland-Mona Barrie	May	3,'35	69	
(See "Secret Lives" "In the Cutting Room," Mar. 30,'35.)					
Life Begins at 40 (G) 533	Will Rogers	Mar.	22,'35	79.Mar.	23,'35
Lilliom (A)	Charles Boyer	Mar.	16,'35	90.Mar.	23,'35
Little Colonel (G) 531	Shirley Temple-L. Barrymore	Feb.	22,'35	80.Feb.	16,'35
Lottery Lover (G) 523	"Pat" Paterson-Lew Ayres	Jan.	4,'35	82.Feb.	9,'35
Mystery Woman (G) 515	Mona Barrie-Gilbert Roland	Jan.	18,'35	69.Jan.	26,'35
One More Spring (G) 529	Janet Gaynor-Warner Baxter	Feb.	15,'35	87.Feb.	9,'35
Our Little Girl 539	Shirley Temple	May	17,'35	63	
(See "In the Cutting Room," Apr. 6,'35.)					
Spring Tonic 535	Lew Ayres-Claire Trevor	Apr.	19,'35	58	
(See "Man Eating Tiger" "In the Cutting Room," Mar. 9,'35.)					
$10 Raise (G) 537	Edward Everett Horton	Apr.	5,'35	70.Mar.	23,'35
Under the Pampas Moon (G) 541	Warner Baxter-Ketti Gallian	May	31,'35	*80.May	25,'35
Under Pressure 521	Edmund Lowe-Victor McLaglen	Feb.	1,'35	69.Jan.	19,'35
(Reviewed under the title "Man Lock")					
When a Man's a Man (G) 527	George O'Brien	Feb.	15,'35	66.Mar.	2,'35

Coming Attractions

Black Sheep (A) 543	Edmund Lowe-Claire Trevor	June	14,'35
(See "In the Cutting Room," Apr. 27,'35.)			
Charlie Chan in Egypt 544	Warner Oland-"Pat" Paterson	June	21,'35
(See "In the Cutting Room," May 25,'35.)			
Curly Top 549	Shirley Temple	July	26,'35
Dante's Inferno	Claire Trevor-Spencer Tracy		
(See "In the Cutting Room," Mar. 2,'35.)			
Doubting Thomas (G) 542	Will Rogers	June	7,'35
Dressmaker, The	Clive Brook-Tutta Rolf		
Farmer Takes a Wife, The	Janet Gaynor-Henry Fonda		
Ginger 545	Jackie Searl-Jane Withers	July	5,'35
Hard Rock Harrigan 548	George O'Brien	July	19,'35
(See "In the Cutting Room," May 25,'35.)			
In Old Kentucky	Will Rogers		
(See "In the Cutting Room," May 25,'35.)			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Lord's Referee, The 547	Lew Ayres	July	19,'35		
Orchids To You 546	Jean Muir-John Boles	July	12,'35		
Redheads on Parade	John Boles-Dixie Lee				
(See "In the Cutting Room," May 11,'35.)					
Steamboat Round the Bend	Will Rogers-Anne Shirley				
Thunder in the Night	Edmund Lowe-Karen Morley				
Welcome Home	James Dunn-Arline Judge				

GB PICTURES

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Chu Chin Chow (G) 3401	Anna May Wong-George Robey	Oct.	15	95	Sept. 29
Evensong (A) 3406	Evelyn Laye	Dec.	15	82	Nov. 3
Evergreen (A) 3405	Jessie Matthews-Sonnie Hale	Dec.	31	98	June 29
Iron Duke, The (G) 3407	George Arliss	Jan.	'35	90	Dec. 22
Jack Ahoy (G) 3404	Jack Hulbert	Feb.	8,'35	70	Feb. 16,'35
Little Friend (A) 3403	Nova Pilbeam-Matheson Lang	Nov.	18	88	Oct. 20
Lover Divine 3410	Marta Eggerth	Mar.	30,'35		Oct. 13
(Reviewed under the title "Unfinished Symphony")					
Loves of a Dictator (A)	Clive Brook-Madeleine Carroll	Apr.	1,'35	95	Feb. 16,'35
Man Who Knew Too Much, The (G) 3415	Peter Lorre-Nova Pilbeam	Apr.	15,'35	80	Dec. 29
Man of Aran (A) 3413	Robert Flaherty	Dec.		77	Oct. 27
My Heart Is Calling (G) 3409	Jan Kiepura	May	1,'35	90	Feb. 2,'35
My Song for You 3414	Jan Kiepura	June	1,'35		Nov. 10
Power (A) 3402	Conrad Veidt-Benita Hume	Nov.	1	103	Oct. 13
Princess Charming 3408	Evelyn Laye-Henry Wilcoxon	Jan.	'35	81	

INVINCIBLE PICTURES
[Distributed through Chesterfield]

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Death from a Distance	Russell Hopton-Lois Lane	Apr.	30,'35		
Public Opinion	Lois Wilson-Shirley Grey	Mar.	15,'35	66	
Symphony for Living	Evelyn Brent-Al Shean	Jan.	20,'35	75	

Coming Attractions

Condemned to Live		
Dinner Party	Lois Wilson - Lloyd Hughes - Grant Withers	
Murder at Pinecrest		
Room and Board		

LIBERTY PICTURES

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Dizzy Dames	M. Rambeau-Florine McKinney	May	1,'35		
No Ransom (A) 1004	Leila Hyams-Phillips Holmes	Oct.	8	70	July 21
Once to Every Bachelor (A) 1005	Marian Nixon-Neil Hamilton	Dec.	14	72	May 10
School For Girls (A) 1007	Sidney Fox-Paul Kelly	Feb.	10,'35	73	Mar. 9,'35
Sweepstake Annie (G)	Marian Nixon-Tom Brown	Mar.	5,'35	81	Feb. 23,'35
Two Heads on a Pillow (A) 1006	Neil Hamilton-Miriam Jordan	Oct.	2	71	Oct. 13
When Strangers Meet 1002	Richard Cromwell-Arline Judge	July	20	74	
Without Children 1008	M. Churchill-Bruce Cabot	Apr.	15,'35		

Coming Attractions

Born to Gamble	H. B. Warner-Onslow Stevens
Old Homestead, The	Mary Carlisle-Lawrence Gray

MAJESTIC

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Night Alarm (G) 505	Bruce Cabot-Judith Allen-H.B. Warner - Fuzzy Knight	(New York) Dec.	15	65	Sept. 22
Perfect Clue, The (G) 512	David Manners-Dorothy Libaire	Mar.	10,'35	*63	Dec. 1

Coming Attractions

Motive for Revenge (G)	Donald Cook - Irene Hervey	*65. Mar. 30,'35
Mutiny Ahead	Neil Hamilton-Kathleen Burke	
(See "In the Cutting Room," Jan. 26,'35.)		
Reckless Roads	Judith Allen - Regis Toomey - Lloyd Hughes	

MASCOT PICTURES

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Behind the Green Lights (G)	Norman Foster-Judith Allen	Mar.	11,'35	70	Mar. 23,'35
Burn 'Em Up Barnes (G)	Frankie Darro-Lois Lane	Dec.	16	70	Apr. 27,'35
Crimson Romance (A)	Ben Lyon-Sari Maritza	Oct.	1	67	Oct. 6
Headline Woman (G)	Roger Pryor-Heather Angel	May	15,'35	70	May 18,'35
In Old Santa Fe (G)	Ken Maynard-Evalyn Knapp	Nov.	15	63	Nov. 24
Little Men (G)	Erin O'Brien-Moore-R. Morgan	Dec.	14	72	Dec. 22
Marines Are Coming, The	William Haines-Armida				
	Conrad Nagel-Esther Ralston	Nov.	20	70	Dec. 15
One Frightened Night (G)	Chas. Grapewin-Mary Carlisle	May	1,'35	65	May 11,'35

Coming Attractions

Ladies Crave Excitement	Norman Foster-Evalyn Knapp

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
After Office Hours (G)	C. Bennett-Clark Gable	Feb.	22,'35	73	Feb. 16,'35
Age of Indiscretion (A)	May Robson-Madge Evans	May	10,'35	80	May 11,'35
Babes in Toyland (G)	Laurel and Hardy-C. Henry	Nov.	30	79	Nov. 24
Baby Face Harrington (G)	Charles Butterworth	Apr.	12,'35	63	Mar. 30,'35
Band Plays On, The (G)	Robt. Young-Betty Furness	Dec.	21	85	Dec. 29
Biography of a Bachelor Girl (A)	R. Montgomery-Ann Harding	Jan.	4,'35	84	Dec. 29
Casino Murder Case (G)	Paul Lukas	Mar.	15,'35	84	Apr. 27,'35
David Copperfield (G)	Frank Lawton - Freddie Bartholomew - W. C. Fields - L. Barrymore-Edna M. Oliver	Jan.	18,'35	133	Jan. 19,'35
Flame Within, The (A)	Ann Harding-Herbert Marshall	May	17,'35	73	May 18,'35
Forsaking All Others (A)	Joan Crawford - Clark Gable - Robert Montgomery	Dec.	28	84	Dec. 8
Gay Bride, The (A)	Carole Lombard-Chester Morris	Dec.	14	82	Nov. 17
Mark of the Vampire (A)	L. Barrymore-Bela Lugosi	Apr.	26,'35	60	Apr. 6,'35
Murder in the Fleet (G)	Robert Taylor-Jean Parker	May	24,'35	70	May 18,'35
Naughty Marietta (G)	J. MacDonald-Nelson Eddy	Mar.	29,'35	106	Mar. 2,'35
Night is Young, The (G)	Ramon Novarro-Evelyn Laye	Jan.	11,'35	82	Dec. 29
One New York Night	Franchot Tone-Una Merkel	Apr.	5,'35	71	
(See "Mystery in Room 309" "In the Cutting Room," Mar. 16,'35.)					
Painted Veil, The (A)	Greta Garbo-Herbert Marshall-George Brent	Nov.	23	86	Nov. 16
Public Hero No. 1 (A)	Chester Morris-Jean Arthur	May	31,'35	89	May 25,'35
Reckless (A)	Jean Harlow-Wm. Powell	Apr.	19,'35	99	Apr. 13,'35
Sequoia (G)	Jean Parker-Russell Hardie	Feb.	1,'35	72	Nov. 17
Shadow of Doubt (G)	Ricardo Cortez-Virginia Bruce	Feb.	15,'35	75	Feb. 9,'35
Society Doctor	Chester Morris-V. Bruce	Jan.	25,'35	68	Jan. 12,'35
(Reviewed under the title "Only 8 Hours")					
Times Square Lady (G)	Robert Taylor-Virginia Bruce	Mar.	8,'35	69	Mar. 2,'35
Vagabond Lady	Robert Young-Evelyn Venable	May	3,'35	73	
(See "In the Cutting Room," Mar. 16,'35.)					
Vanessa: Her Love Story (A)	Helen Hayes-Robert Montgomery	Mar.	1,'35	77	Feb. 23,'35
West Point of the Air (G)	Wallace Beery-Robert Young	Mar.	22,'35	90	Mar. 16,'35
Wicked Woman (A)	Mady Christians-Chas. Bickford	Dec.	7	74	Dec. 1
Winning Ticket, The (G)	Leo Carrillo-L. Fazenda	Feb.	8,'35	70	Jan. 19,'35

Coming Attractions

Anna Karenina	Greta Garbo-Fredric March	
Bonnie Scotland	Laurel and Hardy	
Broadway Melody of 1936	Jack Benny-June Knight	
Calm Yourself	Madge Evans-Robert Young	June 21,'35
Hands of Orlac, The	Peter Lorre-Frances Drake	June 28,'35
(See "In the Cutting Room," May 25,'35.)		
Mala	Mala-Lotus Long	
Manhattan Madness	Joel McCrea-Maureen O'Sullivan	July 5,'35
Mutiny on the Bounty	Clark Gable-Charles Laughton-Franchot Tone	
No More Ladies	Joan Crawford	June 14,'35
(See "In the Cutting Room," Apr. 27,'35.)		
O'Shaughnessy's Boy	Wallace Beery-Jack Cooper	
Velvet Mask, The	William Powell Luise Rainer	July 12,'35
(See "In the Cutting Room," May 11,'35.)		

PARAMOUNT

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
All the King's Horses (G) 3430	Mary Ellis-Carl Brisson	Feb.	22,'35	85	Feb. 23,'35
Car 99 (G) 3432	Fred MacMurray-Ann Sheridan	Mar.	1,'35	68	Feb. 16,'35
Devil Is a Woman, The (A)	Marlene Dietrich-Cesar Romero	May	3,'35	80	Mar. 2,'35
Enter Madame (A) 3414	Elissa Landi-Cary Grant	Jan.	4,'35	83	Nov. 8
Father Brown, Detective (G) 3420	Walter Connolly-Paul Lukas-Gertrude Michael	Dec.	21	*65	Dec. 1
Four Hours To Kill (A)	Richard Barthelmess	Apr.	19,'35	74	Apr. 6,'35
Gilded Lily, The (G) 3426	C. Colbert-Fred MacMurray	Jan.	25,'35	80	Jan. 5,'35
Glass Key, The (G) 3444	George Raft	May	31,'35	*75	May 25,'35
Goin' to Town" 3442	Mae West	May	17,'35	71	May 11,'35
Here Is My Heart (G) 3423	Bing Crosby-Kitty Carlisle	Dec.	25	76	Dec. 8
Hold 'Em Yale (G)	Patricia Ellis-Cesar Romero	Apr.	12,'35	63	Mar. 30,'35
Lives of a Bengal Lancer (G) 3427	Gary Cooper-Franchot Tone	Jan.	18,'35	89	Jan. 5,'35
Love in Bloom (G) 3434	Joe Morrison-Dixie Lee	Mar.	15,'35	75	Mar. 9,'35
McFadden's Flats (G)	Betty Furness-Richard Cromwell	Mar.	29,'35	65	Mar. 9,'35
Mississippi (G) 3433	Bing Crosby-Joan Bennett	Mar.	22,'35	74	Mar. 2,'35
Once In a Blue Moon 3425	J. Savo-Michael Dalmatoff	May	10,'35		
People Will Talk (G) 3443	Chas. Ruggles-Mary Boland	May	24,'35	67	Apr. 6,'35
President Vanishes (G) 3416	Arthur Byron-Janet Beecher	Jan.	11,'35	83	Nov. 24
Private Worlds (A) 3435	C. Colbert- J. Bennett-C. Boyer	Apr.	19,'35	83	Mar. 2,'35
Rocky Mountain Mystery (G) 3428	R. Scott-Chas. "Chic" Sale	Feb.	8,'35	68	Apr. 27,'35
Ruggles of Red Gap (G) 3431	Charles Laughton-Mary-Boland-Charles Ruggles-Zasu Pitts	Mar.	8,'35	90	Feb. 16,'35
Rumba (A) 3429	George Raft-Carole Lombard	Feb.	15,'35	71	Feb. 2,'35
Stolen Harmony (G)	George Raft-Ben Bernie	Apr.	26,'35	74	Apr. 27,'35
Wings in the Dark (G) 3424	Cary Grant-Myrna Loy	Feb.	1,'35	75	Jan. 19,'35

Coming Attractions

Accent on Youth	Sylvia Sidney-Herbert Marshall	July	12,'35		
(See "In the Cutting Room," May 25,'35.)					
Annapolis Farewell	Tom Brown-Sir Guy Standing				
Big Broadcast of 1935, The	Jack Oakie-Burns & Allen				
Bride Comes Home, The	Claudette Colbert-F. MacMurray				
College Scandal 3445	Arline Judge-Kent Taylor	June	21,'35		
(See "In the Cutting Room," Apr. 27,'35.)					
Crusades, The	Loretta Young-Henry Wilcoxon				
(See "In the Cutting Room," Mar. 30,'35.)					
Everything Happens at Once	W. C. Fields-Mary Brian	July	26,'35		
Men Without Names 3446	Fred MacMurray-Madge Evans	June	28,'35		
(See "In the Cutting Room," May 11,'35.)					
Milky Way, The	Harold Lloyd-Adolphe Menjou				
Paris In Spring	Tullio Carminati-Mary Ellis	July	5,'35		
(See "In the Cutting Room," Feb. 23,'35.)					
Peter Ibbetson	Gary Cooper-Ann Harding				
Scoundrel, The (A) 3437	Noel Coward-Julie Haydon	June	7,'35	68	May 4,'35
Shanghai	Charles Boyer-Loretta Young	July	19,'35		
Smart Girl	Charles Ruggles-Ida Lupino	July	26,'35		
So Red the Rose	Margaret Sullavan-Pauline Lord				
This Woman Is Mine 3447	Gregory Ratoff - John Loder - R. Bennett-Kath. Sergrave	June	28,'35		
Virginian, The 3460 (Re-Issue)	Gary Cooper - Richard Arlen - Walter Huston - Mary Brian	June	14,'35		

PRINCIPAL

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Little Damozel 722	Anna Neagle-James Rennie	June	11	59	
Peck's Bad Boy (G) 516	Jackie Cooper-Thomas Meighan-Dorothy Peterson-Jackie Searl	Oct.	19	69	Sept. 8
Return of Chandu, The (G) 300-312	Bela Lugosi-Maria Alba	Oct.	4	60	Apr. 27,'35

REPUBLIC PICTURES (Monogram)

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Desert Trail	John Wayne-Mary Kornman	Apr.	22,'35	54	
(See "In the Cutting Room," Feb. 23,'35.)					
Flirting With Danger (G) 3023	Robert Armstrong-Marion Burns	Dec.	1	70	Nov. 17
Girl of the Limberlost (G) 3001	Marian Marsh-Ralph Morgan	Oct.	15	86	Sept. 1
Girl O' My Dreams (G) 3015	Mary Carlisle-Creighton Chaney	Nov.	17	65	Nov. 16
Great God Gold (A)	Sidney Blackmer-Gloria Shea	Apr.	15,'35	72	Mar. 9,'35
Hoosier Schoolmaster, The (G)	Charlotte Henry-Norman Foster	May	15,'35	76	Apr. 13,'35
Lawless Frontier (G) 3035	John Wayne-Sheila Terry	Nov.	22	54	Feb. 2,'35
Lost in the Stratosphere (G) 3020	June Collyer-William Cagney	Nov.	15	64	Oct. 27
Million Dollar Baby (G)	Arline Judge - Ray Walker - Jimmy Fay	Jan.	15,'35	65	Dec. 20
Mysterious Mr. Wong, The (A) 3022	Bela Lugosi-Wallace Ford	Jan.	25,'35	68	Jan. 19,'35
Mystery Man (G)	Robert Armstrong	Apr.	25,'35	62	Feb. 16,'35
'Neath Arizona Skies (G) 3032	John Wayne-Sheila Terry	Dec.	5	52	Dec. 15
Nut Farm, The (G)	Wallace Ford	Mar.	25,'35	65	Feb. 9,'35
Rainbow Valley (G)	John Wayne-Lucille Brown	Mar.	15,'35	52	Mar. 16,'35
Reckless Romeos (G) 3019	Robt. Armstrong-Wm. Cagney				
Redhead (A) 3012	Bruce Cabot-Grace Bradley	Nov.	1	76	Sept. 22
Sing Sing Nights (A)	Conway Tearle-Mary Doran	Dec.	15	60	Feb. 2,'35
Texas Terror	John Wayne	Feb.	1,'35	51	
Trail Beyond, The (G) 3031	John Wayne-Verna Hillie	Oct.	22	55	Sept. 22
Women Must Dress (G)	Minna Gombell-Gavin Gordon	Feb.	1,'35	77	Jan. 26,'35

(THE RELEASE CHART--CONT'D)

Coming Attractions

Title	Star	Rel.	Date	Minutes / Running Time	Reviewed
Cheers of the Crowd	Russell Hopton-Irene Ware				
Dawn Rider, The	John Wayne-Marion Burns	June	20,'35		
Forbidden Heaven	Charles Farrell-C. Henry				
Healer, The (See "In the Cutting Room," Apr. 13,'35.)	Ralph Bellamy-Karen Morley	June	15,'35		
Honeymoon Limited	Neil Hamilton-Irene Hervey	July	1,'35		
Keeper of the Bees, The (See "In the Cutting Room," Apr. 27,'35.)	Neil Hamilton-Betty Furness	July	15,'35		
Make a Million	Charles Starrett-Pauline Brooks				
Paradise Canyon (G)	John Wayne-Marion Burns	July	20,'35	52.	May 18,'35
Westward Ho	John Wayne-Sheila Mannors				

RKO RADIO PICTURES

Features

Title	Star	Rel.	Date	Minutes / Running Time	Reviewed
Anne of Green Gables (G) 507	Anne Shirley-Tom Brown	Nov.	23	79	Oct. 27
Break of Hearts (A)	K. Hepburn-Charles Boyer	May	31,'35	*80.	May 25,'35
Captain Hurricane (G)	James Barton-Helen Westley	Mar.	1,'35	72.	Feb. 16,'35
Chasing Yesterday (G)	Anne Shirley	May	3,'35	77½	Apr. 6,'35
Dog of Flanders (G)	Frankie Thomas-Helen Parrish	Mar.	22,'35	72.	Mar. 2,'35
Enchanted April, The (A)	Ann Harding-Frank Morgan	Feb.	1,'35	66.	Dec. 15
Gigolette	Adrienne Ames-Ralph Bellamy	Feb.	15,'35		
Grand Old Girl (G) 519	May Robson-Hale Hamilton	Jan.	18,'35	72.	Jan. 12,'35
Gridiron Flash (G) 511	Eddie Quillan-Betty Furness	Oct.	26	64.	Jan. 26,'35
Informer, The (A)	V. McLaglen-Margot Grahame	May	24,'35	91.	May 4,'35
Laddie (G)	John Beal-Gloria Stuart	Apr.	5,'35	69½	Mar. 9,'35
Lightning Strikes Twice (G) 517	Ben Lyon-Pert Kelton	Dec.	7	66.	Mar. 2,'35
Little Minister (G) 512	Katharine Hepburn-John Beal	Dec.	28	110.	Dec. 22
Murder on a Honeymoon (G)	Edna May Oliver-J. Gleason	Feb.	22,'35	73½	Feb. 2,'35
People's Enemy (A)	Preston Foster-Melvyn Douglas	Mar.	15,'35	70.	May 4,'35
Red Morning (G) 515	Steffi Duna-Regis Toomey	Dec.	14	63.	Apr. 20,'35
Roberta (G)	Irene Dunne - Fred Astaire - Ginger Rogers	Mar.	8,'35	105½	Feb. 23,'35
Romance in Manhattan (G) 518	Francis Lederer-Ginger Rogers	Jan.	11,'35	78.	Dec. 1
Silver Streak, The (G) 513	Sally Blane-Charles Starrett	Dec.	21	72.	Dec. 8
Star of Midnight (G)	William Powell-Ginger Rogers	Apr.	19,'35	90.	Apr. 6,'35
Strangers All (G)	May Robson	Apr.	26,'35	70.	Mar. 30,'35
Village Tale (See "In the Cutting Room," Mar. 2,'35.)	Randolph Scott-Kay Johnson	May	10,'35	80.	
West of the Pecos (G) 516	Richard Dix-Martha Sleeper	Jan.	4,'35	69.	Jan. 5,'35

Coming Attractions

Alice Adams	Katharine Hepburn - Fred MacMurray				
Arizonian, The (See "In the Cutting Room," May 25,'35.)	Richard Dix-Margot Grahame	July	12,'35		
Becky Sharp (See "In the Cutting Room," Mar. 9,'35.)	Miriam Hopkins				
Hooray for Love (G)	Gene Raymond-Ann Sothern	June	14,'35	*72.	May 25,'35
Jalna	Ian Hunter-Kay Johnson				
Last Days of Pompeii, The	Helen Mack-John Beal				
Nitwits, The (G)	Wheeler and Woolsey	June	7,'35	*78.	May 25,'35
Old Man Rhythm	Buddy Rogers-Betty Grable				
Return of Peter Grimm, The	Lionel Barrymore-Helen Mack				
She	Helen Gahagan-Randolph Scott	June	28,'35		
Three Musketeers	Margot Grahame-R. Pinchot	July	5,'35		
Top Hat (See "In the Cutting Room," May 25,'35.)	Fred Astaire-Ginger Rogers				

STATE RIGHTS

Features

Title	Star	Dist'r	Rel.	Date	Minutes / Running Time	Reviewed
Calling All Cars (G)	Jack LaRue	Empire Films	Jan.	25,'35	67.	Jan. 26,'35
Cowboy Holiday (G)	Big Boy Williams	Syndicate	Jan.	1,'35	57.	Jan. 26,'35
Cyclone Ranger, The (G)	Bill Cody	Spectrum Pictures			60.	Apr. 6,'35
Dealers in Death (A)		Topical Films	Dec.	13	68.	Dec. 22
Lost City, The (G)	Wm. Boyd - Claudia Dell	Regal Pictures	Feb.	14,'35	74.	Mar. 9,'35
New Adventures of Trazan	Herman Brix	Burroughs-Tarzan Enterprise				
Rustler's Paradise (G)	Harry Carey	Ajax Pictures	June	1,'35	61.	May 11,'35
Sangen Till Heine (G)	Martin Osman	Scandinavian			75.	Mar. 16,'35
Texas Rambler, The (G)	Bill Cody	Spectrum Pictures	May	15,'35	59.	May 18,'35
Ticket to a Crime (G)	Ralph Graves	Syndicate	Dec.	15	67.	Dec. 29

UNITED ARTISTS

Features

Title	Star	Rel.	Date	Minutes / Running Time	Reviewed
Brewster's Millions (G)	Jack Buchanan-Lili Damita	May	20,'35	78.	Apr. 13,'35
Cardinal Richelieu (G)	George Arliss	Apr.	28,'35	*80.	Mar. 30,'35
Clive of India (G)	Ronald Colman-Loretta Young	Jan.	25,'35	90.	Jan. 26,'35
Folies Bergere (G)	Maurice Chevalier-Merle Oberon	Feb.	22,'35	80.	Feb. 23,'35
Kid Millions (G)	Eddie Cantor - Ann Sothern - Ethel Merman	Dec.	28	*92.	Oct. 27
Les Miserables (G)	Fredric March-C. Laughton	Apr.	21,'35	*105.	Apr. 6,'35
Let 'Em Have It (See "In the Cutting Room," Apr. 27,'35.)	Richard Arlen-Virginia Bruce	May	17,'35	95.	
Mighty Barnum, The (G)	Wallace Beery - Adolphe Menjou-Janet Beecher-V. Bruce	Dec.	25	*105.	Dec. 1
Private Life of Don Juan, The	Douglas Fairbanks, Sr. - Merle Oberon	Nov.	30		Sept. 22
Runaway Queen	Anna Neagle-Fernand Gravey	Dec.	21		
Scarlet Pimpernel, The (G)	Leslie Howard-Merle Oberon	Feb.	8,'35	95.	Jan. 26,'35
Thunder in the East (Reviewed under the title "The Battle")	Charles Boyer-Merle Oberon	May	13,'35	79.	Dec. 1
Wedding Night, The (G)	Anna Sten-Gary Cooper	Mar.	8,'35	*90.	Feb. 23,'35
We Live Again (A)	Anna Sten-Fredric March	Nov.	16	82.	Sept. 29

Coming Attractions

Call of the Wild, The (G)	C. Gable-Loretta Young			*90.	May 4,'35
Dark Angel, The	Merle Oberon-Fredric March - H. Marshall-Kath. Alexander				
Escape Me Never (A)	Elizabeth Bergner-Hugh Sinclair	June	27,'35	80.	Apr. 20,'35
Nell Gwyn (A)	Anna Neagle-Cedric Hardwicke	June	14,'35	75.	July 14,'34
Sanders of the River (G)	Leslie Banks - Paul Robeson - Nina Mae MacKinney	July	4,'35	95.	Apr. 20,'35

UNIVERSAL

Features

Title	Star	Rel.	Date	Minutes / Running Time	Reviewed
Alias Mary Dow 8011 (See "In the Cutting Room," Apr. 13,'35.)	Sally Eilers-Ray Milland	May	27,'35		
Border Brigands 8085	Buck Jones	May	27,'35		
Bride of Frankenstein (A) 8009	Boris Karloff	May	6,'35	80.	Apr. 20,'35
Chinatown Squad 8017 (See "In the Cutting Room," Apr. 13,'35.)	Lyle Talbot-Valerie Hobson	May	20,'35	70.	
Crimson Trail, The (G) 8083	Buck Jones	Feb.	11,'35	58.	Mar. 16,'35
Good Fairy, The (G) 8003	Margaret Sullavan-H. Marshall	Feb.	18,'35	98.	Feb. 9,'35
Imitation of Life (G) 7003	Claudette Colbert-W. William	Nov.	26	111.	Dec. 1
It Happened in New York (G) 8023	Lyle Talbot-Heather Angel	Mar.	18,'35	66.	Apr. 13,'35
I've Been Around (A) 8025	Chester Morris	Dec.	31	66.	Dec. 22
Man Who Reclaimed His Head (G) 8028	Claude Rains-Joan Bennett	Dec.	24	81.	Dec. 8
Mister Dynamite (G) 8012	Edmund Lowe-Esther Ralston	Apr.	22,'35	69.	Apr. 6,'35
Mystery of Edwin Drood (G) 8024	Claude Rains-Heather Angel	Feb.	4,'35	87.	Mar. 30,'35
Night Life of the Gods (G) 8008	Alan Mowbray	Mar.	11,'35	73.	Jan. 12,'35
Notorious Gentleman, A 8032	Charles Bickford-Helen Vinson	Jan.	21,'35	76.	Jan. 19,'35
Princess O'Hara (G) 8013	Jean Parker-Chester Morris	Apr.	1,'35	80.	Mar. 30,'35
Rendezvous at Midnight 8031 (See "In the Cutting Room," Nov. 17.)	Ralph Bellamy	Feb.	11,'35		
Secret of the Chateau (G) 8033	Claire Dodd-Clark Williams	Dec.	8	69.	Sept. 15
Stone of Silver Creek (G) 8084	Buck Jones-Noel Francis	Apr.	15,'35	60.	Apr. 20,'35
Straight from the Heart (A) 8036	Mary Astor-Roger Pryor-Baby Jane	Jan.	14,'35	73.	Feb. 16,'35
Strange Wives (G) 8020	June Clayworth-Roger Pryor	Dec.	10	75.	Dec. 8
Transient Lady (G) 8019	Gene Raymond-Henry Hull	Mar.	4,'35	72.	Mar. 23,'35

Coming Attractions

Diamond Jim (See "In the Cutting Room," May 11,'35.)	Edward Arnold-Binnie Barnes				
Lady Tubbs 8034 (See "In the Cutting Room," May 25,'35.)	D. Montgomery-Alice Brady	June	24,'35		
Magnificent Obsession	Irene Dunne				
Raven, The 8016 (See "In the Cutting Room," Apr. 13,'35.)	Karloff-Bela Lugosi	July	8,'35		
Sing Me a Love Song 8026	Ricardo Cortez-Dorothy Page	July	15,'35		
Storm Over the Andes	Jack Holt				
Werewolf of London (A) 8015	Henry Hull	June	3,'35	75.	May 4,'35

WARNER BROS.

Features

Title	Star	Rel.	Date	Minutes / Running Time	Reviewed
Bordertown (A) 806	Paul Muni-Bette Davis	Jan.	5,'35	90.	Feb. 2,'35
Church Mouse 881	Laura La Plante	Dec.	15		
Devil Dogs of the Air (G) 816	James Cagney-Pat O'Brien	Feb.	9,'35	86.	Feb. 9,'35
Dinky (See "In the Cutting Room," Apr. 13,'35.)	Jackie Cooper-Mary Astor	May	11,'35	65.	
Florentine Dagger, The (G) 829	Donald Woods-Margaret Lindsay	Mar.	30,'35	69.	May 4,'35
Night at the Ritz, A (G) 823	William Gargan-Patricia Ellis	Mar.	23,'35	63.	May 25,'35
Right to Live (A) 828	George Brent-J. Hutchinson	Jan.	26,'35	66.	Feb. 23,'35
Sweet Music (G) 805	Rudy Vallee-Ann Dvorak	Feb.	23,'35	95.	Mar. 2,'35
White Cockatoo (G) 827	Jean Muir-Ricardo Cortez	Jan.	18,'35	70.	Jan. 26,'35

Coming Attractions

Alibi Ike (See "In the Cutting Room," Apr. 6,'35.)	Joe E. Brown	June	15,'35		
Broadway Gondolier (See "In the Cutting Room," Apr. 27,'35.)	Dick Powell-Joan Blondell				
Case of the Lucky Legs, The	Warren William				
Dr. Socrates	Paul Muni-Bette Davis				
Front Page Woman (See "In the Cutting Room," May 25,'35.)	Bette Davis-George Brent				
Going Highbrow (See "Crashing Society," "In the Cutting Room," Apr. 13,'35.)	Guy Kibbee-Zasu Pitts				
Goose and the Gander (See "In the Cutting Room," Mar. 9,'35.)	Kay Francis-George Brent				
Green Cat	Bette Davis				
Haircut	George Brent-Jean Muir				
Irish In Us, The	James Cagney-Pat O'Brien				
Living Up to Lizzie	Aline MacMahon				
Midsummer Night's Dream	All Star			135	
Money Man	Edw. G. Robinson-Bette Davis				
Page Miss Glory	Marion Davies-Dick Powell				
Present from Margate, A	Kay Francis-Ian Hunter				
Stranded (See "In the Cutting Room," Apr. 27,'35.)	Kay Francis-Geo. Brent	June	22,'35		
We're in the Money	Joan Blondell-Glenda Farrell				
Wife Insurance (See "In the Cutting Room," May 25,'35.)	Warren William-Claire Dodd				

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel.	Date	Minutes / Running Time	Reviewed
Abdul the Damned (A)	Nils Asther	B. I. P.			95.	Apr. 13,'35
Avec l'Assurance (G)	Saint-Granier	Paramount		May 3,'35	83.	May 18,'35
Bulldog Jack (G)	J. Hulbert-Fay Wray	Gaumont-British			70.	May 18,35'
Czardas Duchess, The (G)	Marta Eggerth	Ufa		Apr. 24,'35	102.	May 4,'35
Dandy Dick (G)	Will Hay	Assoc. British			70.	Mar. 16,'35
Death at Broadcasting House	Ian Hunter	Assoc. British			90.	Jan. 12,'35
Der Judas von Tirol	Fritz Rasp	86th St. Corp.		Apr. 26,'35	78.	
Der Page vom Dalmasse-Hotel	Dolly Haas	86th St. Corp.		Mar. 22,'35	80.	
Die Grosse Chance	Hans Soehnker	86th St. Corp.		May 3,'35	80.	
Die Unschuld vom Lande	Lucie Englisch	86th St. Corp.		May 10,'35	85.	
Die vom Niederrhein	Lien Deyers	86th St. Corp.		May 17,'35	84.	
Dirty Work (G)	Ralph Lynn	Gaumont-British			80.	Jan. 26,'35
Drei von der Kavallerie	Paul Hoerbiger	86th St. Corp.		Apr. 12,'35	90.	
In a Monastery Garden (A)	John Stuart	R & S		Mar. 12,'35	77.	Mar. 30,'35
It's a Bet (G)	Gene Gerrard-Helen Chandler	British Int'l			80.	Mar. 16,'35
La Crise Est Finie (G)	Albert Prejean	European Films		Mar. 12,'35	81.	Mar. 30,'35
Les Au Du Turf (G)	Pauley	Paramount		May 10,'35	99.	May 18,'35
Lorna Doone (G)	John Loder	Assoc. British			80.	Feb. 2,'35
Morals of Marcus, The (G)	Lupe Velez-Ian Hunter	Gaumont-British			75.	Apr. 13,'35
Moscow Laughs (G)	Leonid Utesov	Amkino		Mar. 21,'35	95.	Apr. 27,'35
Oh! Daddy (G)	Leslie Henson	Gaumont-British			75.	Mar. 16,'35
Old Curiosity Shop	Elaine Benson	Assoc. British			85.	Feb. 2,'35
One Night	Ingert Bluggren	Scandinavian			80.	Feb. 9,'35
Phantom Fiend, The (A)	Ivor Novello-Elizabeth Allan	Olympic		Apr. 19,'35	67.	Apr. 27,'35
Phantom Light, The (G)	Gordon Harker	Gaumont-British			75.	Feb. 9,'35
Radio Parade of 1935	Will Hay - Helen Chandler	Assoc. British			85.	Jan. 12,'35
Red Village, The (A)	S. Shkurat	Amkino		May 1,'35	90.	May 18,'35
Rosen aus dem Sueden	Paul Hoerbiger	86th St. Corp.		Apr. 19,'35	87.	
Schwarzer Jaeger Johanna	Marianne Hoppe	86th St. Corp.		Mar. 29,'35	90.	
Shepherdess' Sweetheart	(Greek Feature)	Frank Norton		Feb. 17,'35	118.	
So You Won't Talk (G)	Monty Banks	First National			85.	Apr. 27,'35
Song of Happiness (G)	M. Victorov	Amkino		Apr. 6,'35	90.	Apr. 20,'35
Soviet Russia Today (G)		Amkino		Mar. 5,'35	67.	Mar. 16,'35
Strauss' Great Waltz (G)	Jessie Matthews	Tom Arnold		Apr. 6,'35	72.	Apr. 27,'35
Strictly Illegal (G)	Leslie Fuller	Gaumont-British			70.	Mar. 16,'35
Such Is Life	(Greek Feature)	Frank Norton		Jan. 18,'35	119.	
Ten Minute Alibi (A)	Phillips Holmes	British Lion			80.	Feb. 9,'35
They Are Looking Up (G)	Cicely Courtneidge	Gaumont-British			80.	Feb. 9,'35
Triumph of Sherlock Holmes, The (A)	Arthur Wontner	Gaumont-British			87.	Mar. 9,'35
Victor and Victoria (G)	Renate Mueller	Ufa		Jan. 26,'35	84.	Feb. 2,'35
Wandering Jew, The (A)	Conrad Veidt	Olympic Pictures			83.	Jan. 19,'35
Youth of Maxim, The (A)	Boros Chirkov	Amkino		Apr. 17,'35	80.	May 11,'35
Zigeunerbluth	Adele Sandrock	36th St. Corp.		Apr. 5,'35	82.	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PROD'TIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Jack and the Beanstalk	Apr. 27	8
Little Red Hen	May 18	7
The Brave Tin Soldier	June 8	7
Puss in Boots	June 29	1 rl.
The Queen of Hearts	July 20	7
Aladdin	Aug. 10	7
The Headless Horseman	Oct. 1	1 rl.
The Valiant Tailor	Oct. 29	1 rl.
Don Quixote	Nov. 28	8
Jack Frost	Dec. 24	8
Little Black Sambo	Feb. 6,'35	8
Bremen Town Musicians	Mar. 6,'35	8
Old Mother Hubbard	Apr. 3,'35	1 rl.
Mary's Little Lamb	May 1,'35	1 rl.
Summertime	May 29,'35	1 rl.
Sinbad the Sailor	June 26,'35	1 rl.

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Gum Shoes	Mar. 1,'35	21
(All Star)		
His Bridal Sweet	Mar. 15,'35	20
Harry Langdon		
His Old Flame	Jan. 25,'35	20
Charlie Murray		
Horse Collars	Jan. 10,'35	20
(3 Stooges)		
I'm a Father	Feb. 7,'35	20
Andy Clyde		
Leather Necker, The	May '9,'35	20
Harry Langdon		
Old Sawbones	Apr. 11,'35	17
Andy Clyde		
One Too Many	Dec. 28	20
Leon Errol		
Pop Goes the Easel	Mar. 29,'35	20
(3 Stooges)		
Restless Knights	Feb. 20,'35	16½
(3 Stooges)		
Shivers	Dec. 24	20
Harry Langdon		
Stage Fright		
(All Star)		
Three Little Pigskins	Dec. 8	20
(3 Stooges)		
Tramp, Tramp, Tramp		
Andy Clyde		
Uncivil Warriors	Apr. 26,'35	20
(3 Stooges)		
COLOR RHAPSODIES		
1934-35		
A Cat, a Bell and Mouse		
Babes at Sea	Dec. 12	7
Holiday Land	Nov. 9	7
Make Believe Revue, The	Mar. 22,'35	7
Shoemaker and the Elves	Jan. 20,'35	7
KRAZY KAT KARTOONS		
1934-35		
4. Birdman	Feb. 1,'35	7
5. Hotcha Melody	Mar. 15,'35	7
6. King's Jester		
7. Garden Gaities		
8. Peace Conference, The		7
LAUGHING WITH MEDBURY		
1934-35		
Among the Cacoons	Nov. 9	10
At a County Fair	Dec. 7	10
Medbury in Hollywood	Jan. 11,'35	10
In the Old Days	Mar. 22,'35	10
LIFE'S LAST LAUGHS		
1934-35		
No. 2—	Oct. 12	10
No. 3—	Nov. 9	10
No. 4—	Dec. 12	10
No. 5—	Jan. 4,'35	10
No. 6—	Feb. 1,'35	10
SCRAPPY CARTOONS		
1934-35		
Gloom Chasers, The	Jan. 18,'35	7
Gold Getters	Mar. 1,'35	7
Graduation Exercises	Apr. 12,'35	7
Puppet Murder Case, The		
Scrappy's Ghost Story	May 24,'35	7
SCREEN SNAPSHOTS		
No. 2—	Oct. 26	10½
No. 3—	Nov. 23	10½
No. 4—	Dec. 21	10½
No. 5—	Jan. 18,'35	10
No. 6—	Feb. 22,'35	10
No. 7—	Mar. 15,'35	10½
No. 8—	Apr. 12,'35	10
No. 9—	May 10,'35	10
SPICE OF LIFE		
1934-35		
No. 3—	Dec. 13	10
No. 4—	Dec. 31	10
No. 5—	Jan. 20,'35	10
No. 6—	Mar. 1,'35	10
No. 7—	Apr. 25,'35	10
WORLD OF SPORT		
(1934-35)		
Air Thrills	Mar. 1,'35	10
Flying Feet	May 3,'35	10
Flying Pigskins	Nov. 9	10
Hold That Shark	Mar. 29,'35	10
Pardon My Grip	Feb. 1,'35	10
Polo Thrills	Oct. 12	10
Thrill Flashes	Dec. 12	10
When Men Fight	Jan. 4,'35	10

DU WORLD PICTURES

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1	26
Chump	Nov. 1	15
Frankie and Johnny	Oct. 1	8
Charles Laughton		
Mire Unga	Aug. 15	9
Prisoner	Sept. 15	18
Retribution of Clyde Barrow and Bonnie Parker	July 10	20
Stars in the Making	Oct. 1	17
Frank Albertson		
Sword of the Arab	Sept. 15	28
Duncan Renaldo		
Yokel Dog Makes Good	Sept. 1	18

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
BING CROSBY SPECIALS		
1—I Surrender Dear	Aug. 3	22
2—One More Chance	Aug. 31	20
3—Billboard Girl	Oct. 5	21
4—Dream House	Sept. 28	19
CORONET COMEDIES		
An Ear for Music	Mar. 8,'35	18
Easy Money	Feb. 8,'35	18
Grooms in Gloom	May 10,'35	17
Rural Romeos	Nov. 16	20
Second Hand Husband	Oct. 26	19
Super-Stupid	Sept. 14	19
Two Lame Ducks	Nov. 30	18
FROLICS OF YOUTH	Dec. 21	21
Boosting Dad		
Campus Hoofer, The	Nov. 9	19
Educating Papa	Nov. 2	16
It Never Rains	May 24,'35	2 rls.
Little Big Top, The	Feb. 1,'35	21
MARRIAGE WOWS SERIES		
Domestic Bliss-Ters	Oct. 12	19
Dumb Luck	Jan. 18,'35	17
How Am I Doing?	Jan. 4,'35	20
MUSICAL COMEDIES		
Big Business	Dec. 7	19
Girl from Paradise, The	Nov. 23	21
Hall Brother	Mar. 22,'35	19
Nifty Nurses	Oct. 19	20
She's My Lilly	Sept. 7	22
SONG HIT STORIES		
Bounding Main, The	Nov. 16	10
Fireman's Day Off	Apr. 12,'35	10
Gay Old Days	Jan. 4,'35	10
House Where I Was Born, The	Oct. 26	10
Life of the Party, The	Apr. 26,'35	9
Old Camp Ground, The	Mar. 15,'35	9
Song Plugger	Jan. 18,'35	9
Time on Their Hands	Sept. 14	11
Way Down Yonder	Dec. 7	11
STAR PERSONALITY COMEDIES		
A Nose for News	Apr. 5,'35	17
Friendly Spirits	May 31,'35	2 rls.
Hayseed Romance	Mar. 15,'35	20
Mr. Widget	Jan. 25,'35	21
Object Not Matrimony	Mar. 1,'35	18
One-Run Elmer	Feb. 22,'35	19
Only the Brave	Apr. 19,'35	17
Tars and Stripes	May 3,'35	20
TERRY-TOONS		
Black Sheep, The	Oct. 5	6
Bull Fight, The	Feb. 8,'35	6
Dog Show, The	Dec. 28	6
Fireman Save My Child	Feb. 22,'35	6
First Snow, The	Jan. 11,'35	6
Five Puplets	Apr. 19,'35	6
Flying Oil	Apr. 5,'35	6
Hot Sands	Nov. 2	6
Jack's Shack	Nov. 30	6
King Looney XIV	June 7,'35	1 rl.
Magic Fish, The	Oct. 19	6
Mice in Council	Aug. 24	6
Moans and Groans	June 28,'35	1 rl.
Modern Red Riding Hood, A	May 17,'35	6
Moth and the Spider, The	Mar. 8,'35	6
Old Dog Tray	Mar. 21,'35	6
Opera Night	May 31,'35	6
Peg Leg Pete, the Pirate	May 3,'35	6
South Pole or Bust	Dec. 14	6
Tom Tom the Piper's Son	Nov. 16	6
What a Night	Jan. 25,'35	6
TREASURE CHEST		
Chums	Mar. 1,'35	9
Harlem Harmony	Dec. 21	10
Hollywood Movie Parade, The	Nov. 2	9
Personality and the Pen	May 10,'35	10
Ski-Scrapers	May 24,'35	7 rl.
Taming the Wild	Apr. 26,'35	10
YOUNG ROMANCE		
All for One	June 21,'35	2 rls.
Love in a Hurry	May 17,'35	16
Moon Over Manhattan	Feb. 15,'35	17

FIRST DIVISION

Title	Rel. Date	Min.
MARCH OF TIME		
No. 1	Feb. 1,'35	
No. 2	Mar. 8,'35	
No. 3	Apr. 19,'35	
No. 4	May 31,'35	
MUSICAL MOODS (Technicolor)		
Mexican Idyll	Oct. 16	
By the Waters of Minnetonka		
Hymn to the Sun		
Les Preludes		
October Day		9
Italian Caprice		8
Voices of Spring		
Irish Melody		8
Countryside Melodies	May 4,'35	8
Mediterranean Songs		7
Barcarolle		8
In a Mountain Pass		
Fingal's Cave (Black & White)	Nov. 13	
Waltz in A Flat Major		
Dance of the Hours	Dec. 15	
Air for the G String	Nov. 3	
Liebestraum		
6 THRILLING JOURNEYS		
Old Faithful Speaks		8
Realm of Ghosts		
Deep Sea Harvest		
Ride Along Dude		
City of Proud Memories		
Craters of the Moon		

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Casting for Luck		10
Man's Mania for Speed		10
Marching with Science		9
On Foreign Service		9
Tracking the Explorers		10
MAGIC CARPET SERIES		
The Coast of Catalonia		
Crossroads of the World		9
Geneva-by-the-Lake		10
MOVIE TINTYPE SERIES		
The Heart of Valeska	Mar. 9	10

MASTER ART PRODUCTS

Title	Rel. Date (Variable)	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)		
1. Roosevelt Family in America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9
MELODY MAKERS		
Fields and McHugh		9
ORGANLOGUES		
What's in a Name		8
RAIN SONGS		
Irving Kaufman-Lew White		
SPECIAL		
Take a Letter Please		
Eddie Stanley-Evelyn San		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR COMEDIES		
Caretaker's Daughter	Mar. 10	10
Movie Daze		19
Mrs. Barnacle Bill	Apr. 21	20
CRIME DOESN'T PAY		
No. 1—Buried Loot		19
CHARLEY CHASE		
Chases of Pimple Street	Dec. 22	20
Fate's Fathead	Nov. 17	18
Okay Toots		18
Poker at Eight		21
Southern Exposure		19
Sprucin' Up		17
You Said a Hatful	Oct. 13	19
IRVIN S. COBB		
Ballad of Paducah Jail	Oct. 20	19
Nosed Out	Sept. 15	18
Speaking of Relations		19
You Brings the Ducks	Nov. 24	16
FITZPATRICK TRAVEL TALKS		
Africa, Land of Contrast		9
Citadels of the Mediterranean		1 rl.
Colorful Guatemala		9
Colorful Ports of Call	Jan. 19	9
Cruising in the South Seas		1 rl.
Glimpses of Erin		1 rl.
Ireland, The Emerald Isle	Dec. 8	8
Los Angeles, Wonder City of the West		9
Rainbow Canyon	Feb. 2,'35	8
Zeeland, The Hidden Paradise	Jan. 5,'35	7
Zion, Canyon of Color	Nov. 10	8
GOOFY MOVIES		
No. 4	May 5	9
No. 5		8
No. 6		1 rl.
No. 7	Sept. 8	10
No. 8	Oct. 6	9
No. 9	Nov. 3	10
No. 10		10
HAPPY HARMONIES (Harman-Ising)		
3—A Tale of the Vienna Woods	Oct. 27	9
4—Bosco's Parlor Pranks	Nov. 24	9
5—Toyland Broadcast	Dec. 22	8
6—Hey, Hey, Fever	Jan. 9,'35	9
7—When the Cat's Away	Feb. 16,'35	9
8—The Lost Chick		9
9—Calico Dragon		8
10—Good Little Monkeys		9
LAUREL & HARDY		
Fixer-Uppers		21
Going Bye-Bye		21
Live Ghosts		21
Them Thar Hills		2 rls.
Tit for Tat	Jan. 5,'35	20
MUSICAL COMEDIES		
Music in Your Hair	June 2	17
Roamin' Vandals	Apr. 28	18
MUSICAL REVUES		
Gentlemen of Polish		2 rls.
Gypsy Night		18
Memories and Melodies		16
Star Night at the Cocoanut Grove	Dec. 1	21
What Price Jazz?		18
ODDITIES		
Chain Letter Dimes		7
Dartmouth Days	Nov. 17	11
Donkey Baseball		8
Fightin' Fish		9
Little People, The		9
Motorcycle Cossacks	Jan. 12,'35	9
Pro Football		9
Rugby	Dec. 15	10
Sporting Nuts		9
Strikes and Spares	Oct. 20	9
Trick Golf	Mar. 24	8
Windy		11
OUR GANG		
Anniversary Trouble		18
Beginner's Luck		20
Mama's Little Pirate	Nov. 3	18
Teacher's Beau		20
Shrimps for a Day		21
Wash-ee Iron-ee	Sept. 29	17
TODD-KELLY		
Bum Voyage	Dec. 15	20
Done in Oil	Nov. 10	18
Maid in Hollywood	May 19	20
Misses Stooge, The		19
One Horse Farmers	Sept. 1	18
Opened by Mistake	Oct. 6	19
Sing, Sister, Sing!		21
Three Chumps Ahead		2 rls.
Tin Man, The		19
Treasure Blues		19
WILLIE WHOPPER		
Cave Man		7
Good Scout		7
Jungle Jitters		7
Rasilin' Round		
Reducing Creme	May 19	6
Robin Hood, Jr. (Color)	Mar. 10	8
Viva Willie		7

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Baby Be Good	Jan. 8,'35	7
Betty Boop's Little Pal	Sept. 21	7
Betty Boop's Prize Show	Oct. 19	7
Keep in Style	Nov. 16	7
No! No! A Thousand Times No!	May 24,'35	7
Stop That Noise	Mar. 15,'35	7
Swat the Fly	Apr. 19,'35	7
Taking the Blame	Feb. 15,'35	7
There's Something About a Soldier	Aug. 17	7
When My Ship Comes In	Dec. 21	7
COLOR CLASSICS		
An Elephant Never Forgets	Dec. 28	7
Kids in the Shoe, The	May 10,'35	7
Little Dutch Mill	Oct. 26	7
Song of the Birds	Mar. 1,'35	7
HEADLINERS		
Feminine Rhythm — Ina Ray Hutton and Her Melodears	Feb. 8,'35	10
Hark Ye, Hark — Ben Bernie-Grace Barry	Mar. 22,'35	10
Hollywood Rhythm — Gordon and Revel - Lyda Roberti - Jack Oakie-Norman Taurog-LeRoy Prinz-Edith and Bill Wilshire	Nov. 16	10
Is My Face Black — Molasses 'n' January-Ladies That Play	May 3,'35	10
Dec. 7		10
Phil Spitalny and His Musical Ladies		
Melody Magic — Johnny Green and His Orchestra	Apr. 12,'35	10
Million Dollar Notes — Red Nichols and his World Famous Pennies	Feb. 8,'35	11
Radio Announcer's Review	Sept. 14	10
Rhythm on the Roof — Anson Weeks & Orchestra	Oct. 26	11
Song Writers of the Gay Nineties — Pat Rooney	Mar. 1,'35	10
Yacht Club Boys Garden Party	Dec. 28	10
PARAMOUNT PICTORIAL (NEW SERIES)		
No. 6—Twilight Melody — Pets from the Wild—Howard Chandler Christy	Jan. 4,'35	10
No. 7—Queen of the Waters —Billy Blue Gum—Merlcano	Feb. 1,'35	10
No. 8—Aubrey Rainier—Old Madeira—Rube Goldberg, World Famous Humorist.		1 rl.
No. 9—Marseilles — Bird City — Eddie Dowling (Thumbs Up)	Mar. 29,'35	10
No. 10—Metropolis Afloat—Lilies (Technicolor)—Lew Pollack	Apr. 26,'35	10
No. 11—	May 24,'35	10
PARAMOUNT VARIETIES		
No. 7—	Feb. 1,'35	10
No. 8—	Mar. 1,'35	
No. 9—	Mar. 29,'35	
Broadway Highlights	May 17,'35	10
Coo-Coo News	Jan. 25,'35	10
Jungle Antics	Feb. 22,'35	10
Madhouse Movies No. 1	Aug. 24	9
Manhattan Rhythm	May 3,'35	10
Monkey Shines	Nov. 16	10
Movie Sideshow	Jan. 11,'35	11
Nerve of Some Women, The	Nov. 2	10
Old Kentucky Hounds	Sept. 7	10
Screen Souvenirs No. 1	Sept. 21	10
Screen Souvenirs No. 2	Nov. 30	10
Screen Souvenirs No. 3	Feb. 8,'35	10
Screen Souvenirs No. 4	Apr. 19,'35	10
Shorty on the Farm	Apr. 5,'35	9
Strings and Strains	Mar. 22,'35	10
Superstition of the Black Cat	Aug. 10	10
Superstition of the Rabbit's Foot	Mar. 8,'35	9
Superstition of Three on a Match	Oct. 19	11
Superstition of Walking Under a Ladder	Dec. 28	11
POPEYE THE SAILOR		
A Dream Walking	Sept. 28	7
Be Kind to "Aminals"	Feb. 22,'35	7
Beware of Barnacle Bill	Jan. 25,'35	7
Choose Your "Weppins"	May 31,'35	7
Dance Contest	Nov. 23	7
Hyp-Nut-Tist, The	Apr. 26,'35	7
Pleased to Meet Cha!	Mar. 22,'35	7
Shiver Me Timbers	July 27	7
Shoein' Hosses	June 1	7
Strong to the Finich	June 29	7
Two Alarm Fire	Oct. 26	7
We Aim to Please	Dec. 28	7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 4—Keeping Time	Oct. 26	11
No. 5—Saddle Champs	Nov. 30	11
No. 6—A Sportlight Cocktail	Dec. 28	10
No. 7—King of the Everglades	Jan. 25,'35	10
No. 8—Feline Athletes	Feb. 22,'35	10
No. 9—Sporting Sounds	Mar. 22,'35	10
No. 10—Nerve Control	Apr. 19,'35	10
No. 11—Animal Intelligence	May 17,'35	10
TWO REEL COMEDIES		
Making the Rounds (Pallette-Catlett)	July 6	21
New Dealers, The (Pallette-Catlett)	Apr. 6	20
News Hounds (Pallette-Catlett)	June 1	20
No More Bridge (Leon Errol)	Mar. 16	21
Oil's Well (Chic Sale)	May 4	22
Old Bugler, The (Chic Sale)	Jan. 5	20
Petting Preferred	Apr. 27	10
Up and Down (Franklyn Pangborn)	Mar. 2,'35	21

PRINCIPAL

Title	Rel. Date	Min.
Death Day	Apr. 10	17
Glory of the Kill	May 23	28
Newslaugh—No. 2	Dec. 20,'33	9
Wonders of the Tropics	Dec. 13,'33	32
CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant Lion, The	Feb. 14	7
Farmer's Friend	Oct. 11	7
From Cocoon to Butterfly	Jan. 10	7
Her Majesty the Queen Bee	Dec. 1,'33	6
Insect Clowns	Mar. 4	7
Queen of the Underworld	Dec. 6,'33	7

REPUBLIC (Monogram)

Title	Rel. Date	Min.
PORT O' CALL SERIES		
10. Dravidian Glamour	Sept. 1	10
11. Adventure Isle	Oct. 1	10
12. Queen of the Indies	Nov. 1	10
13. A Mediterranean Mecca	Dec. 1	10

RKO RADIO PICTURES

Title	Rel. Date	Min.
BLONDE and RED HEAD SERIES		
Dancing Millionaire	Dec. 14	19
Hunger Pains	Feb. 22,'35	17½
Ocean Swells	Oct. 12	21
Pickled Peppers	June 7,'35	19½
Wig Wag	Apr. 12,'35	19½
CHICK CHANDLER COMEDIES		
Big Mouthpiece	Nov. 9	20
Horse Hair	Feb. 1,'35	19½
Raised and Called	Mar. 22,'35	20
Unlucky Strike	Aug. 31	20½
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	June 14,'35	21½
Everything's Ducky	Oct. 19	21
Flying Down to Zero	Apr. 19,'35	19
In a Pig's Eye	Dec. 28	20½
In the Devil Dog House	Feb. 2	21
Odor in the Court	Aug. 2	21½
DUMBBELL LETTERS		
No. 9	Jan. 18,'35	5
No. 10	Feb. 1,'35	5
No. 11	Feb. 15,'35	5
No. 12	Mar. 1,'35	5
No. 13		
No. 14	Mar. 29,'35	5
No. 15	Apr. 12,'35	5
No. 16	Apr. 26,'35	4
No. 17	May 10,'35	4½
No. 18	May 24,'35	4½
No. 19		
No. 20		
No. 21		5
EASY ACES		
Little New New York	June 14,'35	10
Pharaohland	Feb. 22,'35	9
Topnotchers	Apr. 19,'35	11
FOUR STAR COMEDIES		
Fixing the Stew	Nov. 2	20
Hit and Rum	Apr. 26,'35	19
How to Break 90 at Croquet	Jan. 4,'35	15
HEADLINER SERIES (1934-35)		
No. 1—Songs of the Colleges	Oct. 5	15
No. 2—Ferry Go Round	Nov. 23	20
No. 3—This Band Age	Jan. 25,'35	21½
No. 4—Simp Phoney Concert	Mar. 15,'35	21
EDGAR KENNEDY COMEDIES		
Bric-a-Brac	Jan. 18,'35	19
Love on a Ladder	Sept. 7	20½
Poisoned Ivory	Nov. 16	21
Sock Me to Sleep	May 17,'35	
South Seasickness	Mar. 29,'35	20½
Wrong Direction	Nov. 16	21
MUSICALS		
Everybody Likes Music	Mar. 9	19½
Henry the Ape (Bert Lahr)	Jan. 26	2 rls.
If This Isn't Love	Sept. 28	21½
Spirit of 1976	Feb. 15,'35	21½
MUSICOMEDIES SERIES (Ruth Etting)		
An Old Spanish Onion	Mar. 1,'35	20
Bandits and Ballads	Dec. 7	18½
Southern Style	Sept. 14	20
Ticket Or Leave It	May 26,'35	21
PATHE NEWS Released twice a week		
PATHE REVIEWS (1933-1934) Released once a month		
PATHE TOPICS Released seven times a year		
RAINBOW PARADE CARTOONS		
Japanese Lantern	Mar. 8,'35	8
Merry Kittens, The	May 31,'35	7
Parrotville Old Folks	Jan. 25,'35	7
Picnic Panic	May 3,'35	9
Spinning Mice	Apr. 5,'35	8
Sunshine Makers, The	Jan. 11,'35	8
SPECIALS		
Century of Progress	June 15	22
A Day with the Dionne Quintuplets	Dec. 28	11½
Grand National Irish Sweepstakes Race, 1934	Apr. 2	10
La Cucaracha	Aug. 31	20½
Steffi Duna-Don Alvarado (Technicolor)		
A Trip Thru Fijiland		14½
TODDLE TALE CARTOONS		
A Little Bird Told Me	Sept. 7	5
VAGABOND ADVENTURE SERIES		
Eyes on Russia	Aug. 9	11
Fakeers of the East	Dec. 7	18½
Isle of Spice	Jan. 11,'35	10½
Jamaica	May 17,'35	9½
Red Republic	Sept. 21	10
Roumania	June 28,'35	11
Saar, The	Mar. 22,'35	11

STATE RIGHTS

Title	Min.
CARTOON EXHIBITOR	
Of All Things	4
CENTRAL	
Child of Mother India	30
Hindu Holiday	9
METROPOLITAN LIFE	
Once Upon a Time	10
METROPOLIS-TAPERNOUX	
Bolero	14
Sorcerer's Apprentice, The	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
9. The Dognappers	Nov. 10	
10. Two-Gun Mickey	Dec. 25	8
11. Mickey's Man Friday	Jan. 17,'35	7
12. Band Concert (Color)	Feb. 23,'35	
13. Mickey's Service Station	Mar. 15,'35	9
14. Mickey's Kangaroo	Apr. 20,'35	9
15. Mickey's Garden (Color)		
SILLY SYMPHONIES		
9. Goddess of Spring	Nov. 1	
10. The Golden Touch	Mar. 21,'35	8
11. Robber Kitten	Apr. 18,'35	9
12. Cookie Carnival, The	May 23,'35	8½
13. Cock of the Walk		

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 2—Toyland Premiere	Dec. 10	9
No. 3.—Candyland	Apr. 22,'35	1 rl.
No. 4—Springtime Serenade	May 27,'35	1 rl.
GOING PLACES with LOWELL THOMAS		
No. 6	Jan. 14,'35	9
No. 7	Feb. 18,'35	9
No. 8	Mar. 25,'35	11
No. 9	May 27,'35	1 rl.
No. 10	June 17,'35	1 rl.
No. 11	July 1,'35	1 rl.
No. 12	July 22,'35	1 rl.
No. 13	Aug. 19,'35	1 rl.
OSWALD CARTOONS		
Do a Good Deed	Mar. 25,'35	7
Elmer The Great Dane	Apr. 29,'35	1 rl.
Gold Dust Oswald		1 rl.
Hill Billy	Feb. 1,'35	9
Robinson Crusoe Isle	Jan. 7,'35	9
Towne Hall Follies	June 3,'35	1 rl.
Two Little Lambs	Mar. 11,'35	8½
STRANGER THAN FICTION SERIES		
No. 5—Novelty	Dec. 17	9
No. 6—Novelty	Jan. 28,'35	8
No. 7—Novelty	Mar. 4,'35	8
No. 8—Novelty	Apr. 1,'35	10
No 9—Novelty	Apr. 22,'35	10
No. 10—Novelty	June 3,'35	1 rl
No. 11—Novelty	June 24,'35	1 rl.
No. 12—Novelty	July 15,'35	1 rl.
No. 13—Novelty	Aug. 12,'35	1 rl.
UNIVERSAL COMEDIES		
At the Mike (Mentone No. 3-A)	Oct. 10	20
Desert Harmonies (Mentone No. 12-A)	Apr. 10,'35	10
Doin' the Town (Mentone No. 9-A)	Jan. 30,'35	18
Father Knows Best (Sterling Holloway)	Feb. 20,'35	2 rls.
Henry's Social Splash (Henry Armetta)	Dec. 19	21
Here's the Gang (Mentone No. 13-A)	May 8,'35	2 rls.
Hollywod Trouble	Jan. 9,'35	20
Knickerbocker Knights (Mentone)	Dec. 12	20
Meet the Professor (Mentone No. 10-A)	Feb. 13,'35	19
My Girl Sally (Sterling Holloway (Van Ronkel No. 5)	June 5,'35	2 rls.
Oh! What a Business (Mentone No. 5-A)	Nov. 26	2 rls.
Old Age Pension (Henry Armetta	Mar. 27,'35	20
Revue a la Carte (Tom Patricola (Mentone No. 8)	Jan. 16,'35	17
Sterling's Rival Romeo (Sterling Holloway	Nov. 14	2 rls.
Telephone Blues (Mentone No. 11-A)	Mar. 13,'35	19
Tid Bits (Doane Musical No. 2)	Oct. 24	2 rls.
Well, By George (Mentone No. 4-A) (George Price	Oct. 31	20
Whole Show, The (Mentone No. 7-A) (James Barton	Dec. 26	20
World's Fair and Warmer	Oct. 17	22
Would You Be Willing? (Van Ronkel No. 4)	May 22,'35	2 rls.

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES 1934-35		
Get Rich Quick (Allen Jenkins	Apr. 20,'35	2 rls.
His First Flame (Shemp Howard Daphne Pollard	Mar. 9,'35	19
Old Grey Mayor, The (Bob Hope	Apr. 6,'35	19
Smoked Hams (Shemp Howard Daphne Pollard	Oct. 20	18
So You Won't T-T-T-Talk (Roscoe Ates	Nov. 3	20
Out of Order (Ben Blue	Nov. 17	19
Vacation Daze (Jenkins & Donnelly		2 rls.
Dizzy and Daffy (Dizzy and Daffy Dean	Dec. 15	19
Once Over Lightly (Roscoe Ates	Jan. 12,'35	20
Radio Scout (El Brendel	Jan. 26,'35	19
Why Pay Rent? (Roscoe Ates-Shemp Howard	May 4,'35	2 rls.
Pretty Polly (Polly Moran	June 1,'35	
Summon It Up (Shemp Howard	June 15,'35	
BROADWAY BREVITIES 1934-35		
Off the Beat (Morton Downey	Oct. 18	20
The Flame Song (Bernice Claire-J. Harold Murray	Oct. 27	19
Gem of the Ocean (Jeanne Aubert	Nov. 19	20
Gypsy Sweetheart (Winifred Shaw-Phil Regan	Mar. 30,'35	20
Hear Ye! Hear Ye! (Vera Van and the Yacht Club Boys	Dec. 22	2 rls.
See, See, Senorita (Tito Guizar Armida	Jan. 12,'35	2 rls.
What, No Men? (El Brendel-Phil Regan (Technicolor)	Jan. 5,'35	21
Soft Drinks & Sweet Music (George Price-Sylvia Froos	Dec. 8	20
Show Kids (Maglin Kiddies Tad Alexander	Jan. 5,'35	20
Radio Silly (Cross & Dunn	Jan. 9,'35	2 rls.
Cherchez La Femme (Jeanne Aubert	Feb. 2,'35	2 rls.
In the Spotlight (Hal LeRoy & Dorothy Lee	Feb. 22,'35	20
Mr. & Mrs. Melody (Ilomay Bailey—Lee Sims	Mar. 16,'35	20
Shoestring Follies (Eddie Peabody	Feb. 16,'35	21
Singing Silhouette, The (Olga Baclanova	Apr. 6,'35	20
Castle of Dreams, The (Morton Downey	Apr. 6,'35	20
Cure It With Music (Fifi D'Orsay	Apr. 13,'35	2 rls.
In This Corner (Roscoe Ails	Apr. 27,'35	2 rls.
Main Street Follies (Hal Le Roy	May 11,'35	2 rls.
$50 Bill (Eleanore Whitney-12 Aristocrats	May 25,'35	
Better Than Gold (Fifi D'Orsay	June 8,'35	
Springtime in Holland (Dorothy Dare-Felix Knight (Technicolor)	June 22,'35	
Revue (Ray Perkins	June 29,'35	
LOONEY TUNES (1934-1935)		
No. 1—Buddy's Adventures		1 rl.
No. 2—Buddy the Dentist		1 rl.
No. 3—Buddy of the Legion		7
No. 4—Buddy's Theatre		7
No. 5—Buddy's Pony Express		1 rl.
No. 6—Buddy in Africa		7
No. 7—Buddy's Lost World		1 rl.
No. 8—Buddy's Bug Hunt		1 rl.
MELODY MASTERS 1934-1935		
Phil Spitalny and His Musical Queens	Oct. 6	10
Richard Himber and His Orchestra	Nov. 3	10
Don Redman and His Band	Dec. 29	10
Will Osborne and His Orchestra	Dec. 1	10
A & P Gypsies (Harry Horlick	Jan. 26,'35	10
Charlie Davis and Band	Feb. 16,'35	10
Rimac's Rhumba Orchestra	Apr. 13,'35	1 rl.
Barney Rapp and His New Englanders	Mar. 16,'35	10
Freddy Martin and His Orchestra	May 11,'35	1 rl.
Dave Apollan and His Band	June 8,'35	
MERRIE MELODIES 1934-35 (In Color)		
No. 4—Country Boy		7
No. 5—I Haven't Got a Hat		1 rl.
No. 6—Along Flirtation Walk		7
No. 7—My Green Fedora		1 rl.
No. 8—Into Your Dance		1 rl.
SEE AMERICA FIRST E. M. NEWMAN		
No. 3—Hail Columbia	Dec. 8	10
No. 4—Remember the Alamo	Dec. 20	10
No. 5—Trail of the 49ers	Jan. 19,'35	10
No. 6—Dixieland	Feb. 9,'35	10
No. 7—Blue and the Gray	Mar. 2,'35	10
No. 8—The Mormon Trail	Mar. 23,'35	10
No. 9—Westward Bound	Apr. 13,'35	1 rl.
No. 10—Remember the Maine	May 4,'35	1 rl.
No. 11—The Yanks Are Coming	June 1,'35	
No. 12—Boom Days	June 22,'35	
PEPPER POT 1934-35		
Radio Reel No. 1	Sept. 15	9
Mr. and Mrs. Jesse Crawford	Sept. 29	9
Vaudeville Reel No. 1	Oct. 13	11
Movie Memories	Oct. 27	8
Songs That Live (Gus Edwards	Nov. 10	9
Two Boobs in a Balloon (Edgar Bergen	May 5,'35	1 rl.
Good Badminton	Nov. 24	1 rl.
Stuffy's Errand of Mercy	Dec. 15	9
Listening In (Radio Reel No. 2	Dec. 8	10
Vaudeville Reel No. 2	Dec. 29	10
Harry Von Tilzer	Jan. 5,'35	10
Chas. Ahearn	Jan. 19,'35	10
A Trip Thru a Hollywood Studio	Feb. 2,'35	9
We Do Our Part (Radio Reel No. 3	Feb. 9,'35	1 rl.
Vaudeville Reel No. 3	Feb. 16,'35	1 rl.
Guess Stars (Radio Ramblers	Mar. 22,'35	10
Billy Hill	Mar. 16,'35	
Eggs Marks the Spot (Radio Reel No. 4	Mar. 30,'35	11
Some Bridge Work (Easy Aces	Apr. 13,'35	10
Vaudeville Reel No. 4	Apr. 27,'35	1 rl.
Kings of the Turf	May 11,'35	1 rl.
Moving Melodies (Fred Coots-William Shade	June 8,'35	
All Colored Vaudeville (Adelaide Hall	June 22,'35	

SERIALS

12 Episodes Each Unless Otherwise Specified

Title	Rel. Date	Min.
BURROUGHS-TARZAN ENTERPRISES		
New Adventures of Tarzan, The (Herman Brix	May 22,'35	2 rls.
FIRST DIVISION		
Young Eagles (Boy Scouts	July 1	2 rls
MASCOT		
Burn 'Em Up Barnes (Jack Mulhall - Farnkie Darro - Lola Lane	June 16	2 rls. (each)
Law of the Wild (Rex, Rin Tin Tin, Jr. Ben Turpin, Bob Custer	Sept. 5	2 rls. (each)
Miracle Rider (Tom Mix	May 18,'35	1st episode, 5 rls. (followed by 14 two-reel episodes)
Mystery Mountain (Ken Maynard-Verna Hillie	Dec. 3	2 rls. (each)
Phantom Empire (Gene Autry-Frankie Darro	Feb. 23,'35	2 rls. (each)
PRINCIPAL		
Chandu on the Magic Island (Bela Lugosi-Maria Alba		
Return of Chandu, The (Bela Lugosi-Maria Alba	Oct. 1	(Seven-reel feature followed by eight two-reel episodes)
UNIVERSAL		
Call of the Savage (Noah Beery, Jr.	Apr. 15,'35	20 (each)
Roaring West (Buck Jones (15 episodes)	July 8,'35	20 (each)
Rustler's of Red Dog (John Mack Brown	Jan. 21,'35	20 (each)
Tailspin Tommy (Maurice Murphy-Noah Beery, Jr.	Oct. 29	20 (each)

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gary cooper
a paramount star



GARY COOPER will be co-starred with ANN HARDING in his first picture for PARAMOUNT in 1935-36. This is "PETER IBBETSON", to be directed by Henry Hathaway.

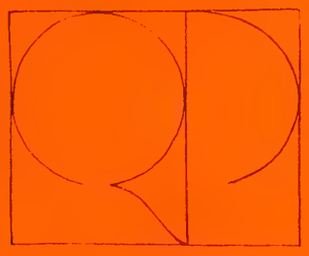
In Cooper's second picture, he will be co-starred with MARLENE DIETRICH in "The PEARL NECKLACE", directed by Frank Borzage (by arrangement with Warner Brothers)

MOTION PICTURE
HERALD

Better Theatres

WITH WHICH IS COMBINED "THE SHOWMAN"

JUNE 1, 1935



REMODELING METHODS

Auditorium Decoration
Adaptation of Materials

MAINTENANCE VALUES

EQUIPMENT CONTRACTS

SUPREX LAMP OPERATION

In 2 Sections — Section 2



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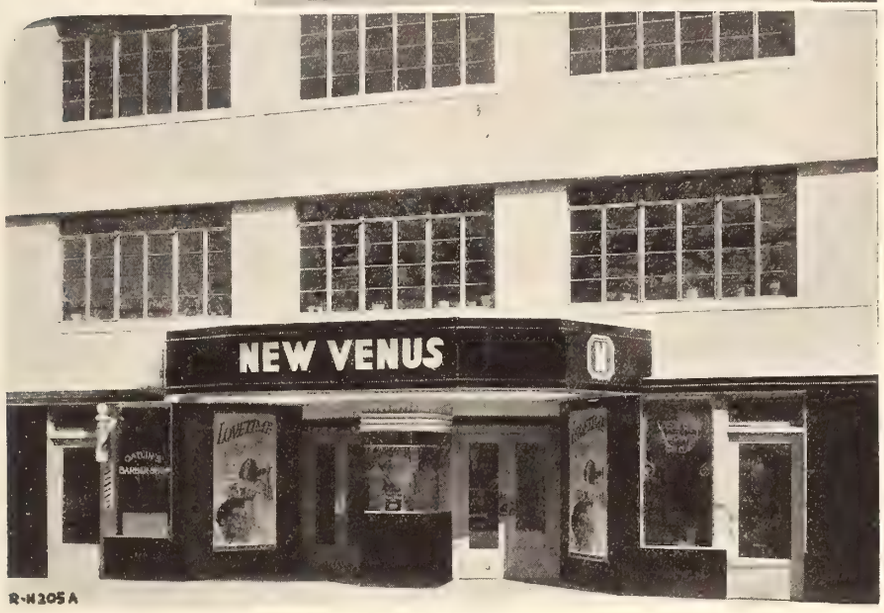
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THE movement to "Modernize Main Street" is gaining momentum every day. And theatre owners and managers who have joined the trend by remodeling their theatres with new Pittco Theatre Fronts, have found that it pays! For a new Pittco Front makes an outmoded theatre new and attractive again ... it impresses potential movie-goers with your theatre's progressiveness ... it lures them inside ... and results in boosting profits. The same qualities that make Pittco Store Front products so successful in the store front field, also make them ideal for theatre remodeling. And best of all, a new Pittco Front usually pays for itself in a short time by the added business it attracts.

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EQUIPMENT AND MATERIALS

A Department of Reports on Developments in Products Used by Theatres

CHAIR SEAT

● A theatre chair seat designed for adaptation to existing chairs, has been developed by the John J. Cable Manufacturing Company of Jamaica Plains, Mass. Spring construction is of unit type, and covering may be had in leatherette, or in other materials upon specification. The design includes provisions for adaptation to wooden chairs, which is effected by lowering the bracket.

FIRE EXTINGUISHER

● A 2-quart vaporizing fire extinguisher discharged by air pressure and delivering either a solid stream or a fan-shaped spray, has been developed by the Pyrene Manufacturing Company of Newark, N. J. Constructed of copper and brass, it has top and bottom castings fastened to an inner and outer seamless shell, forming two chambers. The inner holds air under pressure, and the outer contains the liquid. There is no built-in pump, and the air supply may be replenished at any air-line having a pressure of at least 100 pounds. The extinguisher weighs 16½ pounds when fully charged.

FINISHING COMPOUND

● A liquid finishing compound for woodwork, floors, walls, metals, marble, and all painted surfaces, has been brought out by the Amiglaze Corporation of New York. The manufacturers assert that it is not affected by moisture or exposure, and that it eliminates the need of wax or oils.

WATER TREATMENT

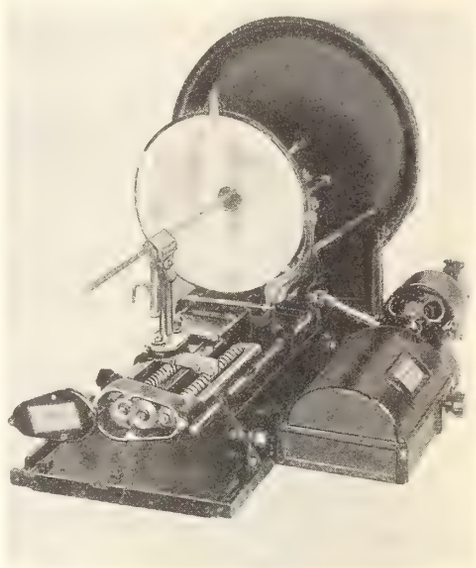
● Chemical analysis and treatment of water to reduce scale and corrosion in boilers has been made available nationally—a service established by the Rathbun Company, Inc., chemical engineers, of El Paso, Tex. When personal representation is not possible, the company supplies special heating plant questionnaires and a standardized water sample bottle, together with mailing cartons. A report with recommendations is made on the basis of the information thus given.

SUPREX ADAPTER

● An adapter unit designed to permit use of copper-coated non-rotating carbons with existing lamphouses and related equipment, has been placed on the market by the S. O. S. Corporation of New York. The design is by Rudolph Miehling, prominent New York sound and projection engineer. The trade name is Suprex-Omatic.

For adaptation to low-intensity equipment, the unit has new negative jaws, inside dowsers, trip push shaft, motor speed control rheostat and a specific type of elliptical mirror. (Jaw and mirror are shown at top in the illustration.)

To meet conditions represented by the wide difference in burning rates between the positive and negative carbons, the Suprex-Omatic has a special front drive mechanism with interchangeable gears and separate feed screw, with a different pitch (shown at bottom of the adapter in the illustration).



End view of Suprex-Omatic adapter.

Another interesting solution to problems raised in adaptation is a rheostat unit designed to permit retention of existing motor-generators or rectifiers (or d. c. line of approximately 30 amperes), and motor. The rheostat unit operates in dual fashion to establish proper voltages at both the arc and the motor, by means of a Type 82 rectifier tube in the case of the former, and ballast resistors for the latter. Through this unit proper amperages may be controlled from existing current sources, including 110-volt d. c. mains.

The unit is built of chrome alloy and is enclosed in a rugged all-steel housing. It is equipped with a 50-ampere Weston ammeter.

Tests of this adapter were recently held at Loew's New York theatre before a number of projectionists from theatres in the metropolitan area.

MOTOR-GENERATOR

● A motor-generator especialy designed for motion picture projection arc supply has been marketed by J. E. Robin of New York, who designed it. Manufacture is by the Imperial Electric Company of Akron, Ohio.

Principal features include construction of armature and motor rotor on one rigid shaft, locked-in brush-holders and studs, one-piece rolled steel magnet yoke, and mounting specifications eliminating need of



Modernization for the equipment dealer, too! Pictured here is a section of the new store of the Capitol Theatre Supply Company at 28 Piedmont Street, Boston, as seen from the office space on a balcony. Among the larger items handled by Capitol are Strong and Brenkert lamps and rectifiers, Garver rectifiers, Capitol and Brenkert spots, Ideal chairs, Da-Lite screens, Bausch & Lomb lenses, Imperial and Stabilarc motor-generators, Clough-Brengle amplifiers, Vallen curtain control equipment and sound and projection mechanisms and operating supplies. A general repair service for equipment is also conducted.

special cushioning and anchor bolts. In mounting two short pieces of flexible conduit goose-necked in connecting up with conduit boxes are required.

Ballast resistors are built in all-steel frames. They are furnished for either single arcs or duplex types, consisting in two separate sections for two arcs built in one housing and available in all ratings to suit the lamps, with suitable switches for current adjustment. Conduit boxes for both a. c. and d. c. leads are reversible and have a one-piece cover.

Control panels are of the dead-face type, constructed for flush mounting. The ammeter shows proper current ranges for standard carbon combinations, and the shunt has 24 leads. The field rheostat has extra steps to permit close voltage adjustment.

DECORATIVE VENEER

● A decorative material adapted to wall and other surfaces in theatres, and available in many colors and patterns, has been brought out under the name of Micarta.

Micarta belongs to the general class of synthetic decorative veneers being used extensively in modern architecture. It is a laminated material composed of many layers of paper or cloth pressed to uniform consistency under extremely high temperatures. The surface is smooth and moderately glassy. Colors and designs are molded into the composition itself.

The latter range through many types, including simulated woods, marble effects, floral and fabric schemes, and solid colors. Five forms of the material are available, called Micarta Celotex, Micarta Plywood, Micarta asbestos, Micarta Prestwood, and Micarta plymetal. The names indicate the differences. For example, Micarta Celotex has a sheet of the veneer bonded to each side of a Celotex core, forming, in addition to its decorative characteristics, a heat and sound insulator.

Micarta is applied in sheet form cemented directly to existing walls or in prepared panels, with the latter offering certain advantages, such as replacement of sections and greater durability.

SAFETY DEVICE

● A projector safety device to prevent film fire originating at the aperture from reaching the magazines has been brought out by the Paramount Device Corporation of Chicago. One of the units is installed for the upper magazine, another for the lower. The knife is spring-actuated with control through a fusible link, and as it cuts the film it seals the magazine slot.

AIR QUALITY

● Two interesting additions to the list of major factors determining the effect of the atmosphere upon human comfort, are made by Dr. S. H. Kintner, vice president of engineering of the Westinghouse Electric & Manufacturing Company. These other factors, augmenting temperature and relative humidity, are air *cleanliness* and air *quality*. Perhaps everyone appreciates the significance of chemical balance in the atmosphere, but Dr. Kintner suggests, in a recent paper, the possibility that in formal consideration of the relationship of the atmosphere to comfort, especially in connection with mechanical control, emphasis on temperature and relative humidity obscures these other factors, cleanliness and quality.

"Dust," he points out, "is not alone an annoyance . . . it is a serious health menace as well. While it is not feasible to remove a large part of the dirt from the great outdoors, it is possible to control the cleanliness of the air that is circulated within a building."

But how about control of air *quality?*

"While it is possible by control means," says Dr. Kintner, "to produce an atmosphere in a room of the right temperature, of a satisfactory humidity, properly cleaned and of good chemical condition, reasonably free from odors, it still seems to lack that mysterious something that one finds in the mountains or at the seashore—that invigorating quality that makes one enjoy just breathing such air.

"Studies have been made to determine the cause of this difference. The most generally accepted theories now attribute it to differences in the kind of *free ions* that exist in the air. Some studies have been reported which show quite striking differences on persons subjected to these influences. When there is a preponderance of positive ions it appears to slow up the mental activities to such an extent that well educated persons, acting as subjects in the tests, are unable to add columns of figures that would ordinarily require little effort. Conversely, when the negative charges predominate there is increased mental activity and a feeling of buoyancy.

"These studies though not complete may eventually make possible the regular production of an ideal atmosphere. The method of securing such charges must originate from an electrical circuit which will produce electrons. Electrons are too small to be seen even under the most powerful magnifying glasses, still it is possible to see the result of their impact on certain surfaces which fluoresce from the bombardment. But it is interesting that these unseen minute ions may hold the secret of the ideal climate."

Troubles of the Dealer

As these may be partially indicated by a letter received the other day by a prominent equipment supply company from a recent customer. For no other purpose than to plumb the depths of our native tongue as a source of puzzled amusement, the letter, which was forwarded on to us, is submitted below, just as she was wrote:

Dear Sir: You said in your letter of March 11th that no company can operate at a loss, no matter how big or small. I advised that how I can operate ? I paid for new amplifier and now is very hard get booking and where I show picture with your amplifier every one I loss. nowant any picture from me how about it? it is right? I advised that if you ar in business then sell to customers good amplifier and any scrap. I bought brand new Sound head and the optical system is first class, also photo cell 58 all. 90 volt. We try the amplifier in theatre and the operator said that the amplifier is no good, because you take of the sign from top the amplifier where is DON'T USE DC CURRENT and the other sign take of the - - - - - - in - - - - - Why you tak of that, because you sel sold me scrap. I be glad satisfy but how I can be satisfy when everybody kick on the sound and when I come next time they no want heard for my picture I have headache from your amplifier I have no trouble in all my life like that. I have few sunday show and then I must doo something with the amplifier absolutely I cannot use this amplifier send me the new amplifier which I send to you the picture of the amplifier which don't doo any noise. Otherwise I send the amplifier immediately to the - - - - -, - - - - -, - - - - -, and he let the amplifier about two month at the Railway Express Co. he nowant take the amplifier and I have guarantee on this amplifier so now you are prooved whatkind people you have your guarantee does no mean nothing I advise that every good Company Change no matter what and make people satisfy just you doo wrong business it is schame. You don't care if is people satisfy, you ar glad when you have money in pocket-

Signed (—————)

Regarding the screw yes you screw in but how now is cross and if when screw same way few time so the hall will be for nothing it is showmaker job. no have strong sound bewin 20-25 and strong sound should be betwin 60-70 and woomen sound luck like men sound. and sound is strong but have no any tone and have big noise it is tarryble I have no trouble like this never in my life I lost all my good customers it make me sick..

BY WAY OF NEWS

● Herman A. DeVry, Inc., of Chicago, manufacturers of both professional and 16-mm. projectors, film reels and other motion picture apparatus, has purchased the machinery and good will of A. Schustek & Company, Chicago, makers of film printers.

Prominent among subjects announced for discussion at the convention of the Independent Theatre Supply Dealers Association at the Edgewater Beach Hotel in Chicago from June 15 to 19, are prices and dealer discounts. In making this known, J. E. Robin, president of the organization, called these "the most pressing problems of modern merchandising." The convention will also go intensively into recent developments in theatre equipment and attempt an appraisal of their bearing on the market. Manufacturers who have already scheduled exhibit space are Herman A. DeVry, Inc., Carbon Products, Inc., Baldor Electric Company, United Optical Company, Wenzel Company, Platter Sound Products Corporation, Brenkert Light Projection Company, Da-Lite Screen Corporation, Neumade Products Corporation, National Carbon Company, and the Continental Electric Company.

Better Theatres

June 1, 1935
Vol. 119, No. 9

A section of Motion Picture Herald devoted to the operation . . . design . . . maintenance . . . and equipment of the motion picture theatre

MARTIN QUIGLEY, Publisher and Editor-in-Chief

GEORGE SCHUTZ, Editor

COLVIN BROWN, Advertising Manager

C. B. O'NEILL, Western Advertising Manager

RAY GALLO, Eastern Advertising Manager

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Better Theatres

JUNE 1, 1935

FIGURES DON'T LIE . . .

But they can be incomplete. And very mysterious. The technique of higher accountancy can easily demonstrate these possibilities. In calculating theatre profits, for example. If theatre operation were always a matter of theatre operation, exclusively, the bookkeeper's tricks would not have enough practical value to sustain them, but unfortunately the business of exhibiting motion pictures sometimes gets confused with real estate promotion, stock selling and other irrelevant activities. Hence the value of distinguishing between real and apparent profits.

The distinction represents, of course, a kind of kidding—occasionally one's self, more often somebody else. But it is a form of kidding which has been convincing enough in the past to obstruct the adoption of any such method as Mr. J. T. Knight, Jr. suggests in this issue. To establish an "Equipment Reserve" fund is merely to recognize the reality of equipment depreciation. It is not depreciation on the books. It is depreciation in the equipment. In choosing to examine maintenance as a fact in theatre operation, Mr. Knight would seem to believe that this business has become ready, during the last few years, to accept what always has been really inescapable.

THE FEAR OF DARK THEATRES

The motion picture auditorium is no longer dark as once it was. But is it yet light enough? We know full well what that question invites from the projection fellows—we can almost hear thunder roll down upon us out of Scarsdale, where Mr. F. H. Richardson resides. Nevertheless:

It should be borne in mind that some people feel uneasy in an auditorium that is dark, or nearly so. This dread occasionally represents a phobia, while many are the persons who do not like to sit next to someone who cannot clearly be seen. It is annoying, too, to have to grope down an aisle and stumble over seated patrons. Modern lighting facilities permit elimination of these undesirable characteristics of the motion picture auditorium while at the same time contributing to a pleasing, economical decorative scheme. And with the screen illumination now available through the Suprex arc, at costs reasonable for even the small theatre, we do not believe that a higher level of auditorium illumination would necessarily create interference.

SOME MORE ABOUT GOOD TIMES

And from the same gentleman we cited in the May 4th issue. Mr. B. C. Forbes. Of course, we could go elsewhere for optimism. But this time we found him in Liberty, instead of in his own financial paper. And we like this kind of language well enough to repeat it:

"The nation's 15,000 banks are bursting with idle money, money itching to be profitably harnessed to useful, constructive activities. So colossal [a good motion picture word, that!] are the unprecedented excess bank reserves that more than $28,000,000,000 of new credit could be granted without resorting to currency inflation. . . . Yes, a business boom by and by is not only possible, but is as certain as the rising of the sun."

Which is certain enough for us.

G. S.

Notes on Writers and Articles in this issue will be found on page 35.

MATERIALS ADAPTED TO DESIGN IN MODERNE

By ROBERT O. BOLLER

Reviewing, in terms of today's theatre architecture, materials new and old—continuing a group of articles by a prominent architect

IN PREVIOUS articles, we have discussed the *moderne* vogue in motion picture theatre design, which is rapidly growing more widespread in the United States, and also recent important physical changes in showhouse planning. It should be of interest to the prospective builder or to the owner who wishes to modernize his present theatre to give some thought to the effects which can be obtained in the *moderne* style of architecture with building mediums to the use of which we have become accustomed over a long period, and also with newer materials which have sprung into popularity.

ESSENTIALS OF MODERNE

In spite of frequent clashes as to what the new style *is* and is *not,* we recall that designers generally are agreed that *moderne* calls for simplicity of line, reasonable proportion, honesty of material, and perfect functioning.

As to the motion picture theatre, I hope you have agreed with my previous conclusion that since we are not selling Ford cars or crackers, but dramatic art, to the public, we will not be content merely to erect factory type buildings of glass, steel, and concrete, but that the results of our labors must be architecturally satisfying.

ORNAMENT REDUCTION

Two of the most obvious results of the adoption of the *moderne* style of architecture are the elimination of the traditional cornice and ponderous ornament. Something as the tonsils and appendix have remained a part of the human body long after they have ceased to serve any vital purpose, the cornice has likewise been retained in one form or another through all the changing forms of architecture previously employed. Even in the trend toward simplicity in full swing today, we still frequently find designers unconsciously throwing horizontal bands into the upper portion of the body, which we might term a sort of *scar* to show where the cornice once was placed.

Although ornament, as such, is not approved by the radical modernists of Europe, American architects are continuing to use a limited amount of embellishment, but have learned to use it more discreetly, with an effect of low relief carving, rather than of bold jig-saw gadgets stuck or hung on a building after it is structurally complete. The marquee and electric sign are now planned an integral parts growing out of the theatre front. Simple bands tie the building together. Both vertical and horizontal lines are used for decorative effect.

SIMPLICITY

The *simplicity* of moderne should not be confused with *monotony*. The extremists across the Atlantic demand no dominant feature shall tower above the front—monotony appears to be their battle cry. But an American theatre operator rightfully expects his marquee and electric sign to be the most prominent note in his theatre exterior at night, and the whole exterior should be so designed that it stands out in an equally distinctive fashion from the drug stores, jewelry shops, and other places of business surrounding it, in the daytime.

HORIZONTAL AND VERTICAL

Reasonable proportion, another requisite of good *moderne,* has been an essential in every style of architecture. The new architecture has evolved two distinct types of building, the low, horizontal construction, which lends itself admirably to a flat, canal-cut country such as Holland, where it is suitably expressive of Dutch repose, and the vertical type found in our cosmopolitan centers. The horizontal moderne may be used with equal effect in the smaller and less congested communities of America, surrounded by the proper setting of flat or rolling prairie country. But restless and bustling New York seems to demand a vertical architectural version of moderne, the slender lines of which reach upward like the old Tower of Babel, almost to the heavens themselves.

HONESTY OF MATERIAL

But whatever class of moderne we choose, this new type of architecture calls for *honesty of material.* Often I am asked my opinion of materials simulating marble, stone, wood, this, or that. When a woman goes into a reputable jewelry shop with a desire for a diamond she cannot afford, instead of selling her a rhinestone *imitation,* a wise jeweler suggests a *real* stone of another variety within the reach of her purse, and for which she need offer no apology. So, in moderne design, when a client cannot provide an appropriation large enough to purchase the costliest materials, the sincere architect prefers, rather than to employ imitations of a questionable artistic value, to design the motion picture theatre in less expensive but honestly used materials throughout, so that the finished structure is genuine in every particular, and yet suited to the owner's finances.

CONCRETE

When we turn to a consideration of materials particularly suitable for use with the new style, we find first on our list that old friend of many years, reinforced concrete. This comes in either the type that is poured on the job in forms, or in precast blocks.

California has very effectively used reinforced concrete for walls poured into place for more than twenty-five years while the rest of the States have preferred steel frame and masonry construction. In California this type of cast work has been singularly successful because longer lumber is available for the necessary form work, the warm climate makes thinner walls possible, and also because the workmen of that locality have had many years of practical experience with concrete.

Hesitation on the part of Eastern and Middle Western builders in the use of reinforced concrete for exterior finish comes largely from the fact that their climates demand thicker walls, thereby increasing the cost of the construction; the lumber available is in shorter lengths and susceptible to shrinkage, leaving uneven and ugly joints at each break in the form; and their workmen are comparatively inexperienced in the finer points of this class of work.

Some of these obstacles are being overcome by the use of interlocking metal forms or the customary wooden forms lined with large sheets of hard board. The inner mat formed by the latter material prevents buckling and leaves very small lines of demarcation which may be ground smooth after removal of the forms. Offsets and panels can be formed and poured in the same way. Ornament, where used, may be poured by the mould method, or carved into the building later.

Pre-cast concrete blocks, in a variety of colors, are available for use in the same manner as stone or marble, but should be a sincere material standing alone, and not an apologetic imitation of any other building medium.

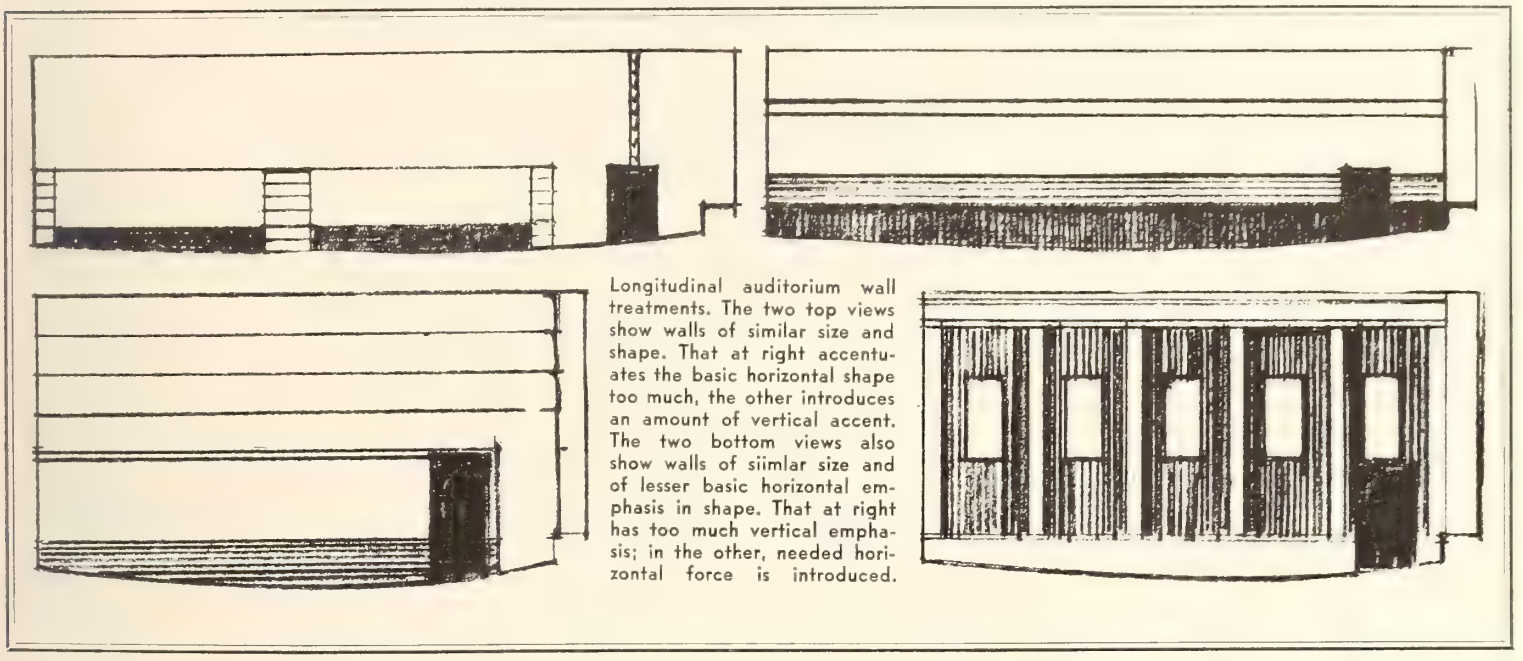
STONE

Stone is an ancient material with many new possibilities, even though the color

(*Continued on page* 31)

NEW THEATRES FROM OLD: AUDITORIUMS

THE FOURTH OF A SERIES ON REMODELING, CONSIDERING IN SUCCESSIVE ISSUES: FRONTS, LOBBIES AND FOYERS, THE AUDITORIUM, AND LOUNGES



Longitudinal auditorium wall treatments. The two top views show walls of similar size and shape. That at right accentuates the basic horizontal shape too much, the other introduces an amount of vertical accent. The two bottom views also show walls of siimlar size and of lesser basic horizontal emphasis in shape. That at right has too much vertical emphasis; in the other, needed horizontal force is introduced.

I.—METHODS and MATERIALS

By EUGENE CLUTE

THE MORE severely simple type of modern auditorium design described in my preceding article, is probably best suited to sophisticated patronage, and it is often felt that something less severe is better in a theatre catering to people of less special tastes. Too often the latter consideration leads to gaudy treatment. This need not be so, for a good designer can create less severe forms without loss of dignity or of excellence in the results, and the modern style is broad enough in its scope to meet these requirements.

HORIZONTAL TREATMENT

An auditorium of fairly good size with a high ceiling, and either with or without a balcony, can be given good decorative character by dividing the walls horizontally with bands of ornament or narrow flat metal mouldings. The choice of materials for the treatment of auditorium walls is governed to a great degree by the acoustics of the house. Surfaces that do not require sound-absorbing covering may be in some such material as walnut Flexwood veneer, applied in horizontal bands with flat satin-finished chromium mouldings over the horizontal joints; or of the mahogany veneer with golden bronze strips. Flexwood is genuine wood veneer mounted on a fabric and applied like wallpaper.

Haskelite phemaloid, which is a wood veneer mounted on a backing of plywood cemented together with a synthetic fire-resisting substance, is very beautiful and lends itself to this decorative treatment. J-M Flexboard, an asbestos cement composition, comes in good, plain light colors with a pleasing texture effect produced by small flakes of asbestos fibre mingled with the cement and coloring. It is fireproof and inexpensive.

Salubra is washable, flat wall paint on paper and applied like wallpaper, and can be put on in horizontal bands with flat metal or Formica mouldings of contrasting color over the joints.

Sometimes it is desirable to use acoustical plaster on the main areas of the side walls, or on all of the walls. Such surfaces can be divided into horizontal bands several feet deep, separated by relatively narrow bands of relief ornament, say, from 6 to 8 inches wide, in hard plaster. The wide bands of acoustical plaster may be stippled lightly with color that will not clog the pores of the plaster too much. Stippling in a blended effect, grading from fairly dark at the base of the wall to a somewhat lighter tone of the same color at the ceiling is good.

If horizontal banding is used on the wall surfaces from the proscenium to the front line of the balcony, the portions of the side walls in back of this point, and also the rear wall, may well be covered with fabric in a rather large-scale, bold, all-over, modern style pattern of fairly strong but soft coloring. This is usually desirable, since acoustical treatment is fairly certain to be needed on these rear wall areas at least, and the use of a fabric covering permits of a free choice of whatever sound-absorbing material seems best suited to the requirements of the auditorium at this point. Acoustical material of any nature or degree of absorbency can be concealed back of the fabric.

It is often desirable to treat the side walls and ceiling adjacent to the proscenium in a dark color to enhance the brightness of the picture by contrast and to prevent any possibility of uncontrolled light being reflected by these front surfaces to the picture screen. This area may be in a plain color, or it may be graded from dark nearest the screen to a somewhat lighter tone away from it, by the use of separate bands, each of a little lighter shade. In this way a gradual transition can be effected to the light color of the walls and a contrast too harsh is avoided.

All of the walls of an auditorium may be covered with a fabric, and this is sometimes best because it permits the use of whatever acoustical treatment may be required in back of it. Fabric-covered side walls of plain or practically plain material, such as one having a small self-color pat-

tern, may be divided into wide horizontal bands by flat metal mouldings or Formica mouldings, and the rear portion of these walls, together with the back wall, may be covered with a fabric in a bold pattern, which will be enhanced by contrast with the banded areas of plain fabric adjoining.

As a rule the use of a strongly patterned fabric on all of the wall surfaces is to be avoided, as it is likely to have a disturbing influence and to lack dignity.

The ceiling may be stepped up toward the center to a large plain central panel, each step being only a few inches deep; or it may be stepped up in concentric circles. The steppings should be wide and shallow and the ceiling free from ornament, as a prominent central feature should be avoided, for it is likely to draw attention away from the screen. Cove lights may be recessed in the ceiling to project light on the walls, and recessed down-lights afford an excellent means of lighting. The ceiling usually should be of acoustical plaster.

VERTICAL TREATMENT

Many of the more intimate auditoriums have comparatively low ceilings, while many of the smaller theatres (including a few but recently opened) are rather long and narrow and also have low ceilings. In such interiors, division of the side walls into horizontal bands is bad, for it tends to make the rooms appear still narrower and lower.

Where the ceiling is not very low, as in an arena-type house, or in one with a small balcony across the rear, and the auditorium is of ample width, it is often well to treat each of the two side walls as a single, big, plain panel above a dado, subdividing it into vertical panels. Wood veneers are suitable to this kind of treatment.

Where acoustical requirements call for a sound-absorbing surface, a scheme lending itself to vertical treatment can also be carried out in moire-fabric panels with narrow strips of wood set between them, either black or in a contrasting enamel color, and the desired acoustical material for a backing.

In an auditorium that is long, low and rather narrow, with the seats all on a single floor, a more pronounced division by verticals is needed. Skillful vertical division of the walls usually can make such a room very pleasing. But there are a number of pitfalls for the designer to avoid. Very often the vertical lines of panels and pilasters are made too pronounced and are repeated monotonously throughout the entire length of the room. As one's eye runs along the wall the effect is just as jarring as when one's finger is run along the teeth of a gear. Heavy, dark panel-framing, and pilasters used with light colored panels, crowd into the room. Strongly-patterned material in the panels lack repose, is too self-assertive, and it commonly looks cheap.

It is best, as a rule, to break up the length of the side walls into three distinct sections each treated differently. This avoids the endless repetition of panels and reduces the apparent length of the room effectively.

The section nearest the picture screen should be plain and dark in color to set off the picture and avoid the reflection of any uncontrolled light upon the screen. This section should be at least as long as the width of the screen. It may be banded vertically with flat dark contrasting mouldings.

The section at the rear has distinct functions. It is the area where the greatest need for sound absorption exists. It includes the floor area in back of the standee rail as well as a part of the seating. It may be regarded as a kind of foyer and may be somewhat better lighted than the other portions of the auditorium. The walls may well be covered with a plain

[MR. CLUTE'S DISCUSSION IS CONTINUED ON PAGE 32]

II—PLANNING VENTILATION

By J. T. KNIGHT, JR.

THE REMODELING of the auditorium is of course a job for an architect, but the time of remodeling affords an excellent opportunity to consider carefully changes in the air delivery points, the recirculation of air, and general air distribution. Any changes should be tied in with the new architectural treatment.

The old controversy was between the *upward* delivery system versus the *downward* system. Now that everyone is of one mind that the upward system is obsolete, the controversy is between the *downward, ceiling pan* delivery and the *side wall* or horizontal delivery system.

Many engineers are biased in their points of view; even whole companies adhere to one method with a conviction that one method is satisfactorily applied to all situations. This idea is definitely a fallacy and you should guard against it. The size and shape of the auditorium, whether there is a balcony and how much it overhangs the main floor, and how low the ceiling is at the top of the balcony, and whether adequate arrangements can be made for the return of recirculated air, all have definite bearing on the question: Shall it be ceiling pan delivery or side wall delivery?

CEILING DELIVERY

The ceiling pan delivery is entirely satisfactory for an air-conditioning system with complete refrigeration, and provided it is supported by an equally well distributed number of return or recirculated air points. Without the well distributed, recirculated air system it is many times quite unsatisfactory.

The ceiling type delivery is generally best suited to the high-ceiling, cube-shaped auditorium. This type of delivery definitely depends upon the fact that cold air is heavier than warm air and that the cold air will drop toward the floor. Frequently the delivered cold air picks up heat so rapidly that before it reaches the breathing line its movement is very sluggish, and under these conditions, if not accelerated by an adequate exhaust or recirculation system, it is far from satisfactory.

It seems that the one great argument of the advocates of this system is that there are no drafts. However, air can be moving as rapidly as 50 feet per minute and not be objectionable.

DOWNWARD TYPE

The downward delivery system has its place in theatre ventilation and air conditioning, but care must be exercised as to where it can be used to advantage.

SIDE WALL TYPE

The side wall or horizontal system of air delivery is ideally adaptable to the long narrow auditorium with a comparatively low ceiling; or to a wider theatre with higher ceiling but without any balcony; or to a stadium type auditorium. It can and has been used successfully in theatres with balconies where the overhang of the balcony is not too great. Of course, with side wall delivery, the entering velocity is much higher than with the downward system. This additional velocity is to make the air carry the desired distance and to create *air agitation,* which has a definite, added, apparent cooling effect.

The choice of the system is up to the theatre owner; whichever one is selected, he should establish the outlet grille locations and then let his architect plan the auditorium design around them. The proper location of air delivery points is much more important than architectural treatment and decoration. Frequently the change of location of outlets as little as two or three feet will make all the difference in the world, for better or worse, in air distribution.

GRILLES

Finally, the type and kind of delivery grille is very important. Previously grilles and registers were designed basically from the standpoint of free air opening and appearance. Today the modern grille or register does a more important job. *A scientifically designed grille will give direction to the air flow, or diffuse the air stream, and regulate the quantity of air that passes through the grille.* While performing all of these functions it is interesting to note that the modern grille is less conspicuous than its forerunner, which was *made* conspicuous by the very attempt to make it ornamental or decorative.

Grille design has been found an important factor in minimizing or amplifying the mechanical noise of the system. Be sure to get the type of grille best suited to the particular location and system.

I want to make this statement, that the field of air-conditioning is so constituted

[MR. KNIGHT'S DISCUSSION IS CONTINUED ON PAGE 33]

PAINTED PATTERNS ON STRUCTURAL BLOCKS



View of auditorium (top) and detail of foyer stencil work directly on slag blocks.

Describing the Tower Theatre in Detroit, new neighborhood house seating 1,500 and presenting a distinctive decorative scheme

THE TOWER theatre, located in a fine residential section of Detroit, possesses and offers architecturally a number of unusually interesting features in construction and decorative treatment. Arthur K. Hyde of Detroit was the architect. The building was erected under a general contract by the Adler Contracting Company for Grandsteel Corporation, owners. The theatre is operated by the Tower Theatre Company.

In addition to ease of approach the location affords a maximum of advertising display, for the triangular tower (approximately 100 feet high) can be seen for miles in all directions. The property has frontage on three streets: 120 feet on Grand River Avenue, 129 1-2 feet on Fullerton, and 165 feet on Steel. The theatre faces north with a building width of 66 feet on Grand River, leaving to the east 35 feet, and to the west 17½ feet of theatre-owned frontage. From Grand River the building extends south to Fullerton with an axial length of 242 feet. The south or auditorium portion of the structure is exposed on three sides, giving ample exit facilities. Adequate parking space is provided on property controlled by the theatre.

CONSTRUCTION

Structurally the building is a combination of steel frame and wall-bearing masonry. The auditorium is enclosed with steel trusses of 89-foot, 8-inch span, supported by steel columns and masonry walls. The (north) entrance portion, supporting the tower, is also of steel skeleton construction with masonry enclosing walls. All other portions of the structure are wall-bearing masonry supporting fireproof roofs both of poured concrete slabs and precast slabs. Both the open truss type and rolled structural steel members were used for roof joists and purlins.

In general the walls are constructed of hollow concrete masonry units of stock sizes faced on the exterior with hard-burned common brick. The Grand River Avenue frontage and returns have a facing of Glasiron Macotta instead of brick. Both brick and Glasiron Macotta facings are bonded to the wall proper with header courses. The hollow concrete units of Portland cement, with steel blast furnace slag used as the aggregate, are left exposed and become the interior wall surfaces of the theatre.

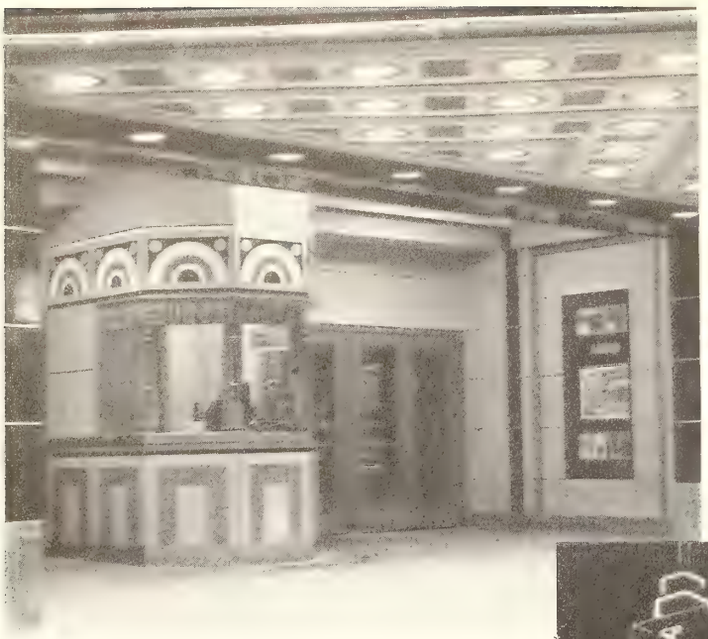
They were selected for three reasons: first, the variety of texture inherent in this material is pleasing, and when properly laid, presents a satisfactory appearance, eliminating the need for plastering or types of wall surfacing other than paint, thus tending toward economy; second, the porosity of the block provides a relatively high sound absorption compared with most structural materials or plastered surfaces, and thus is desirable from an acoustical standpoint; and third, the hollow spaces in the interior of the wall tend to insulate the interior against outside temperature.

Acoustical material of high absorption coefficient was required on the rear wall of the auditorium, covering 1,000 square feet. This was installed by the Johns Manville Company.

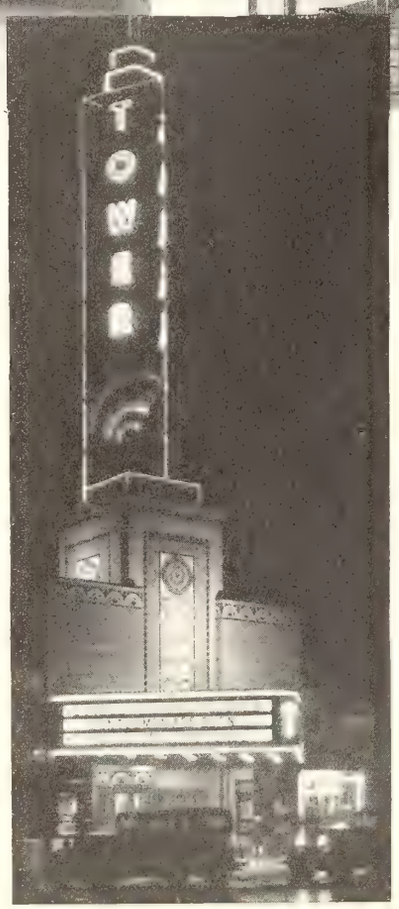
FRONT

The theatre entrance is flanked on each side by one-story shops, each 16 1-2 x 53 feet. Large poster panels incorporated in the return walls of the stores are illuminated and are visible to traffic in both directions on Grand River Avenue.

One of the features of the Tower theatre is its V-shaped marquee. Being one-half the area of a rectangular marquee of the same width and projection, and with less than three-fourths the exterior perimiter of the rectangular shape, its initial cost was considerably less. Moreover, the







Views of the vestibule, lobby and front. The vestibule walls are surfaced with Glasiron Macotta. The foyer walls are horizontally stenciled, while the ceiling has large floral designs. In addition to the tower, the front is notable for its marquee of unusual V-shape design.

shorter perimiter requires less wattage for attraction panels and soffit illumination, while the V-shape affords two identical attraction panels which can be read from either side of the street in both directions. The exposed surfaces, including the soffit of the marquee, are of stainless steel and porcelain-enameled steel. Soffit lights are recessed in reflectors to eliminate the glare commonly associated with theatre marquees.

The tower from which the theatre derives its name is constructed of structural steel faced with porcelain enameled steel plates. Its main body is alternately triangular and hexagonal in plan and is topped with three hexagonals in set-back and trileafed finial. Actually the tower is a three-sided sign, each sign bearing the name Tower in 3-foot black porcelain-enameled letters, which project about four inches from the face of the tower and are illuminated with double neon tubes. The entire tower is illuminated by concealed lamps and visible neon tubes, sections of which are controlled by flashers. The square base of the tower is illuminated by concealed flood lights. All tower and marquee illumination is controlled from the box office.

An important and practical feature of the tower sign is the provision made for servicing its illumination or washing down its porcelain-enameled surfaces. A ladder extends the entire height of the tower and gives access to eighteen enclosed platforms, three at each letter level in the corners of the triangle, from which positions the entire surface of the signs reached safely.

The walls of the outside entrance are of Glasiron Macotta, with stainless steel base, and the ceiling is sand-finished plaster decorated in green, black and gold leaf. A center box office is also of stainless steel and Glasiron Macotta and divides the entrance and exit doors. At each end of the entrance is a recessed steel poster case.

Passing from the entrance, patrons enter the vestibule with walls of slag block decorated in a dark Chinese red. The ceiling is of plaster, sand-finished, with stenciled cornice in blue, red and black and fields of silver, gold leaf and blue. Like the entrance, the vestibule is illuminated by ceiling lamps concealed behind moulded glass set flush in dull nickel-silver frames. The wood doors with long glass panels and dull nickel hardware are decorated in black and silver.

LOBBY

The lobby is 53 feet by 30. Its floor rises gradually from the vestibule to the foyer, giving an average ceiling height of 21 feet. The walls are of slag blocks. A painted silver stripe separates the wainscot from the wall above, which is decorated light blue. Superimposed over the blue background above the wainscot is a modern conventionalized floral pattern executed in many colors.

The terrazzo floor is of modern pattern in black, brown, green and orange marbles and is divided by a black iron rail with aluminum ornaments. From two painted geometric designs in the field of the ceiling hang modern light fixtures of dull nickel, silver and bronze, with translucent glass panels and cylinders.

Leather-covered studded doors form a barrier to the disturbing hum of conversation of those waiting in the lobby.

FOYER

A subdued light from modern semi-indirect lighting fixtures of dull nickel metal and translucent glass illuminates the comparatively low ceiling of the foyer, which is richly decorated with large floral medallions of a conventionalized modern pattern.

The west end of the foyer gives access to the women's lounge and toilet, and similar accommodations for men are in a corresponding location at the east end. Opening from the foyer also is the stair to a mezzanine level, and a door to the caretaker's apartment.

AUDITORIUM

The auditorium, which is of single-floor plan, is 89 feet wide by 100 feet from proscenium wall to the back of the house. The capacity is 1,442. The average ceiling height is 27 feet. Slightly more than ordinary grade was given to the floor. The seats are upholstered in red leather, and the backs in mohair with a modern floral pattern of red and rust. They are arranged in three sections separated by two center aisles and bounded by two side aisles. The center section has 36 rows of 14 seats,

while each side section, 14 seats wide, has one row less. Spacing between rows is 33 inches back-to-back,and chair backs are 20, 21 and 22 inches wide.

The walls of the auditorium are of slag block, laid in the same manner of coursing as in the foyer, and curve gently in on a large radius, stopping at wide masonry pilasters that frame the proscenium opening, which is 43 feet wide by 22 feet high. Decorating is carried out in red buff as a general wall color, with a darker shade in the dado, separated by a dentil course of deep rose. The proscenium curtains and other hangings are of deep crimson silk velour.

A minimum of decoration was used on the sand-finished plaster ceiling, which curves down to the proscenium beam from a point about one-third the length of the house. The ceiling panels are decorated in a light buff, with a double border around their perimiters in darker colors edged with wide stripes. The ceiling beams are ultramarine blue, with stenciled ornaments of orange, black and red on the soffit containing the openings. which are alternately heat grilles and illumination panels.

There are no hanging fixtures for illumination of the auditorium. In addition to the light panels in the soffit of the beams, which are lamped for both blue and white, troughs of lamps over exit doors and radiator recesses send a beam of blue light vertically up the side walls. In the wiring of the ceiling illumination, provision was made for future installation of dimmer controls.

PROJECTION

On the mezzanine floor, reached by the stairway from the east end of the foyer, are located the projection room, motor-generator room, the manager's office, and a large storage room. Entrance to the motor-generator room is through the projection room, but all others open from the second floor hall.

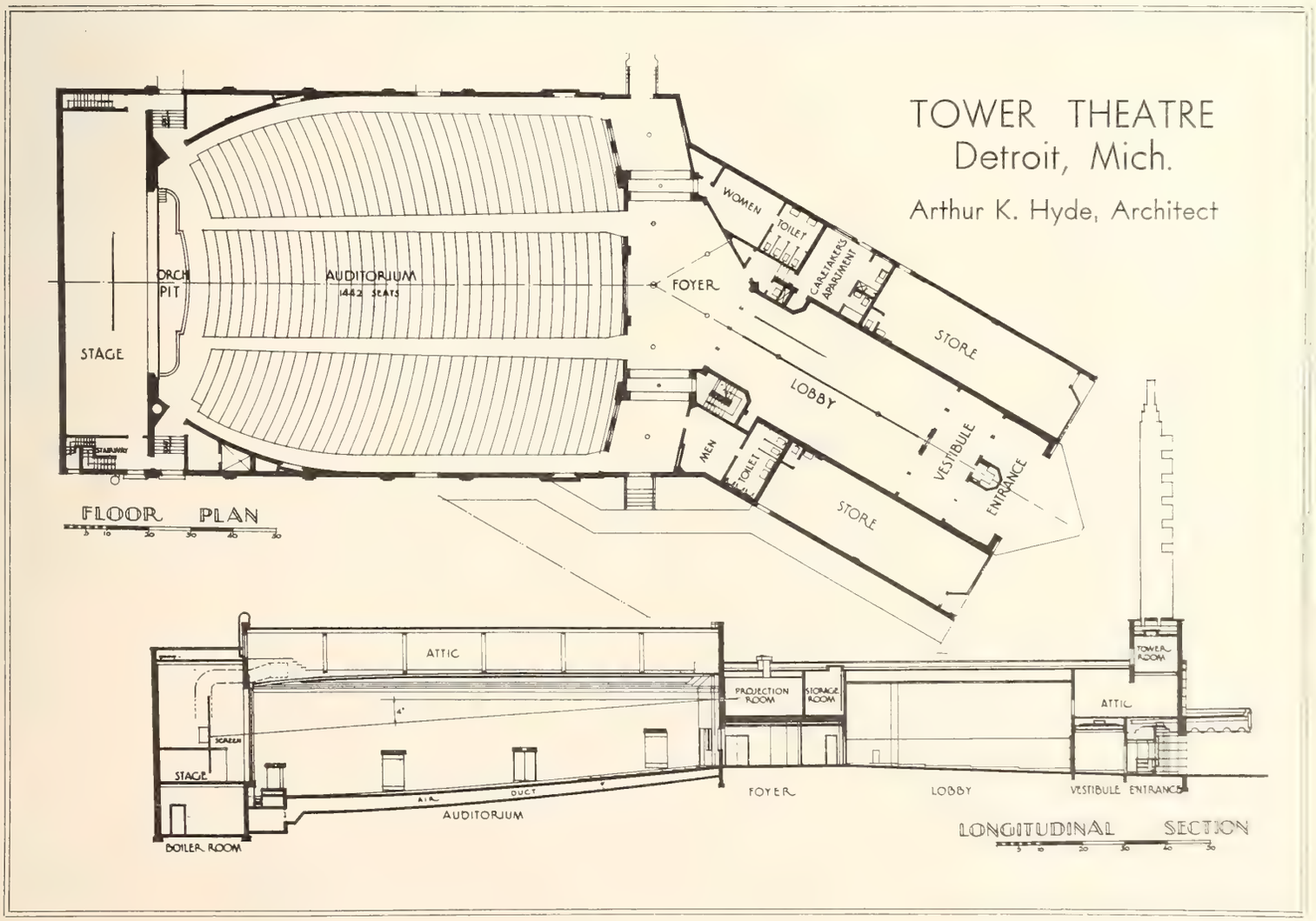
The projection room is 22 feet wide by 15 feet deep, with a ceiling 9 feet high. The walls and ceiling are decorated in a buff color, and the floor covering is green cork. The major items of equipment are Western Electric sound system, Simplex projectors, Peerless high-intensity lamps, and Hertner motor-generator. There is a built-in distribution panel for the projectors. Provision was also made for the installation of a spotlight and effect machine.

The angle of projection is four degrees. From the center seat of the first row, 23 feet from the screen, the angle of vision in a vertical plane is 25 degrees, and from the extreme end seats of the first row, the line of vision is at an angle of 35 degrees, with the screen measured in a horizontal plane. The screen is 23 feet, 8 inches wide.

HEATING AND VENTILATION

The boiler room, coal storage and a large storage room are located in the basement, which occupies the entire area below the stage. Steam is generated by a coal-fired steel tubular boiler installed with provision for future stoker. A masonry stack topped with a 16-foot length of steel stack (total height 75 feet) provides the draft. Above the stage at the east end is the fan room.

The heating system is a combination of direct radiation and recirculation of warmer air. Sufficient convector fin type radiators are located throughout all principal rooms, except the lobby, to maintain a required minimum temperature during the hours the theatre is closed. This is supplemented during operating hours by a blower, which drives the air, after passing over the heating units, through ducts in the attic space over the auditorium to the heat grilles in the ceiling. The return air is drawn out of the auditorium through mushrooms and is carried along in concrete ducts (one in each of the three sections of seats) under the floor to a vertical shaft rising to the fan room. At this point the air enters a chamber, where it is mixed with outside air drawn through louvres, whence it passes through the filters and heating units to the fan.



MAINTENANCE ON A BUSINESS BASIS

By J. T. KNIGHT, JR.

Is depreciation an operating factor or is it bookkeeping? Here, at last, is an analysis of the facts

SO MUCH has been written and set forth about the ills of the motion picture industry that one is rather hesitant to suggest that there is possibly another phase which needs consideration. As a matter of fact, as the industry pulls out of the doldrums, it is important that the following particular points be carefully considered at this time.

Some of the most imperative needs of motion picture theatres now are results of mortgaging their unearned incomes, through failure to provide properly for the actual creation of depreciation reserves to cover worn-out equipment and buildings.

The method of depreciating equipment investment in the past, in 90% of the cases, has been purely a bookkeeping transaction, a mechanism for reducing the amount of income tax to be paid. As for actually setting up a depreciation reserve in "cash in the bank"—well, such reserves don't exist. The net result is that the industry is on the up-swing of the business cycle with deteriorated buildings and equipment and not enough money to make necessary repairs, much less provide renewals. But the motto of good troupers is, "The show must go on," and so managers all over the country are making the best of rundown buildings and old, obsolete or worn-out equipment.

Gentlemen! The thearte is the industry's contact with its consumer market—the public. Is this showmanship? Is this good business policy? Is this good reason to expect the return of the S.R.O. signs?

Of course it is not. This condition results directly from submerging depreciation reserves with other reserves or accounts, or because *depreciation deductions are considered as purely a bookkeeping formality*. As equipment does wear out and does become obsolete, it has got to be replaced at some period in the life of every theatre, regardless of who owns or operates it. As this account must ultimately be paid out, it is a lien against *present,* or if you please, *future* income; hence the reference to it as a mortgage.

We will return a little later to a more detailed discussion of depreciation and pass on to the next phase of mortgaging the future income of a theatre. The theatre operator, being without ready cash, is confronted with declining box office grosses. Patrons will go to the competitor's theatre which has been remodeled and dressed up. The owner decides that to stay in business he must do something, and the only courses open are, first, loans from his bank (try and get one); second, a government loan (try and stretch $2,000 over a theatre's needs); third, complete refinancing or bringing in a partner (both difficult); fourth, time or extended payments for equipment; and fifth, order with impunity, pay the bills when he can, and be dunned every waking hour by creditors. The final solution is usually some combination of any or all of these methods. Every one of these methods is in some manner obligating the future income of the theatre.

The most noteworthy manner of hypothecating the financial future of the theatre is by expansion before it is time to acquire additional properties. Perhaps it is because the entire industry is speculative, from the very conception of the idea for a picture right through till it is stored away, that theatre owners are always willing to take chances. Whatever the cause may be, I know of but one major company whose policy of expansion has been soundly conceived and ably executed. From recent announcements it seems possible that this company may have forgotten the underlying cause of its outstanding success of the past. Too rapid expansion, or over-expansion, represents great obligations, as the bills must be paid in order that the income of every theatre in the group be pledged, directly or through inter-company loans, to meet the extra demands for money.

While all this may sound like "crying over spilt milk," it is not so intended, nor is this intended to be a post-mortem to determine the causes of the depression in the theatre business. It is well known that there have been few and small profits, and even having a theatre in the black *before* charge-offs, has been something to boast of. With the business of exhibiting pictures definitely on the upgrade, this is an emphatic reminder to prepare for a new future in an improved way.

DISTRIBUTION OF EARNINGS

LET US ASSUME in sheer optimism, that profits from picture exhibition are returning in substantial proportion. What are the considerations to be taken into account in distributing the earnings?

First, provide for adequate maintenance.

Second, provide for depreciation reserves.

Third, provide for contingencies.

Fourth, provide sinking fund for the retirement of preferred obligations.

Fifth, pay reasonable dividends.

Sixth, the remainder is available for reinvestment in the business.

It seems almost unnecessary to say much about "adequate maintenance" with reference to theatres. Most any theatre manager will agree that this is important. Frequently theatre operators intentionally attempt to "milk" the theatre or group of theatres, and purposely exploit the resources of the building and equipment to the point of collapse. And sometimes under-maintenance is the policy of the "smart" operator, generally working for someone else and with someone else's money, who wishes to represent net earnings as being higher than they actually are. The reverse of this—over-maintenance—is practically extinct in the theatre business, having died a natural death with the passing of 1926, '27, '28 and '29.

DEPRECIATION RESERVE

Providing for depreciation reserves is, in the final analysis, a bit complicated because there are several points of view that may be taken. The depreciation may with propriety be considered an operating expense and so distributed, to be a weekly charge on the records of the theatre, adjusted from year to year, or more frequently if found desirable. Sometimes depreciation is considered as a deduction from income before dividends are paid. Some hold that dividends should be paid first and deductions for depreciation follow.

Many times the deductions for depreciation change from year to year regardless of the capital equipment account. In good years large deductions are made, and in poor years smaller amounts are set aside. Some companies carefully estimate the life of the particular item of equipment and set aside a fixed percentage each year, while others arrange a sliding scale downward of the annual depreciation charge-off. By this method as much as 50% might be charged off the first year that the equipment is in operation.

Finally, and perhaps the most short-sighted policy, is failure to recognize depreciation write-off, acting on the assumption that the equipment is always kept in first-class shape.

DEPRECIATION IN ITS ACTION

IRRESPECTIVE OF ordinary repairs and upkeep, depreciation is inevitable, beginning the day the equipment is installed or turned over, and continuing at an increasing rate. Depreciation results

from wear and tear, from obsolescence, and through inadequacy. For instance, no matter how carefully they are repaired or maintained, there is a time when the economic life of the finest pair of lamphouses is at an end. At any moment there may be a new development in lamphouses which will make obsolete those now in use. Again, how frequently have we experienced the necessity of changing a perfectly good pair of low-intensity lamps for a new pair of hi-low lamps, because of the inadequacy of the smaller type to give the necessary brilliance to the picture? This emphasizes the point that maintenance and depreciation are two different considerations, one does not completely offset the other.

This last point is important for there is probably no other industry that is so continually flooded with new and improved ideas in equipment as the motion picture industry. Our industry involves so many arts and sciences, and has the reputation of earning such large sums, that despite the rather limited market it presents it still offers many inducements to scientists, engineers, manufacturers and artists. Depreciation is an inescapable fact.

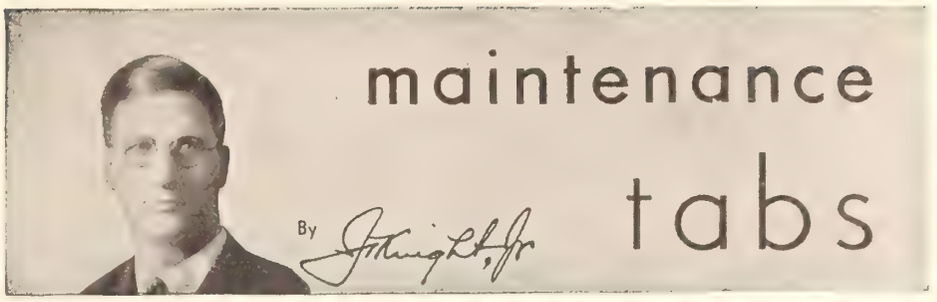
In addition to the foregoing, there are frequently accidents or contingencies which from time to time overtake theatres and which lead to unusual and wholly unexpected deterioration of equipment and buildings.

In recent years the federal income tax laws have operated to call attention to depreciations wherever profits have been made. Corporations are allowed to deduct from the gross income and before paying taxes, a reasonable allowance for wear and tear and obsolescence. This, of course, permits a reduction in the amount upon which the income tax is paid. Unfortunately financial pressure has been so great that little or none of these deductions have found their way into a depreciation reserve fund.

A discussion of the third, fourth and fifth considerations for the distribution of earnings are unnecessary in this article as we are only searching for those items which are of the most importance and interest to the theatre manager—the jeopardizing of the present or future income capacity.

EXPANSION

The sixth and last consideration—the remainder available for re-investment in the business—is the portion of the earnings which may and should be used for expansion or the acquisition of additional theatres. If expansion should follow after this practice, it would be conservative, it is true, but it should be very healthy. There is one type of expansion problem which seems to be a constant threat to every theatre owner. It might be called "protective" expansion, where one theatre operator has to go into a certain location in order to keep out a competitor and thereby protect a going theatre. This type of expansion to some extent exists in most every industry, and is for the purpose of spreading out the market. However, in the picture business, too often such moves are directed toward *another* exhibitor rather than to develop a new market. It takes the power of money to come out on top in such arguments, and such necessary sums cannot be considered in discussing theatre accounts.



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WASHED AIR COOLING (answering C. P.): In planning a washed air cooling system you will find 25,000 cubic feet of air per minute ample for your theatre. This quantity would result in a complete air change every minute and fifty-one seconds; it also indicates that every seat would be supplied with 55 cubic feet of air per minute. As you state the fans were installed "a good many years ago," I am quite convinced that they would not serve your purpose in the new plan. One new fan would be necessary. Apparently there is ground behind the theatre available or you would not have dug the well. I suggest that new equipment be installed in the rear of the theatre, near the well or up against the rear wall of the theatre, and that the air be delivered through grilles on either side of the screen. The lowest point of the grille should not be less than about 13 feet from the floor, but your ceiling height, being only 16 feet, makes it necessary to drop the grilles possibly to within 11 feet of the floor. If the well gives sufficient water at a temperature of 60 degrees F. or below, you should get unusually good results.

You have a wrong conception of the cooling tower described in the May 4th issue. It is designed to cool water which has been used in the condensers of refrigerating plants and has no place in the design of an evaporative cooling system such as you are planning. I assume you are interested in the cost of a plant as described. The following might be called only an intelligent guess:

A sheet metal house in the rear of the theatre to install the equipment in, will probably cost $245; duct work should cost about $400 (this includes insulation); fan, air washer, grilles and louvers, pumps, etc., should cost about $1,500; and installation will cost about $400. This makes a total of $2,545. You will receive bids for this job possibly as high as $4,000 and plenty of arguments as to why such a price is justifiable, but anything more than 5 to 6 dollars per seat is entirely too much money for evaporative cooling. (See Maintenance Tabs in issues of August 25, 1934, and January 12, 1935.)

•

HEATING TERMS: Some of the most useful definitions and data are:

Degree-Day—A unit, based upon temperature difference and time, used in specifying the nominal heating load in winter. Very useful in comparing the cost of heating during one winter as against a previous winter. For any one day there exist as many degree-days as there are degrees Fahrenheit difference in temperature between the average outside air temperature, taken over a 24-hour period, and a temperature of 65 degrees F.

Boiler Horse-Power—One boiler horse-power is equivalent to 33471.9 B. T. U. per hour. This is the evaporation of 34.5 pounds of water at 212 degrees F. per hour to steam at 212 degrees F.

British Thermal Unit (B. T. U.)—Is substantially equal to the quantity of heat required to raise one pound of water from 65 degrees to 64 degrees F. One B. T. U. is equal to 777.5 foot-pounds of work (this is known as the mechanical or work-equivalent of the B. T. U.) One B. T. U. is equal to 0.293 watt-hours (the electrical equivalent of the B. T. U.). One B. T. U. is equal to 252.02 calories (the calorific equivalent of the B. T. U.); also, 56.92 B. T. U. per minute is equal to one kilowatt, and 3415.2 B. T. U. is equal to one kilowatt hour (Kw. hr.).

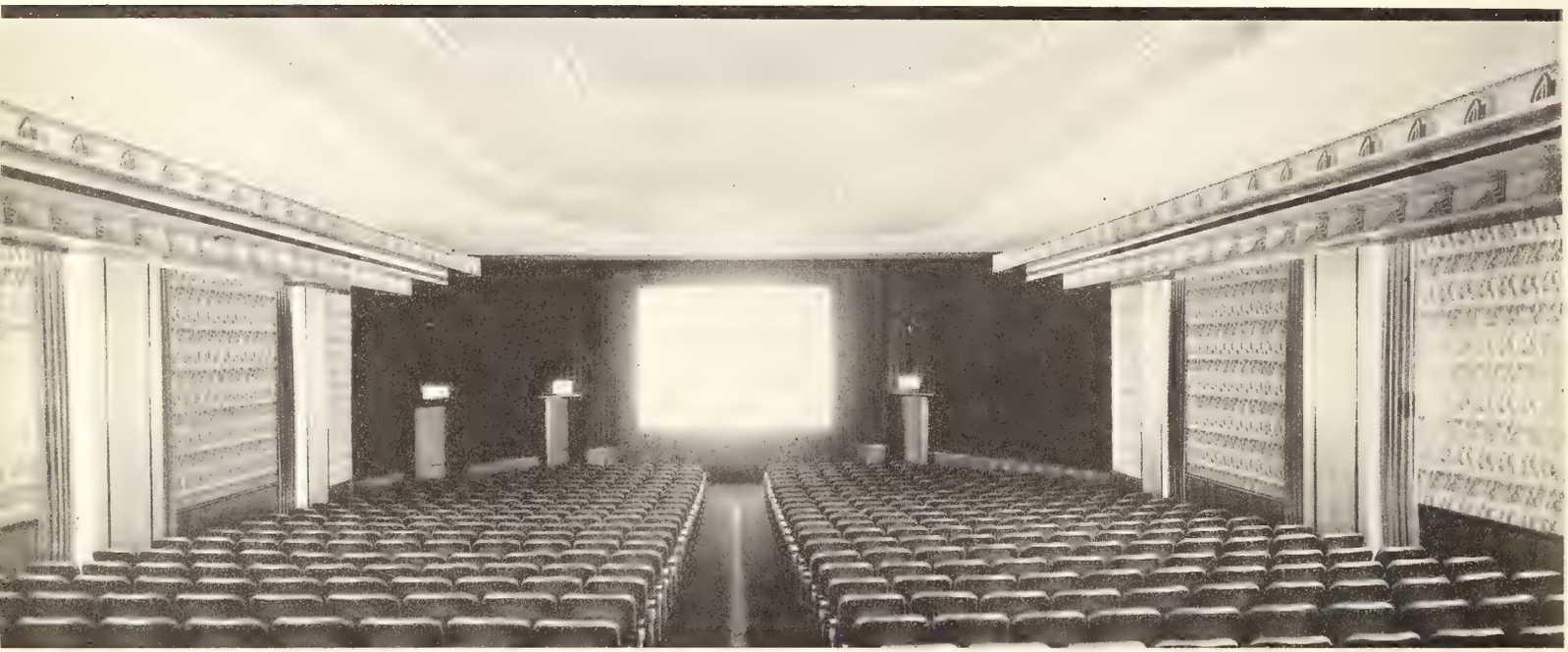
All of the above definitions may seem somewhat technical and perhaps out of place here. But next fall I want to present an article on heating, and everyone interested should be familiar with the usual heating terms.

PURCHASE OF EQUIPMENT

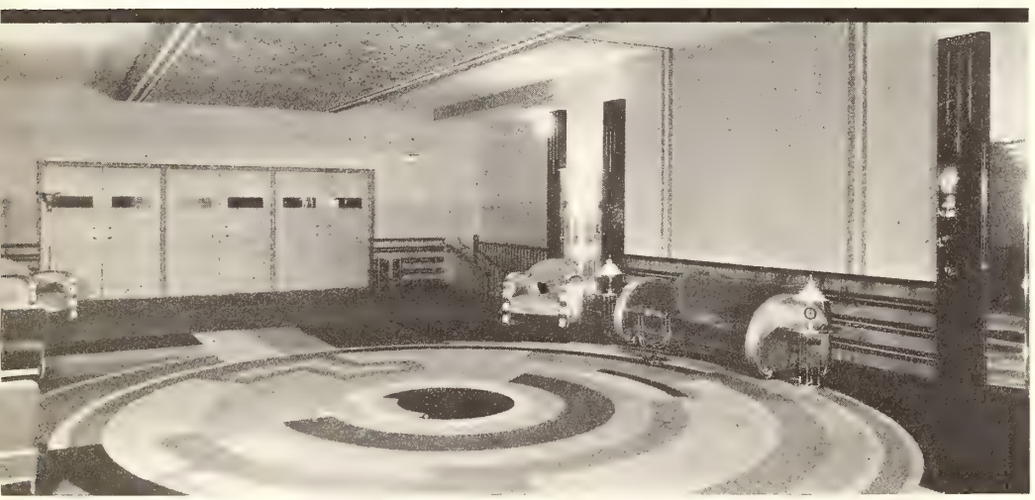
THERE IS one more result of failure to have cash on hand for adequate repairs, renewals and major replacements. The market for second-hand equipment and furnishings has a destructive effect on the manufacturers and distributors of new equipment. The theatre operator, pressed by the necessity of making some improvements by replacements, but without ready money, turns to the second-hand market for relief. No general condemnation is made here of the use of second-hand equipment. However, by using second-hand equip-

(*Continued on page* 34)

A SMALL THEATRE DESIGN IN A TRANS-LUX HOUSE



View of the single-floor auditorium, looking toward the screen.



The lounge-foyer, leading to the auditorium



Corner of cosmetic room.

WHILE FOLLOWING in general the plan and principles of design much earlier adopted by the Trans-Lux Movies Corporation for its short subjects theatres, the latest Trans-Lux theatre represents certain modifications of previous schemes. The theatre is part of a commercial building 48x116 feet fronting on Flatbush Avenue in Brooklyn, N. Y., built under a general contract for the Brooklyn Assets Corporation. Thomas W. Lamb was the architect.

The total seating capacity is 551, arranged in 27 rows on a single floor. Chairs (by the Ideal Seating Company) are modernistic design and leather-covered.

Rear projection is employed, as in all Trans-Lux houses. The projection room is 24 feet wide and 8 feet deep. Equipment consists in two Simplex projectors and RCA sound system. The maximum screen size possible is 11 feet, 8 inches by 16 feet. Distance from the first row to the screen is 15 feet.

The theatre is entirely air-conditioned through a plenum system, with mechanical refrigeration and hot air heating. The fuel is coal, and is fed by an automatic stoker.

The facade and entrance area are of stone and Carrara glass, with aluminum trim. In addition to the marquee and vertical sign illumination, floods provide further exterior lighting. Between the entrance area (where the patron passes through a turnstile) and the auditorium is a spacious foyer designed to function also as a general lounge. Treatment is modern, with plaster walls having silk hangings, and deep-pile carpeting. Lighting fixtures are of etched glass.

The auditorium is lighted from a single light trough at the rear. Wall treatment consists in walnut wainscot, satinwood pilasters and heavy silk drapes in rust and gold. The ceiling is tinted a blue-green and pointed with gold leaf. Auditorium acoustical treatment consists in acoustical plaster at walls and ceiling, which is augmented by the carpeting and the fabrics on the wall.

A men's smoking room and a women's cosmetic room, with adjoining toilet facilities, are located on the basement level.

LAW APPLYING TO EQUIPMENT BUYING

By LEO T. PARKER

A selection of recent litigations involving legal rights of parties to contracts for the purchase of goods

TOO MANY law suits involving theatre owners result from disagreements and misunderstanding of contracts for the purchase of theatre equipment and supplies, because it must be admitted that one who has elementary legal knowledge may avoid most litigations involving contracts of this nature.

This is true since one who knows that an adverse verdict is inevitable, will not start suit, whereas if it appears that a favorable verdict is logically certain, then the other party to the controversy may be induced to agree to a reasonable compromise, particularly if his attention is directed to recent higher court decisions involving the same or similar points of the law and which clearly determine the legal status of the parties.

In other words, when two persons enter the courts to settle a dispute, it is almost certain that both think themselves justified, and each anticipates a favorable verdict. Obviously, one of the litigants is doomed to disappointment, and incidentally he must suffer considerable expense, and in addition both parties waste valuable time and effort during the prolongation of the controversy.

For these reasons it is advisable, and *practical,* for theatre owners and managers to keep a record of the higher court cases referred to from time to time in these pages of BETTER THEATRES. By this simple method may be saved a great deal of expense, time and effort that would otherwise be wasted in unwise legal suits.

FORFEITURE OF DOWN PAYMENT

PAYMENT BY a theatre owner of part of the purchase price or consideration applying to theatre equipment, with the provision that it shall be retained by the seller to whom it is paid, on default of the theatre owner to complete the contract, is ordinarily regarded as a liquidation of damages. Moreover, this down payment can not be utilized to reduce the amount owed on the contract by the theatre owner for monthly or weekly payments which he promised in the contract to pay, but failed to pay.

CASE

For example, in Electrical Research Products, Inc., v Haniotis Brothers, Okmulgee, Okla. (39 Pacific [2d] 36), it was disclosed that a theatre owner named Haniotis contracted for the installation and use of Western Electric sound reproducing equipment in his theatre. Under the terms of the contract, however, as an installation charge, the theatre owner agreed to pay an initial sum of $3,250, with $1,300 of this amount to be paid upon acceptance of the agreement, and $1,950 on completion of the installation of the equipment. In further payments Haniotis agreed to pay $104 each week. In addition thereto the contract provided for payments of $43.75 *per week for the first* 26 *weeks,* then $37.50 for 26 weeks, and $30 per week for the balance of the term of 10 years, which weekly payments of $43.75, $37.50 and $30 per week, respectively, were for service inspection charges. The equipment was installed, and was used by Haniotis from August 14 to December 24, when Haniotis ceased to operate the theatre and assigned his interest therein, including the contract, to the Okmulgee Theatre Company.

The seller of the equipment was notified of the assignment, and the theatre company notified the seller that it would not assume the contract between the seller and Haniotis unless the seller agreed to a modification of the contract. Negotiations were entered into relative to the modification of the contract, *but no agreement was ever reached.* In other words, Haniotis still was responsible on his original contract with the seller by which he agreed to pay $104 per week plus the service charges.

The theatre company, at the time it purchased the theatre, agreed in writing with Haniotis to assume the lease or contract which had been entered into between the seller and Haniotis covering the Western Electric equipment. The theatre company took possession of the leased theatre premises and used the sound equipment from December 24 to February 14. During the time the theatre company was in possession of the theatre, using the equipment, no payments were made to the seller under the contract.

The seller filed suit to take possession of the equipment and to recover damages or payment for use of the equipment from Haniotis on December 24 (the date Haniotis assigned the lease to the theatre company) to February 14 (the date the seller filed suit to recover possession of the equipment).

DECISION

The higher court held that the down payment made by Haniotis must be forfeited as it was simply a guarantee that he would complete the contract, and that he must pay the seller the agreed rental amounting to $104 plus $43.75 per week from the time he stopped the payments on December 24 to February 14. This court said:

"The transaction is to be classified as a *bailment for hire.* Where the bailor (seller) resumes possession of the hired chattel before the end of the agreed period, the bailee (theatre owner) is liable only *pro tanto* for payment of the hire; but he may agree to terms that will compel him to continue payment under any circumstances. Broadly speaking, it seems to us that the case presents a situation where the defendants (original owner) have by valid terms made themselves liable for the entire rental provided in the contract. . . . A payment by a theatre owner to be in part payment of the purchase price or consideration of theatre equipment, with the provision that it shall be retained by the seller, to whom it is paid, on default of the theatre owner to complete the contract, is ordinarily regarded as a liquidation of damages."

In accordance with the holding of this recent higher court decision (reported in February 1935) it is quite apparent that *when a theatre owner makes a down payment, in purchasing equipment, he will not be credited with this amount on overdue rentals or service charges which he failed to pay. And this is true even when he sells the theatre to another.*

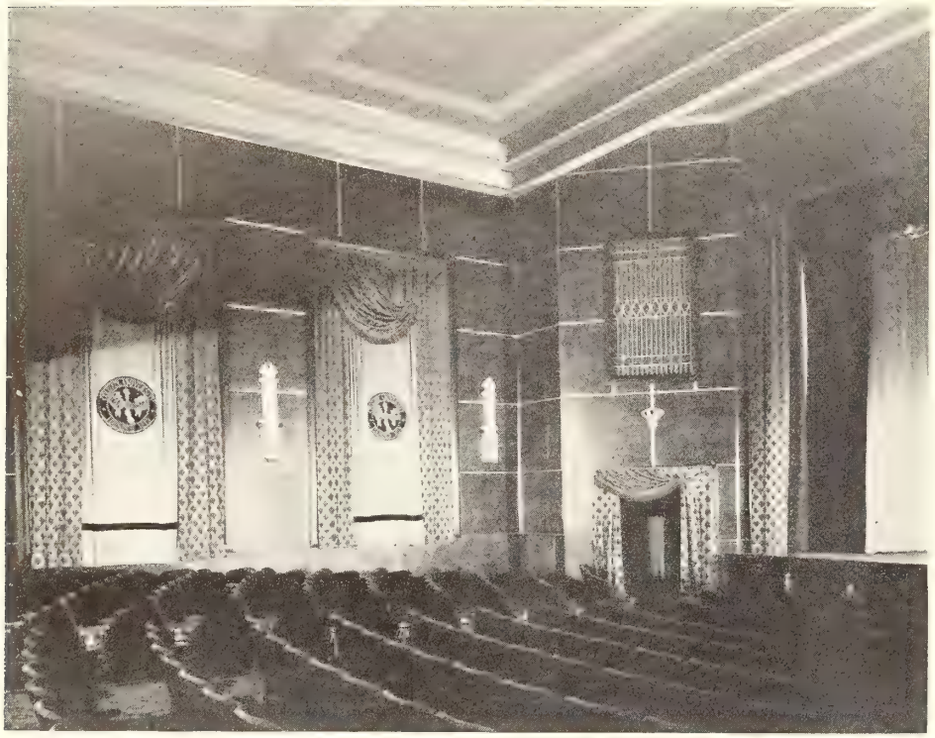
Therefore it is well to know that when selling a theatre, the seller may relieve himself from future liability on contracts of this or other nature *only* by entering into a *separate* agreement with the seller of the equipment, by the terms of which the latter relieves the original theatre owner and agrees to hold the purchaser of the theatre *solely* liable on the contract.

REFUSAL TO ACCEPT GOODS

A THEATRE OWNER is under no obligations to accept and pay for merchandise if he can prove that *before* he signed the contract he informed the seller of the intended uses or purposes to which he intended to put the goods, and that the delivered merchandise is incapable of producing satisfactory results;

(*Continued on page* 34)

LOW-COST SMALL TOWN REMODELING



AFTER REMODELING

[*The modernization of an "opry house" of the vintage of* 1890 *into a motion picture theatre adapted to a cultured community of* 1935, *is bound to be of special interest. Hamilton, N. Y., moreover, has a regular population of only* 1,700. *The architect for the remodeling was Peter M. Hulsken, conductor of the "Planning the Theatre" department in* BETTER THEATRES. *He has prepared the following brief description.*—THE EDITOR.]

THE SHELDON Opera House in Hamilton, N. Y., was built in 1890. Toward the end of last year the Schine circuit purchased it with the intention of remodeling it and adding it to its group of motion picture theatres in New York State. The old Sheldon was certainly an antique affair. It had a large stage, two tiers of ornate boxes and a steep balcony, to say nothing of pillars and a mass of old-fashioned decorations.

The problem was to transform the auditorium into a modern theatre with good technical conditions, acoustical and otherwise, and of course at the lowest cost possible. Hamilton itself has a population of only 1,700, augmented by 1,000 students and 200 professors of Colgate University, which is located in that city. There are also several small towns within a radius of six miles. It was decided to provide for a seating capacity of 717, with 543 seats on the lower floor, and 174 seats in a balcony.

The remodeling, in its major aspects, consisted of removing the gridiron, reducing the size of the stage, lowering the ceiling, construction of a new balcony and a new fireproof projection room, the installation of a new heating, cooling and ventilating plant, new plumbing, toilets and new electric wiring. Inexpensive materials, which would require the least amount of maintenance and still provide for proper acoustical qualities, were imperative.

For the new ceiling a sound-absorbing tile and board were selected. By the use of different patterns in application, and the liberal use of a V-groove cutting plane, and by covering the joints with foil-covered strips, satisfactory results have been obtained. These materials are in their natural colors, and no paint is used on the ceiling.

The walls were furred out and walnut-grained sheet-rock was used for the wall surfaces. All blocks are in standard sizes, no piece has been cut. To prevent waste of material, the joints were covered with white metal strips. The only plastering required in the auditorium was at the soffit of the balcony and the front and side walls of the projection room. This was done in a colored acoustic plaster. The only painting required was on the plaster wainscoting along the side walls and the natural wood trim around the wall panels.

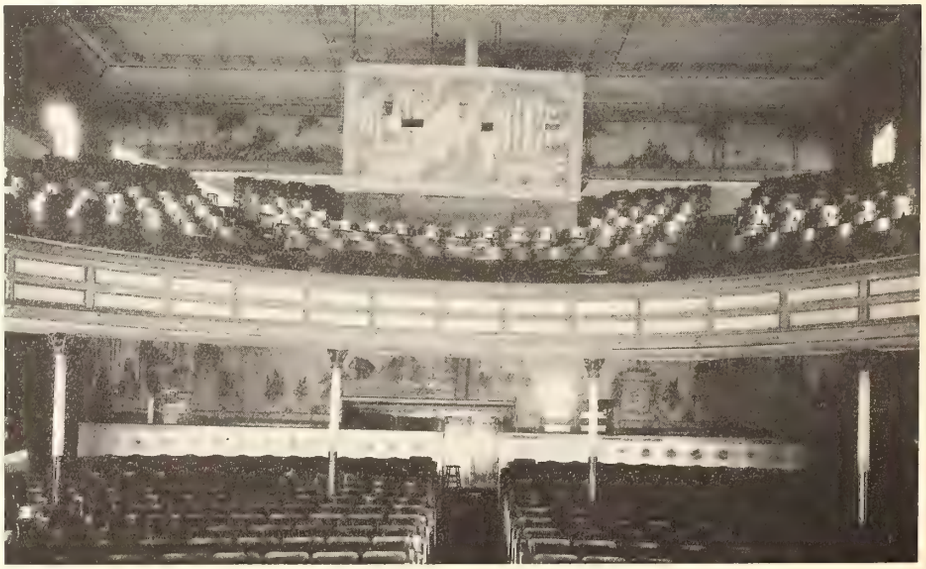
The foyer and lobby were redecorated. The wall treatment was carried out in five horizontal bands, starting at the baseboard with the darkest tone, and each following band two shades lighter. The jointing is done in 1-inch silver stripes. The foyer is done in a tangerine shade with blue ceiling, and the lobby in a pea green.

The electric light fixtures in the auditorium are of the bracket type 5 feet high. Each is provided with 20 lamps of five different colors, with the white house light on top. Outside of four recessed light fixtures under the balcony no other fixtures are used. The foyer and lobby are lighted with trough type fixtures at the ceiling.

The outside lobby has a tile floor; inside lobby and foyer are carpeted.

The result of this remodeling was the transformation of an old obsolete opera house into a modern motion picture theatre. The name has been changed to the State. The entire cost of this remodeling, exclusive of equipment and fees, was $16,000.

BEFORE REMODELING

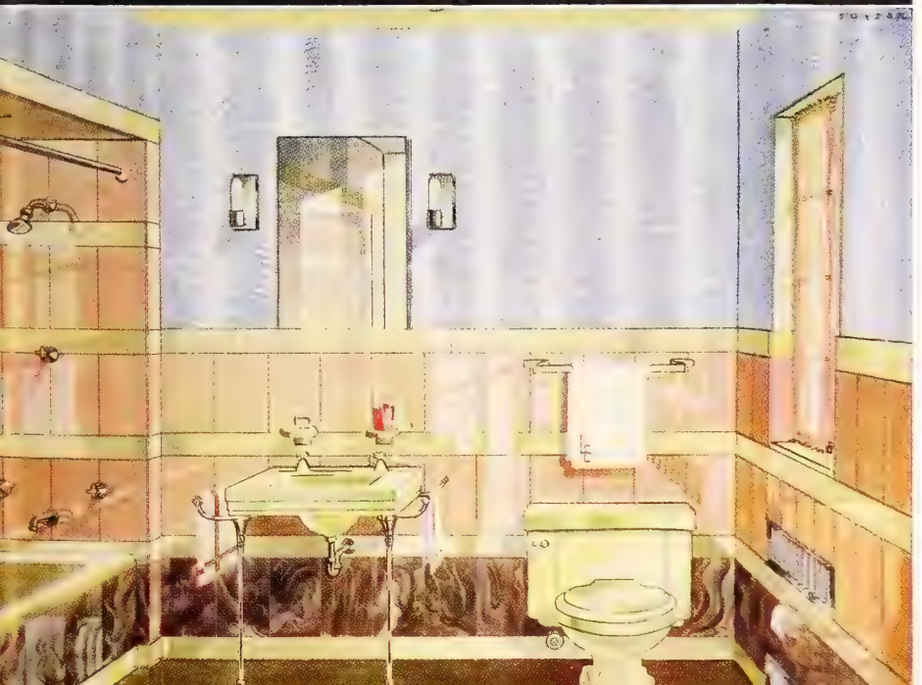


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THE ROXY: A TRIUMPH OF THE SCREEN



A promise—on a carbarn—and the realization. The sketch at extreme right is an architect's rendering of the Roxy auditorium.

COSMO-SILEO PHOTO, ABOVE
FOTO TOPICS PHOTO, LEFT

THE ROXY theatre was formally opened the night of March 11, 1927, with every one of its 6,000 seats occupied, many of them magnificently, for the high-and-mighties of the metropolis were there. In at least one instance, according to reports of the time, a hundred dollars had been offered for a pair of tickets, to no avail. And this theatre was essentially an establishment of the motion picture!

Never had artist engineer and showman united quite so unrestrainedly to glorify the once-lowly film-play. A theatre huge beyond precedence, utterly wanton in elegance, disclosed at last with all the pomp and ceremony of a royal jubilee! Surely no form of entertainment could deserve more than this, ever.

Though it was opened in March the Roxy theatre celebrates the anniversary of that event in May, with a special program, a gigantic birthday cake, gifts for patrons. And where once presided S. L. Rothafel, the "Roxy" of whose expanding dreams this theatre had seemed the ultimate, Mr. Howard S. Cullman is now the official host. Eight years have passed since that night in 1927.

Not a long time, eight years. But eight years can close one epoch and inaugurate another. These included the hysteria of 1929, the frenzy of 1930, subsequent years of revision in most methods and in many, many minds. In glancing back upon the establishment of the Roxy theatre we cover a single, swift period of change.

Today one may see how the Roxy came as the culmination of those prodigious efforts, beginning along about 1914, to create a new type of theatre with the film contributing a co-equal or even the chief interest to the program. Certain ambitious spectacles had broadened the appeal of the screen while measuring, at the same time, the latent powers of its medium. Samuel Lionel Rothafel was among those who early saw the possibilities. Then when David Wark Griffith's "The Birth of a Nation" confirmed their vision, many more than they were persuaded that the motion picture but needed theatres that were worthy of it. The "palaces" wrought by the architect from these aspirations ended definitely the film's identification with "nickelodeons."

And the greatest of these palaces on that gala night in 1927, was the Roxy.

Nearly 6,000 seats—even more, it was said. Not one organ, but three giant instruments especially designed and fabricated by Kimball according to a complex scheme unifying a vast assembly of sounds. A radio broadcasting studio. Baths. An emergency hospital!

Equipment was of course not merely complete—it covered facilities never before specified for a theatre of any kind. Much of it represented engineering here achieved for the first time. And the unprecedented array of functions thus represented was provided for in a structure as architecturally gorgeous as it was vast.

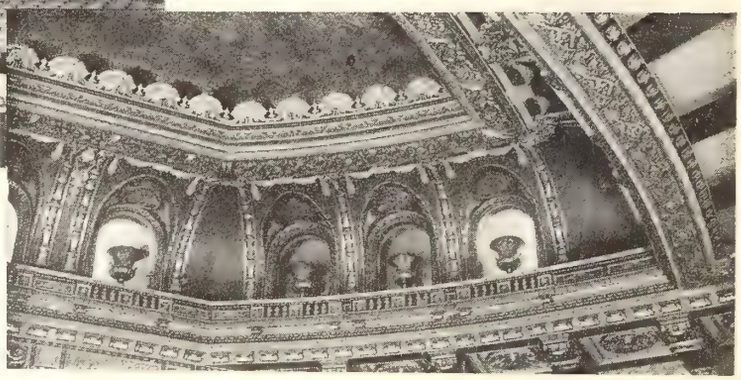
In the Roxy, the architect, Walter W. Ahlschlager, carried the vogue of period

Relating again and appraising anew a cinema achievement of another day in celebration of its eighth anniversary

By GEORGE SCHUTZ









Interior views of the Roxy—and a picture of the birthday cake. Above is the auditorium as seen from the stage, and at left the main foyer, with its fabulous rug. The other pictures show details of decorative motifs in relief.



design of new dimensions. The style is one of lavish ornamentation in patterns derived chiefly from the early Spanish plateresque period, and partly from the Italian Renaissance. Decoration is almost entirely in relief. Representing the creative labors of eight sculptors, who were assisted by scores of artisans, the interior is extravagantly laden with scrolls, allegorical panels, friezes medallions, columns, niches, architraves—seemingly every architectural device that lends itself to the embellishment dictated by the style.

Furnishings, naturally, were in scale. For example, the foyer rug. It is an oval Chenille woven—especially, of course—by the Mohawk Carpet Mills to fit a recessed space 58 feet long and 41 feet wide. Its life was estimated to be two years. It is still in service, though millions of patrons have trod it in good weather and bad.

Yet a symbol of the prestige won by the motion picture since its nickelodeon days, the Roxy measures its greatness today in other terms—terms, be it said, that represent the newer and doubtless larger mission of the cinema. The operating policy is still generous, programs continue to feature a stage offering. But the stage entertainment is intimate, rather than spectacular, with more dependence placed upon the screen. Feature pictures available to the Roxy today are not the most prominent, but are chosen for their family appeal—and this in the Times Square district of New York! Success supplies, if not the explanation, at least justification. When Mr. Cullman took charge the weekly gross was about $10,000 a week. During the past year the weekly gross has averaged $30,000. The top admission price is now 55c.

Facilities are approximately the same as they were, so far as the physical resources of the house are concerned. A change has been made by Mr. Cullman at the stage, however. An addition has been built so as to bring the performance closer to the audience. Special microphones have been intalled to take the performer's voice intimately to the farthest reaches of the vast auditorium.

The changes that have come really emphasize the historical permanence of this immense playhouse. It is enduring brilliantly, though change came upon it, quite vitally, soon after it was opened. Herbert Lubin headed the original proprietors. William Fox quickly followed. Now Mr. Cullman's trusteeship, with a reorganization currently underway. The manging director today is Irving Lesser. Other department heads are:

Morris Kinzler, director of advertising, publicity and exploitation; A. D. Shurtleff, treasurer and comptroller; Marion Sanders, personal representative of trustee; Fanchon & Marco, in charge of stage production; Edward J. Burke, house manager; John Hammel, chief of service; J. W. Anderson, chief of maintenance; Frank Ruddock, chief projectionist; John Richards, chief of sound; Frank Schmieder, chief electrician; William Brown, chief carpenter; Robert Anstett, chief property man.

MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

OPERATION OF THE SUPREX ARC LAMP

By HARRY RUBIN

The second article in a series on Suprex projection illumination and developments associated with it in practice

PROJECTION LAMPS for burning Suprex carbons differ materially from other common types. While the arc is of high intensity, due to the nature of the carbon, yet the lamp is a combination of *low-intensity* and *hi-lo* lamp principles.

The carbons are burned in a horizontal plane as in low-intensity. A reflector is used *without* condenser, as is common to both low and hi-lo lamps. The similarity to the hi-lo is in the carbon feed mechanism, which allows the feeding of the positive carbon at a faster rate than the negative. However, the positive carbon is rotated in the hi-lo lamp, whereas Suprex operation does not require rotation of this carbon.

Most of the lamps now on the market have separate feed screws linked together so that the speed of feed of the positive carbon can be regulated independently of the negative sped. This is a feature most desirable because, as has been explained in the preceding article, the ratio between the burning time of the positive carbon with respect to the negative carbon, *varies directly in proportion to the current consumed in the arc*. If a single feed screw is used to feed both the positive and negative carbons, the threads of the said screw must be cut with a definite feed ratio, which ratio must be pre-determined by the lamp manufacturer, and such a pre-determined ratio means that an arc current of only one value in amperage can be used if the crater is to be kept anywhere near the correct distance from the mirror and thus maintain proper focal distances.

It is not the writer's intention to describe any particular make of lamp, but to point out what in his opinion is most desirable, technically, from the standpoint of operating results and minimum attention.

The Suprex arc requires that the crater be kept or maintained in a definite position with respect to the mirror. The light intensity changes materially with slight changes in the distance between crater and reflector. The ideal lamp would be one in which the crater to reflector distance could be maintained exactly throughout the burning of a complete positive carbon, without having to make a single adjustment of any of the lamp controls. Perhaps this is too high an ideal from the viewpoint of a manufacturer, but from the viewpoint of the practical projectionist, it is the feature most desired. The nearer any lamp comes to meeting this ideal condition, the more desirable is that lamp.

As explained in my previous article, the negative carbon is consumed at approximately the same rate when burning the minimum ampere rating of the carbon as when burning the maximum. The positive carbon, however, is consumed at an ever increasing rate as the arc current is increased. Thus the two feed screws, even though they are independent of each other, are not completely divorced, as through the driving mechanism the negative screw is driven by the positive screw. It can therefore be seen that as the positive screw is speeded up or its speed retarded, the negative screw is speeded up or retarded in proportion.

I believe that the ideal would be to have the negative carbon driven at a substantially constant speed, which, of course, could be adjusted to the desired rate of speed; and the positive driven at a speed which would automatically vary with slight changes in the arc current, with an adjustment, of course, to vary the speed of the positive to suit the average current consumed at the arc. Such a lamp would probably require separate motors for the two carbon feeds.

MAGNETIC FLUX

The arc is greatly affected by a magnetic field, which field may be obtained by the use of a permanent magnet or an electromagnet positioned properly with respect to the arc. Without the use of a magnet the tail flame of the arc surrounds the positive crater in an almost uniform layer. The arc in such a condition lacks stability, and slight disturbances, such as a change in the alignment of the carbons, will cause the crater to burn off on one side and produce a noticeable change in the light intensity.

By introducing the proper magnetic field in the vicinity of the arc, the magnetic flux below the arc is increased, and the flux above the arc is decreased. This drives the tail flame upward and assures greater stability to the position of the arc stream and the form of the crater.

In the lamp employing this magnetic field it is important that the axis of the negative carbon be slightly below that of the positive to compensate for the angular direction of the arc stream. It is of course imperative that the magnetic field be of the right direction. Therefore if the magnet is removed from the lamp to make repairs, be sure, when it is replaced, that its polarity is correct.

The effect of the magnet is to steady the screen illumination, and its effectiveness can be readily observed.

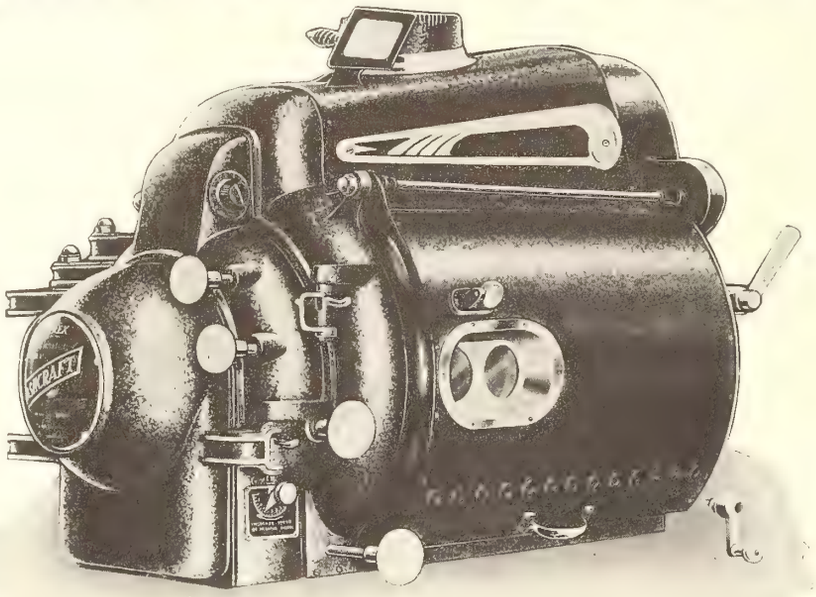
VENTILATION

The Suprex arc is also affected greatly by draft. Too much ventilation or draft within the lamp will cause the tail flame to become distorted and cause considerable variation in screen illumination even to the extent of causing the light on the screen to flicker. The draft should be sufficient to clear the lamp of spent gases, but should not be severe enough to affect the arc and tail flame.

REFLECTOR SIZE

Much has been said and claimed with respect to greatly increased illumination obtained from increased size of reflector, but I do not believe that tests bear these statements out. It is true that a larger reflector having greater curvature makes a difference in the distance from the crater to the reflector and from the reflector to the aperture, but the screen illumination is not greatly increased over that obtained from a smaller reflector, within certain limits. The greatest change in light intensity is obtained by increasing the arc current, and it will be found that with

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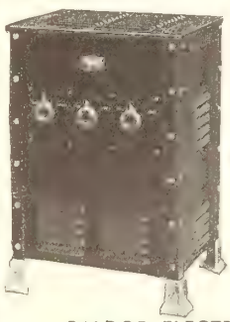
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identical arc currents that changes of reflector size from 10 to 14 inches will make little if any change in the light intensity, provided, of course, that each size of reflector tested is placed in proper focus with respect to the crater and aperture.

PITTING

The suprex arc causes considerable pitting upon the surface of the reflector, caused, I believe, from Cerium, one of the products composing the core of the positive carbon. This pitting is continuous so long as the arc is burning, and perhaps is somewhat minimized by a reflector design which will permit of the greatest possible distance between the reflector surface and the crater.

A device which will save a reflector and prolong its useful life is a shield curved to fit over the face of the reflector.

SOOT

When the Suprex arc is struck, or when the arc is operated too close together, a black or gray soot is liberated from the carbon. Therefore when striking the arc, the carbon should be separated as quickly as possible, and the lamp should be provided with a protective shield which covers the top half of the reflector during the time the arc is struck and moves away from the reflector when the dowser is raised. This reflector protector serves to minimize reflector fogging.

A good arc viewing device should be part of the lamp and should give a clear and distinct view of the arc on the image card, so that the projectionist can easily note whether the crater is in proper position.

CARBON HOLDERS

The carbon holders in the lamp should be of the floating or self-aligning type, and the negative aligning fork should be adjustable up and down in order to set the axis of that carbon slightly below the axis of the positive carbon, as required by the magnetic flux before mentioned.

The lamp should be designed so that the positive carbon holder can clamp a full-length 12-inch positive carbon at its extreme end, thus obviating the necessity of retrimming except after the positive carbon is ready to discard.

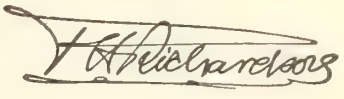
The measurement of the light intensity by ordinary methods employing a photometer is very misleading in measuring the light from a Suprex arc, unless proper filters are used and account taken of the color of the light. The Suprex light is very white, and while taking ordinary readings with the photometer without filters, it may be noted that the readings obtained with the Suprex light, as against a low-intensity light, may not show as great a difference as might be expected, but with filters and color comparison taken into account it will be found that a very marked difference exists between the two sources of light.

In the next article sources of power for the arc, and the effect of the current from various supply devices or sources upon the arc, will be given.

F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES •





GOOD EYESIGHT A NECESSITY IN PROJECTION

OF LATE I have had occasion to reflect on how important it is that every projectionist have normal eyesight, or be equipped with eyeglasses that will correct his defects in vision. Periodic examinations should be required, as vision not infrequently changes materially in a relatively short space of time.

It is very evident that projectionists must be able to see the screen image as it actually is, not as it seems to defective eyes. Fortunately all ordinary defects in eyesight may be discovered, analyzed and corrected by any competent oculist, inexpensively. However, it is very often the case that people have defects in vision without being aware of the fact. Usually such defects have come on very gradually. They may be small and of little account in ordinary walks of life. When, however, they are present in the eyes of one who must, under rather difficult conditions at best, judge of the sharpness of definition of a screen image that will be viewed for a considerable space of time by hundreds, or perhaps by thousands, of people, the matter assumes real importance.

I recall an instance that occurred during one of my trips some while ago. Visiting a theatre, I remained through an entire show, observing that the screen image definition was decidedly poor. It was the same through the newsreel, a scenic, a cartoon and the feature. It therefore obviously was not due to fault in the films.

Visiting the projection room I talked with the projectionist as he prepared for the next show. He was quite indignant when I spoke of the poor definition, declaring it to be sharp. An examination of the projector optical trains showed the lenses to be of the best and thoroughly clean throughout. When the show started I sharpened the focus, whereupon the good brother was much disturbed, finally blurting out: "There's something wrong, Mr. Richardson. You have yourself spoiled the focus. Are you kidding me?"

With his consent I called the manager, had him examine the picture as I had set the definition, and watch closely while the projectionist "sharpened" the focus according to his idea. "Why, Sam," said the manager when the thing was done, "what's wrong with your eyes. That's much worse than it was. I've noticed for quite a while the picture did not seem as sharp as it used to be. You had better have your eyes examined and get a pair of glasses."

I left next morning and don't know what happened, but here very evidently was a case where a man's vision had altered for the worse rather fast, and he did not realize that fact. The point is, though, it might alter again, as may the vision of any man; therefore *periodic examinations are necessary.*

It would seem very reasonable, indeed, that the eyes of all projectionists should be examined by an oculist at not too infrequent intervals—say once a year. It would also seem perfectly reasonable that theatre managers should demand satisfactory evidence in the form of a certificate from an oculist of recognized standing that the vision of an applicant for position as projectionist is normal, the term "normal" to be construed as normal without eyeglasses or as corrected by the applicant's present glasses.

Projectionists can certainly have no objection to such a demand by theatre managers. It imposes no real hardship upon them. Remember, the average person does not himself know whether his vision is or is not normal without an examination.

Incidentally, in this connection, since there are all kinds of projection distances, I consulted a very competent oculist to make sure I was correct in my notion that eyeglasses serve perfectly at any distance. The answer was, "Eyeglasses have infinity of focus after the first 20 feet."

Other Articles

In addition to the material on this page, Mr. Richardson's columns of this issue also contain:

H-I Voltage and Amperage	Page 26
Width of Light Slot Opening	Page 26
Trouble With Unequal Focus	Page 26
Same Lenses, Different Distances	Page 27
Non-Destructive Changeover Cues	Page 28
Further Material on Flicker	Page 29

FIRST "MOVING PICTURE MACHINE"

FROM LONDON Conrad L. Egglestone writes, "As an owner and user of your most valuable 'Bluebook of Projection,' may I ask you a question? I have recently had an argument, the question being: When was the first moving picture machine made and used; also, what kind of a movement did it have? May I add that while you edited a department in one of our motion picture publications some while since I read your articles with great interest and benefit.

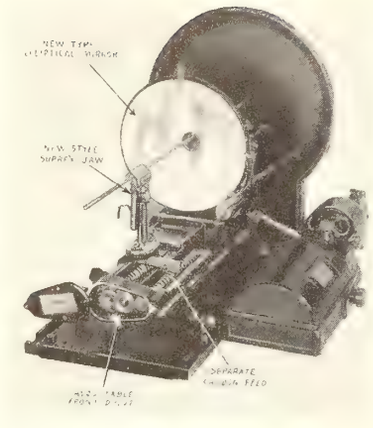
"Why did you stop? We have had nothing even one-third as good since. Our periodicals, while excellent in many ways, seem to fear to say anything favorable for the projectionist, or to do anything in his favor except tell him how to run his machines. We have one monthly magazine published by a projectionist organization (not a labor union), but it seems to be the same."

As I remember the matter I stopped writing for the English publication because they stopped my pay, and they did that because I insisted on telling theatre managers things they did not like to read.

As to the "first moving picture machine," I assume you mean the first motion picture projector. Terry Ramsaye tells us in his "A Million and One Nights" that the first experiment in persistence of vision, upon which the illusion of motion in pictures rests, was conducted in 1824, employing a card upon one side of which was drawn a bird, and on the other a cage. When the card was twirled the bird seemed to be confined in the cage.

Michael Faraday later carried on a long series of experiments, says Ramsaye, and he, together with Dr. Joseph Ferdinand Plateau and Dr. Simon Ritter von Stamp-

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fer, simultaneously discovered or contrived precisely the same device for viewing hand-drawn pictures in such manner that motion was simulated. These pictures were mounted in sequence on the rim of a disc. They were viewed through corresponding slits in a parallel disc. "This," says Ramsaye, "was the first motion picture machine."

However, just who it was who first succeeded in actually projecting a life-sized screen image, no one knows or probably ever will know. There are conflicting claims, none of which can be either proved or disproved. It probably was first done publicly in New York City by Woodville Latham in the spring of 1895, though only in very imperfect form. Later in the same year (June) Thomas Armat succeeded in applying the intermittent movement and rotating shutter to projection, and using a very imperfect projector in which these two vital features were incorporated, showed life-sized screen images (motion pictures) at the Cotton States Exposition in Atlanta, Ga. This occured in September, 1895, and was so far as I am able to ascertain, the first commercial exhibition of life-sized motion pictures.

A little later Thomas A. Edison, who brought the motion-picture-on-film into being, manufactured the Armat Vitascope, and motion pictures became an actual commercial institution early in April, 1896.

H-I VOLTAGE AND AMPERAGE

JOHN L. GARRISON of Johannesburg, South Africa, calls for help half-way around the world, thus: "You may remember me as a correspondent of your department some years ago. I was located in Denver Col., then. Now I'm way over here, and believe you me I like it, only it is hard to get reliable first-hand information. We have no Richardson here to throw out a helping hand.

"Well, here is what I want. I have a new high-intensity spot and can't seem to get good results from it. I use a 11-millimeter positive, and 70 amperes. The arc voltage is about 50. Please answer immediately, giving all the information you can, for I'll have to wait a good while for my answer at best."

I have correspondents in far New Zealand, Australia and several other foreign countries, but it is seldom that I get a letter from Africa. I shall ask Friend Garrison to give us some projection dope, if he will, concerning his part of the world.

With high-intensity spots it is essential that correct amperage and arc voltage be used and maintained. For an 11-millimeter positive you should use 80, not 70 amperes, and the arc voltage should, and for good results *must be,* 55 instead of 50. That probably is your trouble.

I might mention, however, that with some H-I spots it is very essential that exactly the right focal length condenser be used. You have not advised as to what make of lamp you have and, anyhow, I probably would not be in possession of much if any data concerning it, as it probably is of English make. You must consult the maker of the lamp about that point.

Without further advice as to your equipment I cannot offer further information. I am forwarding, however, an instruction book on H-I arcs put out by one of our manufacturers, from which you may get help.

WIDTH OF LIGHT SLOT OPENING

TEX LOGAN, who is in charge of projection at the Palace and Tex theatres in Burknett, Tex., writes, "Please advise us as to the exact amount of opening the light slot of a Universal Sound Lens should have. We have ours adjusted to three-thousandths of an inch. Is that correct?"

The latest equipments are provided with an opening of approximately one mil (one-thousandth of an inch).

I would appreciate reports from projectionists using different equipments as to the exact width of the slot and what results have been noted if width has been at any time altered. Reports such as I am asking for have much value provided they are based on exact measurements, because they come from men using the various equipments and therefore able to note actual results.

TROUBLE WITH UNEQUAL FOCUS

JOHN J. REDMOND, projectionist at the Regal theatre in St. Joseph, Mo., is having trouble that he describes as follows:

"Dear Mr. Richardson: This is my first letter to you, but I am in trouble, hence, here I am. Am having an out-of-focus effect I am unable to clear up. If the picture is focused sharply in its center it is out at the sides. If it is focused evenly it is blurry all over. It is the same with both projectors. The projectors are Motiograph DeLuxe on Western Electric base.

"This is a suburban house with no balcony and no projection angle. Films 115 days old but in good shape. Projection room is in the center of the house. Projection distance 81 feet, 16-foot picture. Lenses were 5-inch, but we had them ground down to 4¼ to give a larger picture. They are Super-Lite.

"Have put on new aperture plate tracks and new tension shoes without effect. All adjustments in accordance with instruction book, but cannot get a clear focus. All prints run the same. Have had experts here, but no one seems to be able to tell us what is wrong."

From what you have said, Friend Redmond, the out-of-focus effect plainly is not due to buckling the film over the aperture. You say you have had the

lenses re-ground, and that I think is where your trouble lies. I say that for the reason that it apparently cannot be charged to anything else.

As I understand matters, a 5-inch E. F. lens is "corrected" as exactly that. It is not corrected as a 4¼-inch lens and to re-grind it to 4¼-inch E. F. I am certain would very seriously disturb the corrections, and might very well have the effect you describe.

The information submitted also suggests that something is out of alignment. Whether this is because a lens element has been put out of proper relationship in the process of reducing the equivalent focal length, or because the aperture plate is not perpendicular to the axis of the lens, or the axis not in line with the projector aperture center, cannot be determined by the evidence at hand.

It would be advisable to borrow a lens, perhaps from a supply dealer conveniently located, and to find out whether the fault lies in the lens or elsewhere.

SAME LENSES, DIFFERENT DISTANCES

F. FREISTOCK of the Cumberland theatre in New Cumberland, Pa., presents the following problem: "Will you kindly quickly advise me what focal length projection lenses will project a 14-foot picture at 83 feet? Am moving my screen farther back. Have a pair of 5.5-E. F. projection lenses that project a 12-foot picture at 66 feet. Could we use them to project a 14-foot picture at 83 feet?"

To advise exactly of what equivalent focal length a projection lens should be to project a certain width of picture at a given distance, it is very necessary to know *exactly* the projection distance (distance center of lens barrel to screen center) and the *exact* width of the projector aperture. Even then results are not sure to be exact, for the reason that lens manufacturers themselves allow a small "tolerance of error" in the markings of lenses. That is to say, if a lens is marked, for example, 5 inches E. F., it may vary from that measurement slightly.

If you want a certain size of picture, exactly, at a given projection distance, it always is best to have your dealer supply you with the right lenses, properly matched, which usually is done by trial and error.

As to your present lenses, the problem is simple. Once the light leaves a lens it diverges (spreads out) evenly, theoretically forever, unless stopped by some obstruction. Your present lenses spread the light from nothing to 12 feet in 66 feet, which process will continue indefinitely if there be no screen or other obstruction.

This of course means that the beam spreads (12x12) 144 inches in 66 feet, or 120 divided by 66 equals 2.181818 inches per foot. It then follows that if the projection distance be 83 feet, the picture width would be 2.181818 times 83, which equals 181.090894 plus, or say



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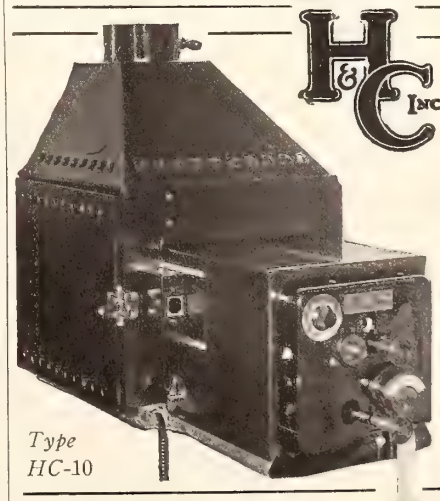
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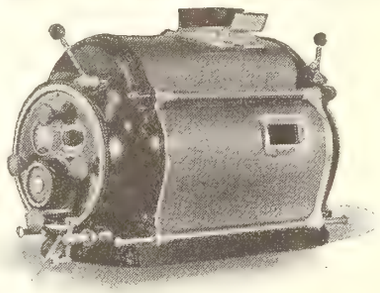
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181.1 inches, or 15 feet plus a very small fraction of an inch.

Exhibitors, managers and projectionists may thus calculate the width of picture any lens will project at any distance, provided they know what width it will project at any one distance.

As to the rule for calculating the projection lens focal length to project a picture of given width, it is as follows: Ascertain the *exact* projector aperture width in fractions of an inch. Measure the *exact* distance from the center of the lens barrel to the center of the screen surface. Multiply the one by the other and divide by width of desired picture, in feet. The result will be the equivalent focal length of the required lens. However, such calculations cannot be depended upon unless measurements are exact.

NON-DESTRUCTIVE CHANGEOVER CUES

C. B. BALDWIN of Decatur, Ga., says some very kind things about the Bluebook, orders a copy of the new edition, and says, "Here is a suggestion to projectionists who have been complaining about Standard Release Print cues being cut off reel ends in doubling-up or otherwise.

"Only a few seconds are required to punch out a few small black discs from opaque (black) film, using a medium-sized punch. Then at proper distance from end of reels in which the regular cues are missing, cement one of the discs to back of the film. Unless the film is itself quite dark at that point, they will be plainly visible on the screen, but be sure and space the S. M. and C. O. cues the proper distance apart (about 11 feet) so that the projectionist who runs the prints after you may use them without trouble.

"Now, brothers, have a little patience. You can punch out a supply of markers from just a little film, and it takes only a trifle longer to attach them than it would to butcher things up by using a punch on the film itself. By this method you won't work any injury to the film, will have your markers all right, and will retain your own self-respect. Very recently I received a print with holes the size of a common leadpencil punched in it, which same of course had to be cut out of the new print. It would seem that exchanges should put a stop to such outrages."

Yea, verily, they should, and if proper inspection records were kept they doubtless would. However, proper inspection and the careful recording of damage would make inspection somewhat slower and that would of course cost more. It is the case of the loss of a nickel that drops out right in front of the eyes, versus a dollar that drops out without being noted. It would really seem that sometime, somehow, exchange managers, viewed as a whole, would wake up to the obvious heavy loss incurred by failure to make careful records of unnecessary film damage such as

punch marks, and put a complete stop to it by forcing punch-mad projectionists to pay for the damage.

This simple suggestion by Brother Baldwin is the most practical method of affixing useable changeover signals yet evolved. If the film where the mark must be placed be very dark, it should be no hard job to prepare a sharp pointed tool—or to obtain a sharp awl—and scratch a thin ring around the edge of the marker. That, if carefully done, would be some extra trouble, but only an occasional one.

FURTHER MATERIAL ON FLICKER

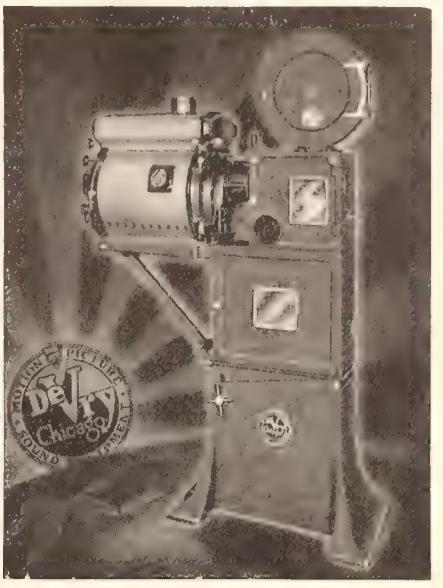
HARRY H. STRONG of the Strong Electric Corporation of New York, writes, "Note an article in your department, April 6 issue, 'An Odd Case of Flicker,' which, it is quite obvious to me, is a case of synchronous flicker. The projectionist has not given very much data relative to his equipment. I assume, however, he is using low-intensity lamps supplied by single-phase rectifiers and has recently installed a new screen having a highly reflective surface, either beaded or aluminum.

"Since flicker tendency is directly affected by brilliancy, as you have expressed it, with the old, low-reflection-power screen, the flicker, while there, was not visible. It is, however, to be expected that with a picture as small as 13 feet and a high-power reflection surface, the synchronous flicker effect would be quite visible enough to be objectionable.

"May I suggest that you recommend that this theatre either increase its picture size to lower the level of illumination, or else increase the house lighting so that the relative screen illumination or brilliancy is diminished. The most satisfactory way would be to use a screen with less highly brilliant surface, but as the new screen is installed it probably would be best to increase the auditorium illumination.

"We have experienced this trouble in many installations where very small, highly reflective screen surfaces are used. However, the trouble usually disappears in a short while—as soon as the dazzling effect of the new screen surface has worn off. May I suggest that we always are very willing to co-operate with theatre men in such matters. However, they should give full, complete details concerning their equipment."

I thank Mr. Strong for his suggestions. In this case, however, Mr. Strong apparently has not taken into consideration the fact that no mention is made of a. c. being used at the light source, therefore I assume it is a d. c. arc. Of course the use of single-cycle current at the arc would produce some waver in the light, but hardly enough, I think, to induce visible flicker. My own analysis was based on d. c. at the arc, with sufficient alteration in projection speed because of fluctuating line voltage to induce visible flicker, with increased illumination due to the new screen surface.



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PLANNING THE THEATRE

A SERVICE CONDUCTED BY PETER M. HULSKEN, A. I. A.

The Question:

HAVE BEEN READING the *Planning the Theatre* department of BETTER THEATRES some years but never thought I'd have the opportunity to write you. However, Ole Dame Fortune seems to be making a play for me. I am contemplating moving into a town of 8,000 population. There is one theatre in operation there already and there is no opposition within 30 miles. I will have $15,000 to use. If possible will you kindly supply me with the following information:

How much space will I need to erect a 700 seat theatre? (I will want a stage proportionately.) Can a balcony be placed in the theatre to help take up some of the 700 seats? Will this amount of money allow me to furnish seats and equipment?

Before I submit my problem to an architect I would prefer your advice because of your varied experience along these lines. Sincerely trust you will advise me accordingly.—J. E. G.

The Answer:

IT WILL TAKE a ground space of 50x120 feet to erect a theatre with a seating capacity of 700 seats on one floor. This is figured on a basis of space for a 16-foot stage, a 10-foot lobby, and a 6-foot foyer.

There would be a center bank of thirteen seats across, with aisle on each side, and two wall banks of six seats across each. A balcony could be placed in such a theatre, but it would increase the cost considerably, and also increase the cubic content because it would require a higher ceiling. Without a balcony the minimum ceiling height above the high point of the auditorium floor should be 17 feet. I doubt very much if $15,000 will be sufficient to erect such a thatre by the regular methods of construction. This amount certainly could not include any equipment.

For estimating puposes, I advise that the minimum cost should be based on 18c per cubic foot. This rate includes general contract, plumbing, heating, ventilation and wiring contracts, but no equipment such as projection, sound, drapes, carpet, seats, and electric light fixtures.

•

The Question:

I WOULD like to know the best way to go about remodeling a building 43 feet wide, 146 feet long, and a 14-foot ceiling. I would like to have an idea of how to remodel this so as to make either one or two small stores in front, still leaving room enough for about a 600- or 700-seat theatre.—J. C.

NOTE:

IN THIS department Better Theatres will be glad to answer questions pertaining to the preliminary consideration involved in the planning of a new theatre or in the remodeling of an existing one. Only requests for ideas will be answered, since this department cannot assume the practical functions of an architect. All communications intended for this department should be addressed to Better Theatres, 1790 Broadway, New York.

The Answer:

TO REMODEL a building 43 feet wide and 146 feet long into a theatre seating from 600 to 700 seats I suggest as follows:

Plan for a center bank of twelve seats across with an aisle on each side and with two wall banks each of four seats across. This will give twenty seats across the width of the auditorium. This will require 35 rows of seats, or 87 feet, 6 inches for 700 seats,

If we further plan for a stage 15 feet deep, and a cross aisle or foyer 7 feet wide, there will be left approximately 20 feet for the depth of the store rooms.

I suggest that you plan the entrance to the theatre in the center of the front with a store room on each side. These stores, I am afraid, will be only 12 feet wide, as you will need at least 16 feet width for the lobby.

•

The Question:

I HAVE JUST subscribed to your magazine and now would like to avail myself of your advice and get some suggestions. I am remodeling a small country theatre, seats 250, only two shows a week, 25c admission. I will put on shows for four days when opened. Summer business is better than winter, as many folks spend vacation in this territory. It is the only theatre on an island of 2,500 population. The building and equipment has been terrible. Just a dignified barn. I can't put in very much money but must improve it now in order to get more business. I have enclosed a rough sketch I made up; trust you can help me on the questions I am asking.

I have copy of your May 4th BETTER THEATRES and I notice the new designs on the walls are very severe and plain. Is that the trend? We have three false windows on each side and at first intended to use them and put a panel of wallpaper inside and drapes outside and then electric light on this. Would you advise covering them all over?

Our walls will be all acoustic tile. Ceiling at present will be painted. Can't afford covering, and they say I don't need it covered as it is a 15-foot ceiling.

If we do not use windows with panels, how can I put in an economical lighting effect? That is what I want your suggestions on, how to get lighting effect you folks talk about *at not a great deal of expense*. Also, we have two exit doors in the middle of the building. Should we leave them or put them at each side of the stage entrance? Which is the better?

Now when you put the acoustic tile on the wall, some suggest coloring the grooves. Well, what color should they be, and how do you color them, and how far apart should they be? Would aluminum paint in grooves be too much? As you can see by the sketch the first four feet of wall has paneling of the tile effect of wood veneer. We are using that on account of contrasting color with the acoustic tile. Also should the wall be broken with some change in pattern, or should we just run it straight through?

We have an opening in the ceiling, and there are some colored glasses (small) there. We could probably put lights in them. But just now I want to put the building in shape to get good pictures and good sound, which has not been the case previously. All suggestions you have to offer will be appreciated.—G. L. E.

The Answer:

SINCE YOUR inquiry is quite lengthy I will try to answer your questions in the order they appear in your letter.

The modern trend in theatre designing is to keep the treatment very plain with as little ornamentation as possible, and to select a material which requires the least amount of upkeep and which does not have to be redecorated every few years, so a material which has a natural surface and good acoustical qualities represents a good selection. Since the auditorium is only 56 feet deep, I suggest that the false windows on each side be entirely covered so as to permit a continuous wall surface. The ma-

terial which you selected for the walls is satisfactory, but on account of your having wall aisles, I do not advise you to use it for the wainscoting. I do not believe that this surface will stand the wear and tear caused by people brushing against it. It would be far better to build a cement plaster wainscoting about 3 feet, 6 inches high.

For illumination I suggest the use of wall brackets about 4 feet, 6 inches high and 10 inches wide, made out of flashed opal glass with a strip behind for at least 20 small bulbs so that you may obtain a color effect, which can be easily changed by resetting the colored bulbs.

I should prefer to place the exit doors near the stage so that the wall surface will remain unbroken and so that the space now occupied by a cross-aisle can be used for seating.

For coloring of the grooves in the wall material I suggest silver or aluminum leaf. The grooves should be as far apart as the standard sizes of the wall material, which is 24 inches. If the openings in the ceiling are not larger than 24 x 24 inches, you may place in them recessed light pans with an obscure or flashed opal glass front.

Should the ceiling be of metal, it might prove desirable to use a paint undercoating, which reduces to some degree the sound reflection. Paint the panels a very light tan, the ribs a shade darker than the tone of the wall surface, and the small ornamental bead mouldings silver or aluminum.

●

The Question:

I AM contemplating remodeling a two-story brick building 100x37 into a theatre. How many seats could I put in it? Would it be possible to install a balcony?

There is a basement under the entire building. Must this be filled in to comply with the building code of this state, leaving room only for the men't toilet and heating plant?

What would the approximate cost be, not including the seats, projectors or sound system?—W. L.

The Answer:

A BUILDING 37 feet wide and 100 feet deep can be remodeled into a theatre with a maximum seating capacity of 400 seats on one floor. This is based upon an allowance for a 10-foot lobby, a 6-foot foyer, and a 12-foot stage or platform. It will be possible to install a small balcony.

I do not know of any State theatre building code demanding the filling in of a basement under an auditorium. However, they do demand that the boiler and coal room be built of fireproof materials.

I am unable to give you an approximate cost of such a remodeling job as you have not told me anything about the construction and the condition of the present building. I also do not know if you intend to leave the present second floor in place and how this is supported. Should you desire to remove the second floor, I will have to know how the roof is supported.

I also need more information regarding the front—if this is to remain or to be rebuilt. If you supply more data regarding these matters I will be happy to advise you further.

Materials Adapted to Design in Moderne

(*Continued from page* 8)

range is more limited than is the case with concrete or terra cotta. Varied shadings of stone from the same quarry can be used for either vertical or horizontal bands. Carving in low relief, backed with gold leaf, forms a strikingly effective ornament with stone in moderne design.

BRICK

Brick standing alone gains depth and interest of design by setbacks; stone, terra cotta or metal bands may be added to make a wealth of variety; coursings of different shades of brick and the use of varied mortar colors all may contribute to the architectural detail.

TERRA COTTA AND TILE

For years terra cotta has been meeting the demand for a substantial material with a maximum color range and varied finish, and is available in black, gold, aluminum, blue, and practically any other color for use in moderne effects.

May I pause here to remark that many persons jump to the conclusion that only black and bright metals can be used in moderne architecture? Nothing could be further from the truth. The most delicate pastels or the richest hues of deeper color are equally appropriate in the new design.

Colored tiles present interesting possibilities, and used in connection with metals or terra cotta, are productive of unusual effects. Care must be exercised with both terra cotta and tile that the surface shall not be broken up into unnecessary small planes.

MARBLE AND TERRAZZO

Marble continues to hold its place as one of the popular materials in the upper price brackets. Its subdued but rich colors, combined with metals in the new fashion, lend an atmosphere of dignity and quiet elegance to the motion picture theatre. Imitations at their best can never hope to equal the satisfying quality of natural marble.

Pre-cast terrazzo in varying shades is another material which is being used for exterior walls as well as floors, and as a thin veneer for theatre fronts can be employed effectively in new designs.

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themselves to the average pocketbook because of their low cost, their plasticity in application, and their wide color range. Fifteen years ago there were many inferior stuccoes on the market, which gave this material a bad name generally, but at present there are many splendid products of this sort for the owner's selection, any of which will be permanent.

Any of the thinner materials mentioned above adapt themselves to veneer work over existing walls, and if properly applied will not extend the face of the exterior more than an inch beyond the building line. The main objection to the use of terra cotta or brick in the modernization of theatre fronts is the fact that they add practically 5 inches to the face of the original structure, and it is usually wiser to use the thin veneers.

GLASS VENEERS

The new glass veneers, a solidly backed product not to be confused with transparent glass, are proving exceedingly popular at the present moment. They come in sizes and thicknesses suitable for application over existing exteriors, and their wide range of color, glossy and dull finishes, and possible use in a multitude of varied designs, make a complete transformation of any building possible. This material may be etched with designs, inlaid like mosaics, or insets of gold leaf or silver may be added for rich effects. So long as the joints are properly protected, this new material is impervious to the weather.

HARD BOARDS

For interior work, there are various new hard boards in large size sheets, finished in enamel and applied on wood furring strips over existing walls. The same manufacturers make a panel or sectional material of baked enamel on a metal or asbestos base for exterior work. Most of these sheet materials can be used in blended shades for decorative effects with comparatively plain surfaces.

METALS

The most popular metals in use today for both interior and exterior decoration are aluminum, stainless steel, monel metal, and the older metals, copper and bronze, run a close second. Metal mouldings are much in demand. I am awaiting with interest the introduction of some treatment whereby aluminum and other bright metals can be held to the beauty of their original lustre, so that they will not look, after exposure to the elements for a few months, so much like old sheet metal.

MIRRORS

Mirrors continue to be both useful and ornamental in confined spaces, such as a lobby with a very low ceiling, or rooms which of necessity are smaller than might be desired. They give depth and height to any room and may be used in etched ornamental patterns or broken up into designs.

WOOD VENEERS

Thin sheets of wood veneer mounted on canvas offer a wealth of new suggestions for interior work. This variety of wall covering shows the natural beauty of the wood grain, and can be waxed to a rich finish. Many rare woods of matched patterns as prominent as stripes in a tiger skin are now available. The material is applied like wallpaper.

INSULATING BOARDS

Where building codes and ordinances do not require strictly fireproof motion picture theatres, insulating board is frequently used in interior work. National advertising has familiarized the public with most brands of this material. It may be applied in tile effects or in large sheets, and may be decorated either before or after erection. Corkboard is also available in either blocks or sheets, and can be applied and decorated in the same manner. These materials can be left in natural colors and ornamented with painted stencil designs for pleasing and economical effects. Needless to say, either the insulation or corkboards have considerable acoustical value.

New materials are constantly being introduced to meet changing requirements in design, but with the wealth of material already at hand, offered in a price range to meet the individual theatre owner's appropriation, the planning of a new theatre or the rehabilitation of an existing one should prove an interesting problem to both owner and architect during the coming year.

New Theatres from Old: Auditoriums

METHODS AND MATERIALS

(*Continued from page* 10)

fabric of fairly light color, and divided into horizontal bands or squares by metal mouldings. A fabric with a rather pronounced modern pattern in colors on a light ground can be used here, either unbroken or divided into horizontal bands or squares.

The relatively long wall surface connecting these two sections may be divided into vertical panels, with or without pilasters, above a dark, plain dado that comes only a little above the chair backs. The panels may be in a moire fabric, or may have a small pattern in the weave in a solid light color. In back may be acoustical treatment. The panel framing and pilasters should be of very slight projection, simple and in a fine wood. The pilasters should be reeded or fluted to break up sound. Acoustical plaster may be used for panels and frames, with reeded or fluted hard-plaster pilasters. If acous-

tical material is not needed, panels of Flexwood or Flexboard are excellent.

The ceiling of the section next to the screen should be in a somewhat lighter tone of the same color as the walls at this point. It may contain concealed lamp bulbs in reflectors pointing downward and equipped, with concentric louvers of metal, recessed flush with the ceiling.

The lighting of the main section may well be from rows of lamps concealed in the sides of a hung ceiling and projecting their light upon curved ceiling surfaces at top of the walls.

A good color scheme for such an interior would be: Walls next to screen fairly dark gray-blue divided by black vertical mouldings; ceiling here medium gray-blue; walls of rear section plain chartreuse (light greenish yellow), fabric or painted in a modern pattern in yellow-greens, green-blues and rusty reds on either a bone white or chartreuse ground; ceiling of rear section bone white or oyster white; panels of main section, light blue-gray moiré or almost plain, light blue-gray fabric; wood of panel frames and pilasters, walnut; dado, painted midnight blue, almost black; edges of pilasters, lacquered dark ultramarine blue; upholstery of chair backs, either light Chinese vermilion, terra cotta or deep ultramarine blue in mohair pile fabric; chair backs of modern flowing lines with metal edges chromium plated or enameled in dark ultramarine blue; carpet with small modern pattern in tones of blue-gray, or of fairly dark, plain blue-gray.

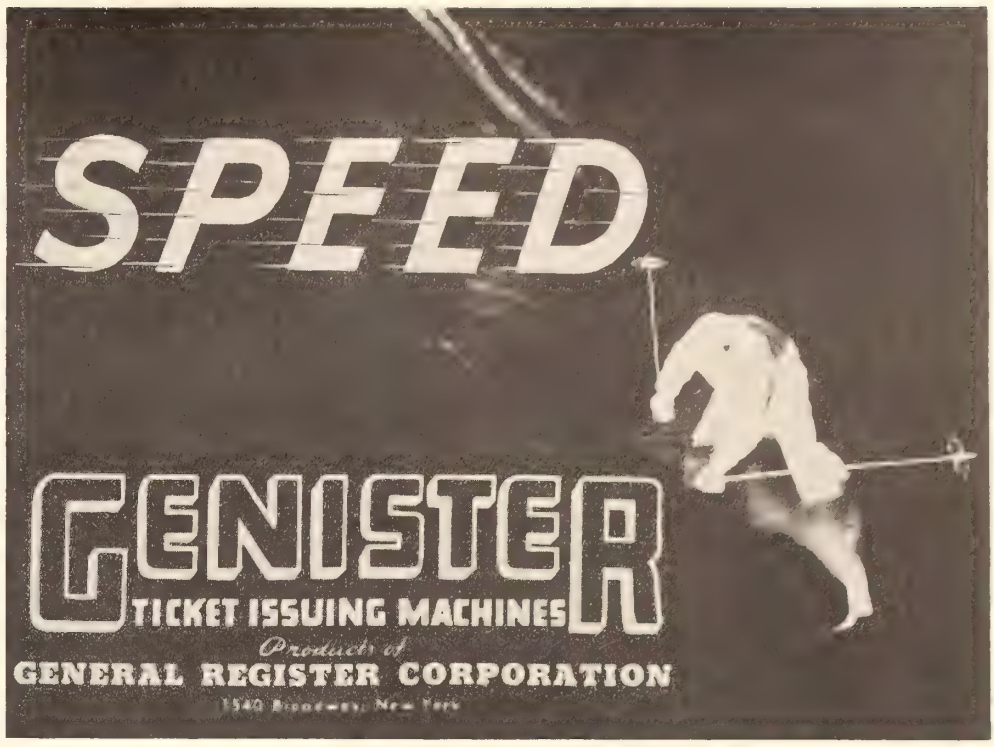
If mahogany wood is used, the panels may be extremely light tan; the front section, a darker tan; dado, deep purple-brown; chair backs, jade green; rear section, light coral; ceilings, white toning to light tan; carpet, in tans, light and dark shades. Or the dado may be black, the walls soft, light jade green.

PLANNING VENTILATION

(*Continued from page* 10)

that the company that manufactures compressors is primarily interested in selling refrigeration, the company that manufactures fans is interested in selling fans, no one but the sheet metal man is really interested in duct work, and no one but the air-conditioning engineer is interested in distribution and all of the combined phases of air-conditioning. To the specialist in manufactured products everything else other than his equipment is a necessary evil, and he is usually quite satisfied if the other phases of the job function only sufficiently well to cast no reflection on his own equipment. That is why some concerns that call themselves air-conditioning companies feel that they can afford to "standardize" on *one method* of putting air into *any* and *all* auditoriums.

In the remodeling of your auditorium, the re-design of the delivery and recirculating systems may pay more dividends over a longer period of time than most any other single thing that can be done.



The department
PLANNING THE THEATRE

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Maintenance on a Business Basis

(*Continued from page* 15)

ment the theatre operator is walking headlong into high maintenance costs and usually a makeshift job, with years of interruptions, disappointments and only partial satisfaction. Frequently the higher maintenance costs and the interruptions have more than made up the difference in cost of new equipment.

There is one possible exception to this, and that is the transfer of equipment between the theatres of one circuit. In this case the history of the equipment is known and it is as familiar as an old shoe, which may have been an excellent shoe in its day and still have a substaintial remaining life.

A general consideration of theatre equipment leads to this conclusion: that specialized equipment for theatre use has relatively a small market, according to the usual conception of markets, for manufactured products, and the manufacturers of worthy specialized equipment must be kept in business because we are dependent upon them. Their prices are to some extent established by the number of units they sell over a period of time; hence every second-hand item that is used is maintaining the high prices of new equipment.

The continuous expansion of the second-hand markets for theatre equipment is caused basically by the lack of cash to buy new equipment, and is creating a condition as unfavorable (of course on a much smaller scale) as in the automotive industry. The result will be continued development of details and refinement by manufacturers of new equipment to add sales argument or incentive for their product, or the attempt to manufacture cheaper products. This cheapness must be reflected to some extent in cheaper quality, which means shorter life. In terms of the theatre, this means accelerated wear and tear, higher maintenance, and quicker obsolescence, and necessarily more rapid replacement. In terms of the industry, this will result in an ever-growing, ever-increasing second-hand market. And this means that the general public will probably profit most, the industry will do more business, spend more, work harder, and *earn less. The theatres must pay the bills of the industry as a whole and all of the specialized allied lines of endeavor for the industry.*

Second-hand equipment is only a very temporary expedient. Get back to the sounder policy of lower maintenance costs, slower depreciation rates, and longer life, with increased comfort and appearance and ultimately more efficient results. Consider very carefully whether your job is one for second-hand equipment or deserves new equipment.

Don't mortgage the present or future income from your theatre by cheap buying or wrongly conceived ideas of maintenance and depreciation.

Law Applying to Equipment Buying

(*Continued from page* 17)

moreover, if the theatre owner accepts delivery of merchandise under the same circumstances he is not obligated to pay for them.

Doubtless a buyer in such a position must take reasonable care of the goods, but nothing more than that can be demanded of him. Accordingly he is under no obligation to return the goods to the seller, and after notice that the merchandise has not been and will not be accepted, the seller must assume the burden of removing it.

CASE

For example, in Ver Organ Company v McDonald, Milwaukee, Wis. (258 N. W. 359), it was diclosed that a theatre owner explained to a seller that he desired to improve and increase the volume of his pipe organ. The theatre owner alleged that he was told by the seller that he would get the required volume by installing French horn and vox celeste additions to the organ; that relying on the representations of the seller he was induced to enter into an agreement for the installation of the two units, and that when the units were installed they did not increase the volume of the organ. The theatre owner refused to accept the units and ordered the seller to remove them. The seller refused to do so and filed suit to recover the contract price, contending that the buyer could not rescind the contract after he had accepted delivery and installation of the units.

DECISION

However, it is interesting to know that the court held the buyer not liable for payment, and said:

"The time within which the buyer may rescind must necessarily vary with the circumstances of the case. . . . The immediate consideration is whether the period elapsing, when not agreed to, has been long enough to result in prejudice to the seller."

Therefore it is quite apparent that a theatre owner may within a reasonable period of time, after accepting delivery of merchandise, inspect the same and if such merchandise does not conform to the specification and description which he gave to the seller, then the theatre owner may without liability refuse to pay for the material or equipment and notify the seller to take the unsatisfactory merchandise.

PROPOSAL AND ACCEPTANCE

ESTABLISHED LAW holds that if a theatre owner breaches a valid contract of sale, the seller may sue and recover full damages amounting to the loss resulting from the theatre owner's breach. However, one is never liable on a contract, though he breach it, unless the evidence clearly indicates that either the theatre owner or the seller accepted an offer which was submitted by the other party and which resulted in a *valid* contract.

In other words, if a seller offers or makes a proposal, to sell merchandise, and the purchaser accepts this offer *unconditionally,* then a valid contract is completed. If, however, the purchaser does *not* accept the offer unconditionally, but makes a new offer to the seller, then in order that a valid contract is completed the seller must accept the purchaser's proposal *unconditionally.*

CASE

For example, in Marshall v. Berrien (257 N. W. 714, Michigan), it was disclosed that a purchaser wired a seller and offered a stated price for a specified grade of merchandise. The seller immediately wired that the price would be satisfactory for a grade *that he stipulated* and which, however, was *not* the same grade specified by the purchaser. Without waiting to receive the return answer from the purchaser the seller shipped the merchandise on the same day. The purchaser refused to accept the shipment, although he delayed three days in wiring the seller not to make the shipment.

The seller filed suit against the purchaser to recover the loss he sustained when he sold the merchandise on the open market and which was $523.

The question presented the court was whether there was a valid and enforceable contract, or whether there was simply an offer by the purchaser and a counter proposal by the seller, which resulted in no valid contract. Also, the question arose whether the purchaser's failure to reply until three days after receiving the seller's wire could result in a valid contract by implication.

The higher court held that a valid contract had not been completed.

AUTHORITY OF SALESMAN

THERE ALWAYS has existed doubts and confusion in the minds of theatre owners, and officials, as to when and under what circumstances a salesman may make an enforceable contract for his employer.

Generally speaking, a salesman has no authority to make a binding contract of sale without the approval or acceptance of his employer unless expressly so authorized.

In other words, the extent of his authority is to solicit orders and transmit them. And up to the moment the employer actually accepts the order or contract, no valid contract exists. Therefore, notwithstanding printed or written provisions in the order to the contrary, the theatre owner may cancel the order any time before the salesman's employer accepts the order.

Also, it is held that when a notice of countermand is given to the same salesman or agent who took the order before acceptance by his principal, it was the agent's duty to communicate such notice to his employer, and his failure to do so did not relieve the employer from the legal effect of the notice (24 [2d] 384, citing cases). Obviously, however, any special agreement between the theatre owner and the salesman's employer is valid by which it is agreed that the salesman has authority to make valid contracts, and under these circumstances the theatre owner is bound to fulfill the terms of the contract as soon as the contract made with the salesman is signed.

Another important question frequently discussed is whether a valid contract is completed where the salesman does not transmit the complete agreement to his employer for acceptance, and as a result of this failure the employer accepts only part of the agreement between the theatre owner and the salesman. These important points of the law were decided in the late case (March 22, 1935) of Floor v Mitchell (41 Pac. [2d] 281, Parowan City, Utah).

CASE

The facts of this case are that a manufacturer's salesman entered into a conditional sale agreement in writing with the Aladdin theatre whereby it agreed to purchase a talking picture equipment. The equipment was to be installed for use in the Aladdin theatre, and the sum of $500 was to be paid at once, and the sum of $325 was to be paid upon completion of the installation. This contract which was a printed form contained clauses, as follows:

"That this contract shall not be regarded as executed until accepted by the seller at its office in Salt Lake City, or by its agents duly authorized. Salesmen not authorized to accept contracts for National Corporation. It is understood that the seller shall not be bound by any agreements or representations not contained in this agreement."

In addition to this regular contract and without knowledge or authority of the manufacturer the salesman and the Aladdin theatre entered into a secondary written agreement, known as Exhibit B, as follows:

"The National Corporation guarantees Talking Picture device against all defective parts, with the exception of Tubes in amplifier for a period of six months.

"Also guarantee to give satisfactory sound, or we will remove the device and refund all monies with the exception of installation charges."

Exhibit B was made in duplicate. The original was kept by the manufacturer's agent presumably to be sent to the manufacturer with the regular contract. However, the salesman did not send this Exhibit B secondary contract to his employer, but sent only the regular printed contract which the manufacturer or employer accepted and proceeded to install the equipment in the Aladdin theatre.

Later the Aladdin theatre was not satisfied with the equipment and refused to continue making the agreed payments. The manufacturer filed suit contending that the secondary Exhibit B agreement, in which the salesman had guaranteed satisfactory performance of the equipment, was not a part of the binding contract because the salesman had not sent it for approval.

The counsel for the theatre argued that no valid contract was completed because the manufacturer had not accepted the exact contract made with the salesman and, therefore, no liability could exist.

It is interesting to know that the higher court held that a valid contract had not been completed and that the Aladdin theatre was not obligated to pay for the equipment.

[TO BE CONTINUED]

Notes on Writers in This Issue

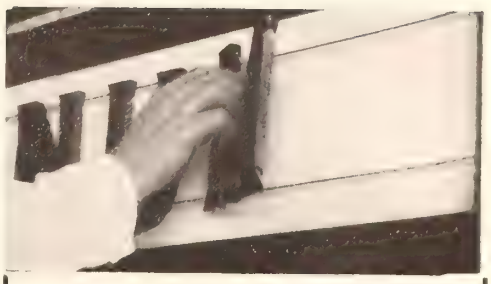
ROBERT O. BOLLER *is a Kansas City architect who long has specialized in motion picture theatre architecture. He has designed many of the larger and more pretentious theatres as well as small houses. His present article is one of a group on remodeling—the first appeared in the March 9th issue, the second in the April 6th issue.*

EUGENE CLUTE *is a well known writer on architectural subjects, a former editor of architectural publications, and the author of books on design.*

J. T. KNIGHT, JR., *is a regular contributor on theatre operation and maintenance. He is in charge of maintenance for Paramount.*

LEO T. PARKER *is a regular contributor on legal phases of theatre operation. He is an attorney-at-law with offices in Cincinnati.*

HARRY RUBIN *is well known in projection circles nationally. He has been chairman of the S. M. P. E. projection practice committee, and is in charge of projection for Paramount.*



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Changeable letters
Changeovers
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Dimmers
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E
Effect machines
Electric signs
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F
Film rewinders
Film splicing devices
Flashers, electric sign
Flood lighting
Fountains, decorative
Frames, lobby display

H
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Heating systems
Horns
Horn lifts and towers

L
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Lamps, decorative
Lamps, incandescent projection
Lamps, projection arc
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Lighting systems, complete
Linoleum

M
Marquees
Mats and runners
Motor—generators
Music stands

O
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P
Perfumers
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Portable projectors
Portable sound equipment
Projectors
Projection room equipment
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R
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Regulators, mazda
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S
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Safes, film
Screens
Screen masks and modifiers
Screen resurfacing service
Seat covers
Signs, directional
Signs, marquee
Slides
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U
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V
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1790 Broadway, New York

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(Refer to items by name, as listed above)

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6. ..... 12. .....

Remarks: .....

.....

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Name..... Theatre..... City.....

State..... Seating Capacity.....

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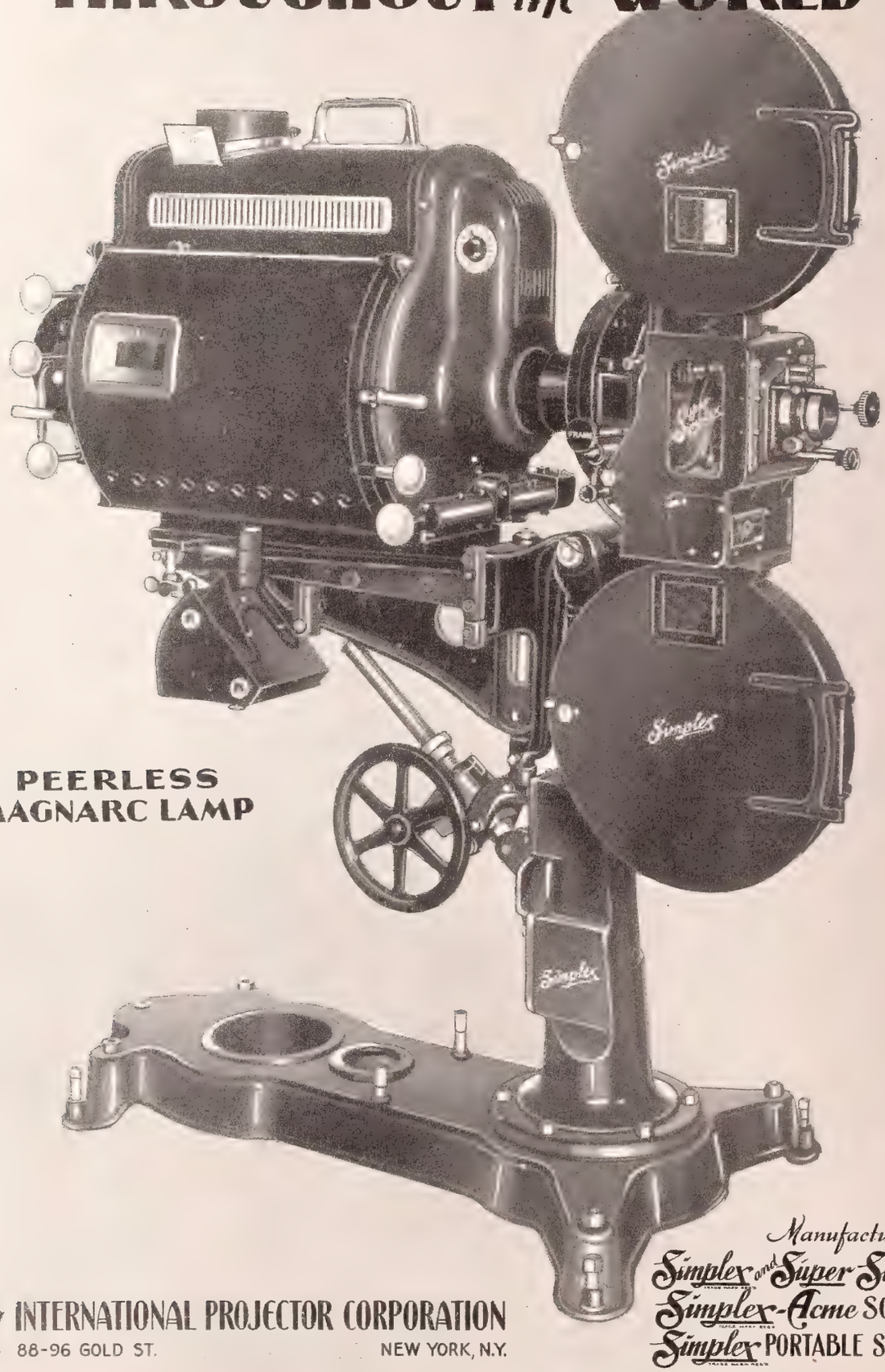
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MOTION PICTURE
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292 Features Coming From Seven Companies

Fox Announces 54 for New Season; GB Pictures, 16; Mascot, 20; MGM, 49; Paramount, 65; Republic, 46; Universal, 42; Fox - Educational, 110 Short Subjects » » »

Otterson Is Paramount President; Zukor Chairman

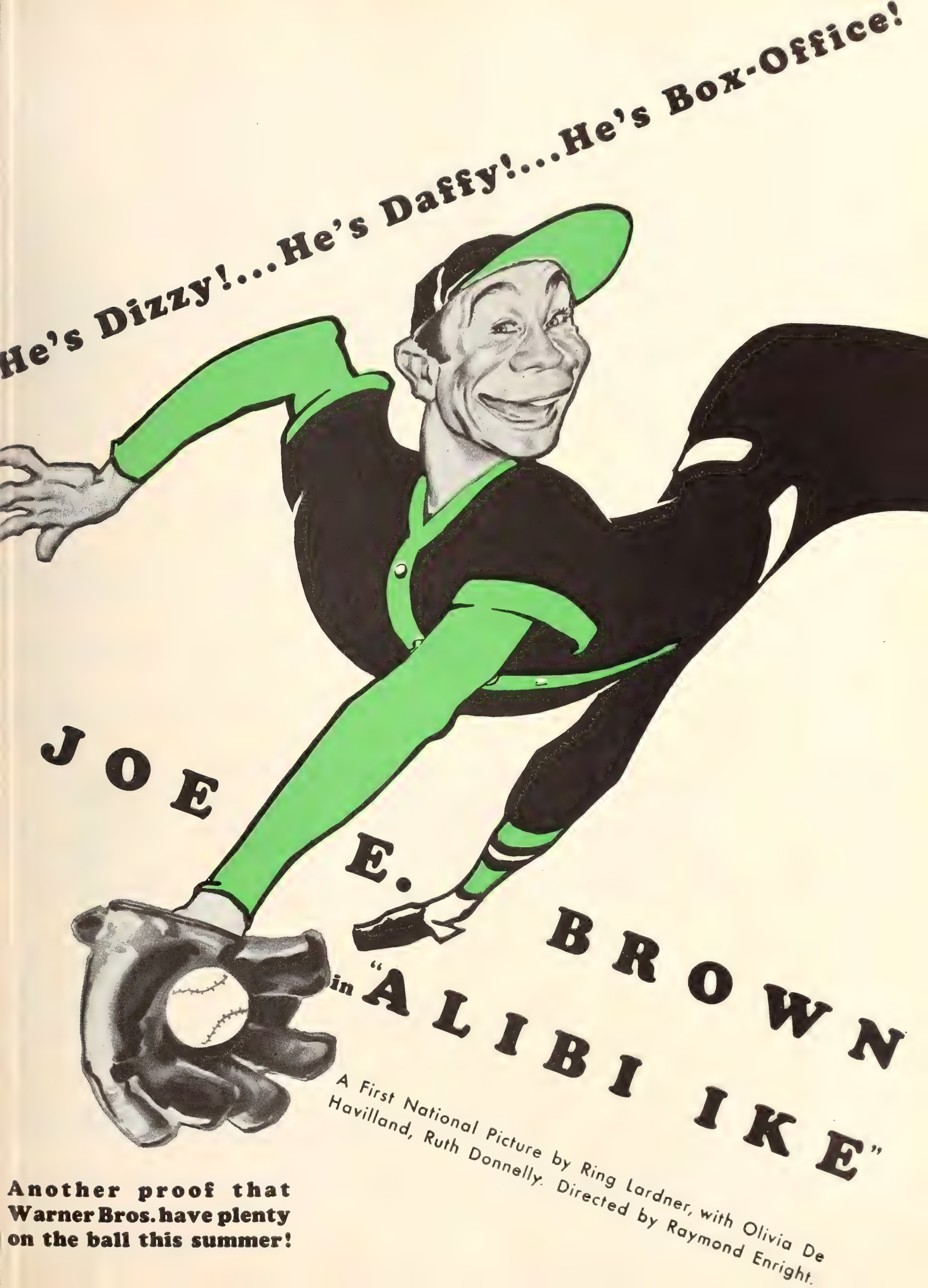
Stockholders Elect Fortington Chairman of Executive Committee; Schaefer Vice - President; Paramount Pictures Made Corporate Name

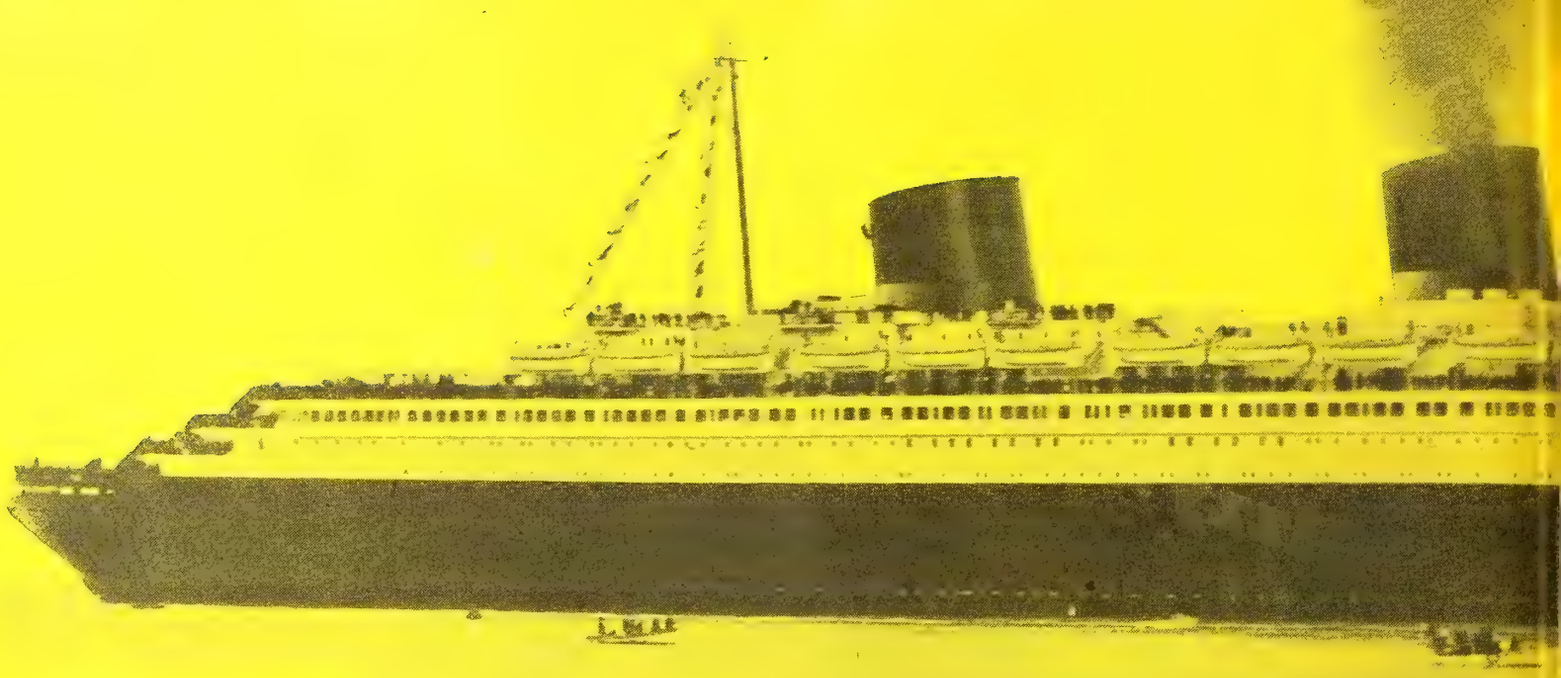
Thorns under Blossoms At Soviet Film Forum

Spokesmen of Russian Motion Picture Industry Indicate State will Continue to be the Propaganda - Laden Screen

OL. 119, NO. 10 *Entered as second-class matter, January 12, 1931, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1,790 Broadway, N.Y.* JUNE 8, 1935


"And what about the future of the motion picture business, Leo?"
"IT'S ON PAGE 15 OF THIS MAGAZINE!"


He's Dizzy!...He's Daffy!...He's Box-Office!
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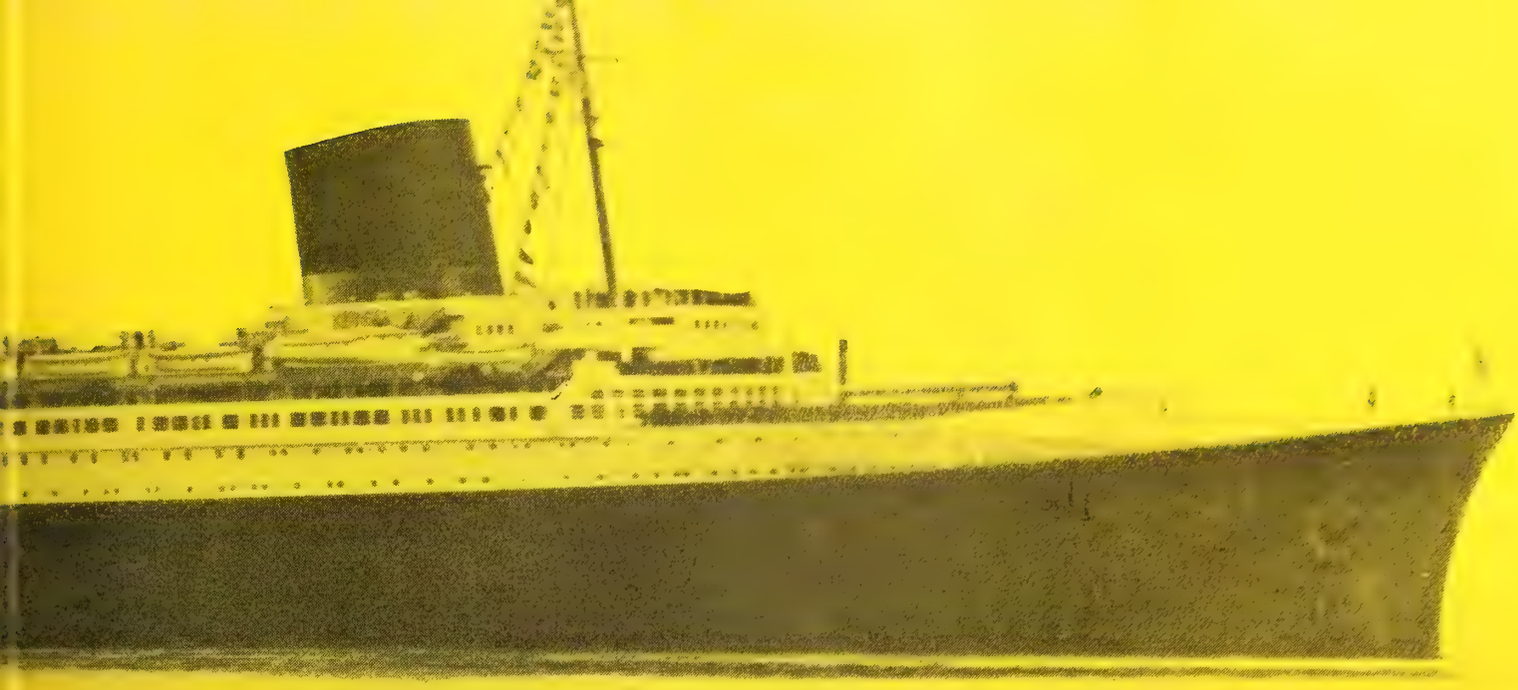
and in Chicago, Los Angeles, Pittsburg

It's worth traveling

Starring Pat O'Brien, Josephine Hutchinson, Jean Muir, i

Another nationally promot

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F "CHINA"

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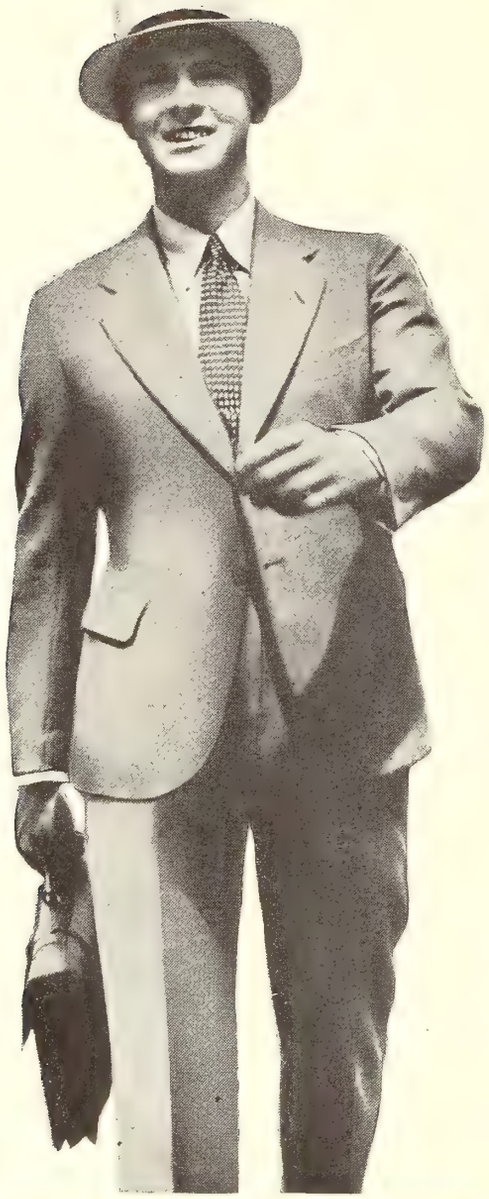
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Cast of Thousands . . . . . Directed by Mervyn LeRoy

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The most eagerly awaited announcement of the season starts on page 55 of this issue!

Your FOX salesman is coming to tell you the good news in person!

MOTION PICTURE HERALD

Vol. 119, No. 10 June 8, 1935

PARAMOUNT STABILIZES

THIS week's developments in Paramount Pictures, signalized by the election of Mr. John E. Otterson to the presidency, the continuation of the services of Mr. Adolph Zukor, founder, as chairman of the board, and Mr. George Schaefer as general manager, bring that great concern to an official stabilization which it has long sorely needed.

The election at Paramount concludes the major outwardly visible moves aimed at putting the concern officially under way on the course of its progress as a rehabilitated and important entity of the industry. This step brings to an end many of the inescapable uncertainties which could be considered no contribution to the progress which, under many difficulties, has been made in the last two years.

The reelection of Mr. Austin C. Keough to the post of secretary and Mr. Walter B. Cokell to the treasurership also denotes a policy that looks upon Paramount's new day as no day of revolution.

The motion picture industry generally will regard the new equilibrium of Paramount with approval and satisfaction.

△ △ △

LIGHTER OF LAMPS

WE who live by the lights of Broadway and the marquees that beckon to box offices across the land have something to share in the eighty-second birthday celebraton last week of Mr. William H. Meadowcroft, for more than fifty years secretary and assistant to the late Mr. Thomas A. Edison. It was Mr. Meadowcroft, then young in the Edison Laboratory organization, who saw in the newly invented incandescent lamp the possibility of the electric light sign. He made for the Electrical Club of New York the first sign spelled out in bulbs. It was many years before the light sign industry got under way, but it was Mr. Meadowcroft's notion that made Broadway the Great White Way of the years before ruby neon came. Mr. Meadowcroft celebrated his birthday by taking the day off from the laboratory, staying at his home in Boonton, New Jersey, to greet calling friends. He still reports daily at his office in the Edison plant at West Orange, and works from 9 to 4.

△ △ △

SHIP RE-RELEASED

THIS week the newsreels are screencasting the glories of the Normandie, and the radio has proclaimed its wonders. Meanwhile what a remarkable dither of activities is involved! We are sometimes told that the motion picture industry is hectic. Consider the Normandie, racing over seas, an unfinished ship with scores of carpenters and fitters, concealed from the passengers, working away in breathless haste, with the ship the while approaching a great pier in New York that is hardly more than a steel skeleton yet. It seems that nothing was complete for the maiden voyage but the passenger list and the publicity releases. It was a pre-release voyage.

△ △ △

COLUMBIA ARRANGES

THE realignments in process and pending in the production organization of Columbia Pictures Corporation tend toward an increased assurance for the future of the concern by way of division of picture making responsibility and a reduction of the hazards inherent in one-man institutions.

Mr. Ben Schulberg, seasoned and capable, has been acquired as a producer, and meanwhile under negotiation is an arrangement by which Mr. Frank Capra becomes a unit producer. This will be seen as continuing for Columbia the services of the man who has put his creative stamp on an extraordinary sequence of pictures of high merit, a sequence including all the important Columbia hits save one.

Now by the same motion Columbia will avoid the one-man risk. Corporations which invest in creative ability must be true investors, not speculators, and diversification is as much a precaution in manpower as in dollars. No concern can be sure of holding the services of its creative contributors always and against all odds, nor can it afford to be at the whim of the elements of chance which inevitably surround the individual.

Columbia has too much at stake to remain a one-man plant.

△ △ △

IT is our mild pleasure to report that a big official Chinese conference on the national motion picture industry was presided over by none other than Mr. Yeh.

△ △ △

WEATHER NOTE

THE motion picture can regard with interest the progress of the air-conditioning industry. Screen theatres were first to utilize manufactured weather. About 1926 department stores began to apply it to their high pressure merchandising. Today installations are estimated: amusement places 22,500, hotels 26,000, banks, which always seemed a little cool, 20,000, hospitals 9,400, department stores 1,500, and railway passenger cars about 4,500. The next big field is the home, and prices look too high for promise of great volume. And that makes theatre comfort still a drawing asset.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

Incorporating Exhibitor's Herald, founded 1915; Motion Picture News, founded 1913; Moving Picture World, founded 1907; Motography, founded 1909; The Film Index, founded 1906. Published every Thursday by Quigley Publishing Company, 1790 Broadway, New York City. Telephone Circle 7-3100. Cable address "Quigpubco, New York." Martin Quigley, Editor-in-Chief and Publisher; Colvin Brown, Vice-President and General Manager; Terry Ramsaye, Editor; Ernest A. Rovelstad, Managing Editor; Chicago Bureau, 624 South Michigan Avenue, Edwin S. Clifford, manager; Hollywood Bureau, Postal Union Life Building, Victor M. Shapiro, manager; London Bureau, Remo House, 310 Regent Street, London W 1, Bruce Allan, cable Quigpubco London; Berlin Bureau, Berlin-Templehof, Kaiserin-Augustastrasse 28, Joachim K. Rutenberg, representative; Paris Bureau, 19, Rue de la Cour-des-Noues, Paris 20e, France, Pierre Autre, representative, cable Autre-Lacifral-20 Paris; Rome Bureau, Viale Gorizia, Rome, Italy, Vittorio Malpassuti, representative, Italcable, Malpassuti, Rome; Sydney Bureau, 600 George Street, Sydney, Australia, Cliff Holt, representative; Mexico City Bureau, Apartado 269, Mexico City, Mexico, James Lockhart, representative; Prague Bureau, Na Slupi 8, Prague II, Czechoslovakia, Harry Knopf, representative; Cape Town Bureau, 10 St. George's Villas, Green Point, Cape Town, South Africa, H. Hanson, representative; Budapest Bureau, 3, Kaplar -u, Budapest, Hungary, Endre Hevesi, representative; Buenos Aires Bureau, Cuenca 52, Buenos Aires, Argentina, N. Bruski, representative. Member Audit Bureau of Circulations. All contents copyright 1935 by Quigley Publishing Company. Address all correspondence to the New York Office. Better Theatres, devoted to the construction, equipment and operation of theatres, is published every fourth week as section 2 of Motion Picture Herald. Other Quigley Publications: Motion Picture Daily and Motion Picture Almanac, published annually.

THIS WEEK---

ALLIED-RKO SETTLE

A threatened fight between RKO and Allied of the Northwest, authorized by numerous exhibitors to represent them for one year in sales deals with RKO, was halted last week when RKO dropped vaudeville at the Orpheum in Minneapolis. Allied had objected to the continued use of bargain shows at the Orpheum. Boycott of Radio product was threatened. . . .

MGM ADS

MGM has signed non-cancelable contracts for more than $600,000 worth of outdoor advertising during the summer, according to Donahue & Coe, New York advertising agency. It covers 10,000 24-sheet posters monthly for six months in 1,500 cities. There will be a tiein with newspaper and magazine space. . . .

CAMERAMAN'S NERVE

In the current Pathe News is pictured, exclusively, according to RKO, the tragic death of Helen Carver and Orville O'Neill, swept from an automobile top into the flood waters of Fountain Creek, near Colorado Springs, Colo., last week. At the risk of his life Cameraman Paul Koons took the shot, standing waist-deep in the water.

"STARS" ELIMINATED

Star ratings and other symbols have been eliminated by New York agreement from all advertising of product by affiliated theatres. It is reported numerous independent theatres in the Metropolitan New York area are voluntarily doing likewise. Affiliated theatres will make the policy national. . . .

VAUDEVILLE DROPPED

The RKO Albee in New York has dropped vaudeville from its program for the first time since the house opened 10 years ago. Circuit heads have not determined whether to make the policy change permanent after the summer period. . . .

CONTRACT DECISION

Both Reliance and Warner claiming the services of Robert Donat, young English player, now in London, whose success in "The Count of Monte Cristo" brought him into demand, Justice Goddard in New York court last week ruled that Donat was not under contract to Warner. . . .

EXAMINERS

Governor Harry Nice of Maryland has appointed Meyer Leventhal and Nelson D. Baldwin, Baltimore, to the board of examiners of motion picture operators. Mr. Leventhal is a pioneer exhibitor, while Mr. Baldwin long has been an operator. . . .

FILMS RECOGNIZED

Recognizing the historic value of the motion picture, the New York Historical Society has placed on exhibition the Harold Seton collection of old photographs, including those of such veterans of the screen as Mary Pickford, Charlie Chaplin, Theda Bara, William S. Hart and others. It is considered recognition indeed from such a conservative institution as the Historical Society. . . .

PATRON AID

Appearing in New Haven at a subscription price of $1 per year is a new publication, "Theatre News," which calls films the most "efficient means for idea communication in the world," and supplies local information on current films. Published by the New Haven Council of Theatre Patrons, the 15-page pamphlet is edited by Jack W. Schaefer of the "Journal-Courier." . . .

PHOTOGRAPHERS

Irving Lippman and William Fraker, both Columbia Pictures photographers, took the second and third awards, respectively, for their work in the professional photographers' portrait group at the San Diego Exposition. Drummond Young, not connected with the film industry, won first place. . . .

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PARENTS BLAMED

Contending that motion pictures are designed solely for entertainment, Hal Hode, of Columbia Pictures, told 300 assembled at the Philadelphia Motion Picture Forum last week that the entire responsibility for the moral character of the younger generation rests with the parents. He said there is little hope of educators and the industry agreeing because films favored by educators are not in demand at the box office. . . .

MEEHAN AT REPUBLIC

Leo Meehan has been signed by Robert E. Welsh, executive producer, to act in an advisory capacity on the production of "The Harvester," to be produced by Republic from the Gene Stratton-Porter novel. Mr. Meehan was associated in the production of the Stratton-Porter stories when they were originally filmed as silents by the old FBO Company. . . .

"SET BOOKKEEPING"

In use at the MGM plant is a newly developed tiny projection machine with talking attachment for the purpose of "remembering" details of the sets necessary for "matching" action, thus eliminating the perhaps faulty memory of script clerks. The "mechanical rememberer" makes infallible "set bookkeeping." . . .

CHICAGO BREAK

The Chicago Coston Circuit, Warner controlled, is reported to have concluded a product deal with MGM, seen as the first break in the united front of a Chicago theatre group which refused to accede to MGM's percentage and preferred playing time demands. The circuit was part of the group, including Essaness, booked by the combine headed by Aaron Saperstein.

JOHN HAMILTON

John Hamilton, for 17 years chief engineer at the New York Rialto, now being razed, and known for years for his benefactions to needy theatrical and sporting folk about Times Square, died last week at his Brooklyn home at the age of 68. Born in Scotland, he had been a New York resident for 50 years. He was a member of the International Union of Operating Engineers. . . .

YESTERDAY'S SCREEN

A breath of yesterday in the motion picture has come to New York with the opening, in Greenwich Village, of Sully's Showboat, where, with the title "Nickelodeon Nights," will be reproduced many of the first efforts of the screen, in an atmosphere completely the nickelodeon of years ago, including the piano player. . . .

NEW SEASON FEATURES AT THREE HUNDRED MARK

Universal, Fox and Republic Hold Conventions; Four Distributors to be Heard From; Total Features Up to 330

Sales convention announcements this week brought to the three hundred mark the number of feature productions to be made available to exhibitors in the new season, and four of the large companies were still to be heard from.

Seven companies made known a total of 292 pictures in connection with conventions, Paramount's announcement of 65—the largest total to date from any one distributor—coming in advance of next week's gathering. Metro-Goldwyn-Mayer's field forces are telling theatremen about the company's coming 50 features, one having been added to the pre-convention listing.

Independents carried the figure to a total of 330, with Liberty planning an even dozen, Chesterfield and Invincible nine each and Imperial seven features.

Product announcements made at sales conventions held during the week by Universal, announcing 42 features; Republic, 46, and Fox, 54, will be followed in a few days by disclosures of the numerical and material nature of the new programs of Warner Brothers, Radio, United Artists and Columbia.

However, all distributors have been working in the field for weeks negotiating preseasonal sales, and now that the sales convention period is nearing an end, the marketing competition is reaching its height.

Pre-season product promises made by distributors to exhibitors for 1935-36 assumed further tangible form with the purchase during May of 51 story properties, embracing some 23 original manuscripts, 19 books and nine plays, acquired by 14 companies, as follows:

Company	Originals	Books	Plays	Totals
Chesterfield	1	..	..	1
Columbia	4	1	..	5
Fox	1	2	..	3
Harmon	..	..	1	1
Lesser	..	1	..	1
London (U.A.)	..	3	..	3
Lorre	..	..	3	3
MGM	5	3	1	9
Paramount	8	2	4	14
Radio	1	..	..	1
Republic	1	1	..	2
Supreme	1	..	..	1
Universal	1	4	..	5
Warner	..	2	..	2
Totals	23	19	9	51

Virtually every company in the business continued this week to engage in activity of one kind or another to round out its new product line and to determine policies of selling.

Fox concluded its three-day convention at Chicago over the weekend, Fox-Educational announcing 52 two-reelers, and 58 one-reelers, 12 of which will be made by Truman Talley's Movietonews division. Previously, President Sidney R. Kent had announced 54 features.

Mascot Pictures announced 20 features and four serials.

Still more independent production enterprises were launched.

Paramount, on the eve of its national sales meeting, next Thursday, announced 65 features and listed 15 titles. The company will follow through with five regional conferences.

RKO Radio arranged for two more Technicolor features from John Hay Whitney's Pioneer Pictures, and advanced preparations for its convention June 17.

Republic's home office executive contingent and franchise holders were in session at Cincinnati.

Universal's convention opened Wednesday and was to close Friday, presided over by R. H. Cochrane and James R. Grainger, and addressed by Carl Laemmle, who made the trip to Chicago from the Coast.

Warners' eastern forces entrained for Burbank, Cal., to participate, starting June 13, in the corporation's first international sales meeting in five years.

Story-buying activities in April and May were record-breaking, studios acquiring some 150 properties in those eight weeks with which to establish the foundation for the new season's programs.

The trend in purchases continues toward the original manuscript and published novel, although plays acquired in May were slightly in excess of previous months, except in April when 13 plays were bought out of a five-year record of 100 requisitions for the month.

There were many promising purchases during May, among them: Louisa Alcott's popular novel, "An Old Fashioned Girl," acquired by Republic; Clarence Buddington Kelland's "Efficiency Edgar," to Fox; Lloyd Douglas' book, "Green Light," a Warner purchase; Guy Bolton's "Murder Man," purchased by Metro; Ursula Parrott's novel, "Next Time We Live," to Universal, and Victor Hugo's "Ninety-three," a Warner acquisition.

Zane Grey's "Outlaws of Palouse" went to Columbia, while Metro got Edward Childs Carpenter's new play, "Perfect Gentleman." John C. Moffitt, Kansas City *Star* movie editor, had his new play, "Roaring Girl," taken by Paramount, and Universal bought Faith Baldwin's "Spinster Dinner." One of the outstanding deals was closed by Paramount with Oscar Straus for his "Stormy Spring," including three Straus melodies.

Another Zane Grey story, "Thunder Mountain," went to Sol Lesser, for Fox release. Paramount also purchased E. Alexander Powell's story on the life of Garibaldi, while a play, "Without Regret," by Roland Pertwee and Harold Deardan, was another Paramount acquisition.

Product developments of the week that fur-

(continued on following page)

How Distributors Stand on Product and Convention Plans

COMPANY	DATE OF CONVENTION STARTING SALES SEASON	PRODUCT ANNOUNCED FEATURES	SHORTS	SERIALS
CHESTERFIELD	Does not meet	9	None	None
COLUMBIA	Not set	..	..	..
FOX	May 30	54	110 (a)	None
GB	May 27	16	None	None
IMPERIAL	Does not meet	7	None	None
INVINCIBLE	Does not meet	9	None	None
LIBERTY	Does not meet	12	None	None
MASCOT	Does not meet	20	None	4
MGM	May 6	50	72 (a)	None
PARAMOUNT	June 13 (b)	65	..	None
RADIO	June 17	..	..	None
REPUBLIC	June 7 (c)	46	None	4
UNITED ARTISTS	Undetermined	..	..	None
UNIVERSAL	June 5	42	79 (a)	4
WARNERS	June 13	..	..	None

(a) In addition there will be 104 newsreel issues.
(b) Following Paramount's national convention regional meetings will be held as follows: June 17-18, New York; June 21-22, Chicago; June 22-23, Memphis; June 24-25, Excelsior Springs, Mo.; June 28-29, San Francisco.
(c) A second Republic convention will be held later at San Francisco.

PARAMOUNT NAMES 16 OF 65 TITLES

(Continued from preceding page)

ther rounded out 1935-36 schedules and actual production plans follow:

Barnstyn

Burroughs Tarzan Enterprises, Ben Cohen, president, disposed of world rights to "New Adventures of Tarzan," in both feature and serial form, to J. C. Barnstyn, who sailed Tuesday for six months in Holland.

Du World

New season's distribution deals were closed by Du World Pictures with Affiliated Film for "Beast of Borneo" in the south; Sack Amusement for "Sword of the Arab," "Beast of Borneo" and "Dawn to Dawn," for Texas, Oklahoma and Arizona, and with Capital Film, Philadelphia, for "Stars in the Making," "Sword of the Arab" and "Yokel Dog Makes Good."

Fox

Fox Film Corporation on Saturday concluded its three-day sales convention in Chicago, with distribution department meetings conducted by John D. Clark, general manager of sales, W. C. Kupper and Edmund Grainger; and with sales meetings conducted by William Sussman and Nat Finkler. James A. Clark presided over a meeting of the ad sales department. Previously, the Fox delegates heard described the titles and available talent credits of the 54 features for 1935-36 (See MOTION PICTURE HERALD, June 1, page 40).

Fifty-two two-reel comedies and 58 one-reel subjects will make up the Fox-Educational short subject program, it was announced.

The two-reelers:

12 Star Personality Comedies.
12 Musical Comedies.
8 Coronet Comedies.
8 Frolics of Youth.
6 Tuxedo Comedies.
6 Young Romances.

The one-reelers:

26 Terry-Toons.
10 Song-and-Comedy Hits.
10 Treasure Chests.
6 Adventures of a Newsreel Cameraman.
6 Along the Road to Romance on the Magic Carpet of Movietone.

Educational will produce all of the two-reelers and three series of the one-reelers, Movietone News, Inc., contributing the newsreel cameraman adventures and the "Magic Carpets."

Joe Cook, Buster Keaton and Ernest Truex will again be seen in the two-reel subjects, while Buster West and Tom Patricola have been signed to do six each. Warren Hull will continue in the "Young Romance" series, and Tom Howard and George Shelton are again slated for comedies.

Frank Moser and Paul Terry will continue to produce "Terry-Toons," Philip A. Scheib acting as musical director of these cartoons.

Truman Talley will produce, Lew Lehr will edit and Ed Thorgersen will act as narrator of the two Movietone series.

E. W. Hammons, Educational president, told the delegates his company will continue to divide its company production between New York and Hollywood.

Sidney R. Kent's announcement at the convention of the new alliance with the Schenck-Zanuck 20th Century Pictures company was received enthusiastically.

Hampton

Jesse Hampton, former producer and more recently an investment banker, was due in Hollywood from New York to consider re-entry into independent production for the new season.

Mascot

Nat Levine's Mascot Pictures, doubling its feature production schedule from the ten released this season, announced, besides four serials, the following 20 features:

TIGER VALLEY, first of four specials, novel, by Reginald Campbell and published by Richard Smith.
POCOHONTAS, special, about American history.
LEATHERNECKS HAVE LANDED, special.
YOU'RE ON THE AIR, special, radio-musical.
THOUSAND DOLLARS A MINUTE, Saturday Evening Post story, by Everett Freeman.
SWIFT LIGHTNING, book, by James Oliver Curwood.
FILM STAR'S HOLIDAY, by Peter B. Kyne.
MY BROTHER'S KEEPER, original, by Gerald Beaumont.
HITCH-HIKE LADY, original story.
THIRTY FATHOMS BELOW, book about the sea.
ONE SWEEPSTAKE RARE, Cosmopolitan Magazine story, by Frances Cockrell, published as "One Sweepstake Well Done."
BLUE RIBBON HOLIDAY, original.
ALMA MATER PRINCESS, original.
YOU'RE IN THE NAVY NOW, comedy.
THIRTEEN GIRLS IN LOVE, original.
MISSING SKULL, mystery yarn.

Eight westerns, in addition, will star Gene Autry, under supervision of Armand Schaefer and direction of Joe Kane. They will have music.

Titles and story material for the four serials to be made at Mascot's North Hollywood studios will be announced later.

Mascot's president, Nat Levine, arrived in New York over the weekend on a talent search and for conferences on distribution plans.

In Hollywood, Ken Goldsmith resigned as production supervisor, and said he will join a major company.

Melford

Frank Melford, in New York from Hollywood, was said to have in mind an undetermined number of features for production in 1935-36.

MGM

The production staff of Metro-Goldwyn-Mayer at Culver City was enlarged with the appointment of Jack Chertok, formerly head of the company's music department, as head of short subject production and assistant to Harry Rapf, an executive producer; and with the appointment of Max Siegel, of Broadway stage activity, as assistant to Irving Thalberg. Hunt Stromberg, another executive producer, also got a new assistant, Dashiell Hammett, who will serve as an editorial aid, starting with "The Foundry," slated for Wallace Beery.

Paramount

The new Paramount company did not wait until it opened its sales convention, June 13th to 15th, at the Waldorf-Astoria Hotel in New York, to announce a production schedule of 65 features although the specific nature of the complete program was withheld until the sales meeting.

However, the company did mention 16 of the new productions, as follows:

THE CRUSADES, produced by Cecil B. DeMille, with Loretta Young, Henry Wilcixon, Ian Keith, C. Aubrey Smith, Katherine DeMille and Alan Hale.
THE BIG BROADCAST of 1935, Norman Taurog directing Bing Crosby, Jack Oakie, Ethel Merman, Charlie Ruggles and Mary Boland.
PETER IBBETSON, Henry Hathaway directing Gary Cooper and Ann Harding.
THE LAST OUTPOST, with Cary Grant and Gertrude Michael.
ANNAPOLIS FAREWELL, which Alexander Hall is directing at the United States Naval Academy, with Sir Guy Standing and Richard Cromwell.
SO RED THE ROSE, Stark Young's southern classic, directed by King Vidor, with Margaret Sullavan, Pauline Lord and Randolph Scott.
WANDERER OF THE WASTELAND, by Zane Grey, to be directed by Otto Lovering.
ROSE OF THE RANCHO, musical from David Belasco's play, Marion Gerin directing Gladys Swarthout.
THE MILKY WAY, Leo McCarey directing Harold Lloyd.
TWO FOR TONIGHT, with Bing Crosby, Joan Bennett and Mary Boland, to be directed by Frank Tuttle.
HANDS ACROSS THE TABLE, Mitchell Leisen directing Carole Lombard.
WITHOUT REGRET, to feature Kent Taylor and Elissa Landi, with Harold Young directing.
SOUP TO NUTS, Norman McLeod directing George Burns and Gracie Allen.
THE PHANTOM BUS, to be directed by Max Marcin.
COLLEGIATE, to star Joe Penner.
EVERY NIGHT AT EIGHT, Walter Wanger producing and George Raft and Alice Faye starring.

74 Players, 80 Writers

The new product will be made by 74 players, 19 directors and 80 writers definitely under contract, and by others who will be added during the season.

Fifteen of the 1935-36 productions are already in production, five before the cameras and ten in preparation.

The Hollywood studio's executive staff, which will function under Henry Herzbrun, vice president and general manager, and Ernst Lubitsch, managing director of production, numbers 27, and includes nine associate producers and five supervisors.

Dates of the five regional sales meetings to follow the national convention next week in New York will be as follows: June 17 and 18, at New York, attended by branch representatives from Boston, Maine, New Haven, New York, Brooklyn, New Jersey, Buffalo, Philadelphia, Washington, Cleveland, Columbus, Pittsburgh and Cincinnati, in charge of Division Manager Joseph J. Unger. Canadian representatives will also attend at New York.

June 22 and 23: Peabody Hotel, Memphis, attended by exchange representatives from Atlanta, Memphis, Charlotte, Jacksonville, New Orleans, Dallas, San Antonio and Oklahoma City, in charge of Division Manager Charles M. Reagan.

June 21 and 22: Palmer House, Chicago, attended by representatives from Chicago, Detroit, Milwaukee, Minneapolis, Indianapolis, Sioux Falls; presided over by Division Manager Reagan.

June 24 and 25: Elms Hotel, Excelsior Springs, Mo., attended by representatives from Kansas City, St. Louis, Omaha and Des Moines; presided over by Division Manager Reagan.

June 28 and 29: St. Francis Hotel, San Francisco, attended by representatives from Los Angeles, San Francisco, Portland, Seattle, Denver, Salt Lake City; presided over by Division Manager Reagan.

Shooting has been completed on all of the 1934-35 product, the remaining six pictures of the 22 in work being in the cutting room for release between now and August 31.

Lou Diamond, in charge of short subject product, announced that Paramount will release six "Popular Science" subjects next season. Tentatively in line on the shorts schedule are the six series of single-reel Paramount Pictorials, Betty Boops, Headliners, Varieties,

(Continued on following page)

42 UNIVERSAL RELEASES ANNOUNCED

(Continued from preceding page)

Grantland Rice Sportlights and Popeye the Sailor subjects.

Popular

Franchises were closed for 1935-36 product with E. M. Loew for New England and with L. K. Brin, for Wisconsin and upper Michigan.

Radio

John Hay (Jock) Whitney's Pioneer Pictures this week closed with RKO for the release next season of two additional Technicolor features, both to be produced by Merian C. Cooper, and to follow "Becky Sharp," on this year's schedule. Mr. Cooper is now producing "She" and "Last Days of Pompeii" for Radio, both in black and white.

Robert Trillo, RKO's manager in Spain, closed with Alliance Films, Portugal, for distribution in that country of the entire 1933-34 and 1934-35 products, the deal including short subjects and features.

Republic

More than 100 franchise holders of Republic Pictures, from as far west as Dallas, will attend the first sales convention, opening Friday, and continuing over the weekend, at Cincinnati. The second is tentatively set for San Francisco, June 20 and 21. (Product announcement appeared in *Motion Picture Herald,* May 18.)

Attending the Cincinnati convention from the New York home office will be W. Ray Johnston, president; Edward A. Golden, sales manager; Edward Finney, advertising and publicity director; Herman Gluckman, in charge of Republic's New York distribution, and Madeleine White, assistant to Mr. Johnston. Following the meeting Sales Manager Golden will tour Republic exchanges.

In New York M. H. Hoffman, president of Liberty Pictures, was discussing an arrangement whereby his company would produce a feature series next season for distribution through Republic. Mr. Hoffman would retain the Liberty trade name.

Meanwhile Trem Carr, vice-president in charge of production, was proceeding with filming in Hollywood, having signed Leo Meehan to advise on "The Harvester," Gene Stratton-Porter story; Lewis D. Collins, to direct four features, starting with "Legion of the Lost," and Arthur Lubin, to a long term directorial contract, requiring four pictures per year, starting with "Two Black Sheep," from Warwick Deeping's Cosmopolitan story. James Knox Millen, playwright, also received a contract, to adapt Meredith Nicholson's novel, "House of a Thousand Candles."

Universal

The first official action in Universal's 30th year of picture making took place Wednesday morning when the three-day sales convention opened in the Tower Ballroom of the Stevens, Chicago. Seventy sales and home office executives answered the roll call sounded by R. H. Cochrane, executive vice president, and James R. Grainger, general manager of distribution, then took over direction of the meeting.

On Wednesday Mr. Grainger announced the ten productions required to complete the contract obligations of the current year, these including "Show Boat," two Irene Dunne pictures, a John Stahl production and one with William Powell. On Wednesday afternoon Mr. Grainger took up plant operations and held a general discussion on the completion of the year from the standpoint of sales and distribution.

On Thursday Mr. Grainger announced the 42 features which Universal will make in 1935-36, together with the completement of short product aggregating 219 subjects, including 104 issues of Universal News, and including 27 two-reelers, four serials with a total of 104 reels, 52 one-reelers and the newsreel.

Edward Arnold, star of Universal's "Diamond Jim," the lead-off picture next season, was honor guest at a luncheon on Thursday and a dinner Thursday night is scheduled for Chicago newspaper men, to be given by the advertising and publicity department, headed by Paul Gulick.

On Friday Carl Laemmle, president, will address the convention and the meeting will then be adjourned.

Sales policy was explained by Mr. Grainger, who also made the concluding address.

Home office executives in attendance included: Leo Abrams, R. V. Anderson, O. C. Binder, Edward Bonns, P. D. Cochrane, R. H. Cochrane, Max Cohen, E. F. Cox, Charles Ford, E. T. (Peck) Gomersall, James R. Grainger, Paul Gulick, Charles Kirby, M. L. Koppelman, William Kraemer, Charles Leonard, F. J. A. McCarthy, Willard S. McKay, Nate G. Manheim, Dave Miller, Sam Sedran, Sydney Singerman, Andrew Sharick, Herman Stern, Joe Weil and Sig Wittman.

Mr. Laemmle headed the production delegation from Universal City, including Jack Ross, Edward Arnold and John LeRoy Johnston.

"Both the production cost and the footage announced by the company is the greatest in its entire history," it was said. The budget allowance is $12,500,000. The 42 feature releases will be as follows:

DIAMOND JIM, novel, by Parker Morell, with Edward Arnold, Jean Arthur, Binne Barnes, already completed, under direction of Edward Sutherland.

HUNCHBACK OF NOTRE DAME, to be remade from the silent film as a roadshow.

PHANTOM OF THE OPERA, also to be remade from the silent version as a roadshow.

WHILE THE CROWD CHEERS, magazine story, by Karl Tunberg.

HANGOVER MURDERS, novel, by Adam Hobhouse, to be produced by Carl Laemmle, Jr. and directed by James Whale.

DRACULA'S DAUGHTER, by John L. Balderston, screen play by R. C. Sheriff, and second of six to be made by Carl Laemmle, Jr.; direction by James Whale.

UNTITLED feature to star Margaret Sullavan, produced by Carl Laemmle, Jr., and to be taken either from "Within This Present," by Margaret Ayer Barnes; "Strangers at the Feast," by Beatrice Lubitz, or, "Time Out of Mind," by Rachel Fields.

CARL LAEMMLE, JR. will make three others, as yet unselected.

UNTITLED Margaret Sullavan production.

SONG OF JOY, by E. P. McEwen, in which Marta Eggerth, European star will make her first American screen appearance.

UNTITLED feature, the second, to star Marta Eggerth.

GREAT IMPERSONATION, by E. Phillips Oppenheim, to star Edmund Lowe.

HIS NIGHT OUT, by Henry Irving Dodge, to star Edward Everett Horton.

SPINSTER DINNER, novel, by Faith Baldwin, starring Carole Lombard.

BLUEBEARD'S EIGHT WIVES, by Bayard Veiller, with Boris Karloff.

THREE KIDS AND A QUEEN, by Harry Poppy and Chester Beecroft, with May Robson.

KING SOLOMON OF BROADWAY, by Albert J. Cohen and Robert T. Shannon, with Chester Morris, Dorothy Page and Pinky Tomlin.

STORM OVER THE ANDES, by Eliot Gibbons and Leclare Christy, starring Jack Holt.

FAST AND FURIOUS, starring Jack Oakie.

EAST OF JAVA, by Gouverneur Morris, with Charles Bickford.

TALL TIMBER, by Edward J. Eustace, starring Jack Holt.

HER EXCELLENCY THE GOVERNOR, by Nina Wilcox Putnam.

BEAUTY ON PAROLE, by Paul Sidney.

MERRILY WE LIVE, by James Edward Grant.

YELLOWSTONE, by Houston Branch.

THE INVISIBLE RAY, by Howard Higgin and Douglas Hodges.

STORMY, by Cherry Wilson.

THE SUICIDE CLUB, by Robert Louis Stevenson.

There will be six additional features and also six westerns starring Buck Jones.

Among the two-reel subjects will be 13 Mentone pictures made with radio and vaudeville stars, 13 comedies and one special subject entitled "Camera Thrills."

The single reelers will include 13 "Oswald, the Lucky Rabbit" cartons; 13 "Studio Novelties," 13 "Stranger Than Fiction" subjects and 13 "Going Places."

Universal's newsreel will again feature Graham McNamee as narrator.

The serials will include Buck Jones in "The Roarin' West," "The Adventures of Frank Merriwell," by Burt L. Standish; "The New Exploits of Tailspin Tommy," and another newspaper strip, "Flash Gordon."

Warners

Warner Brothers' "Convention Special" train left New York Wednesday night with the company's eastern delegation to the first Warner international sales convention in Los Angeles, June 10th to 23rd. The train will make stops en route to pick up sales representatives and exhibitors, and to visit points of interest, traveling through the southwest.

From the home office went Gradwell Sears, Andy Smith, in charge of distribution; Norman H. Moray, Vitaphone sales manager; Bob Mochrie, Carl Lesserman, H. S. Bareford, Mort Blumenstock, Stanley Shuford, Herb Crooker, Arthur Sachson, H. M. Doherty, Harry Rosenquest, Mike Dolid, Charlie Kemke, Joseph Kelly, and C. L. Tietjen.

Also on board were: R. H. Haines, New York district manager; Harry Hummel, New Jersey branch manager; Moe Silver, zone manager; Ray Smith, Albany branch manager; Tom Spry, Boston manager; Nat Furst, New Haven manager; Don Jacocks, Newark theatre zone manager, and salesmen from each of these cities.

The three Warner brothers—Harry M., president; Major Albert, vice president, and Jack L., vice president in charge of production, will attend. Major Warner went to California

(Continued on following page)

TRACING HISTORY OF STAGE IN MIDWEST

The history of the theatre in Kansas City in the three decades prior to the time the cinema swept the stage out of the realm of popular entertainment is the subject of a series of reminiscences by Austin Latchaw in the Kansas City Star, *under the title: "The Enchanted Years of the Stage."*

For nearly a quarter of a century the Star's *dramatic critic, and now editorial and feature writer, Mr. Latchaw is chronicling the story of the "Living Theatre" in Kansas City in its period of greatest glory, from the middle '80s to about* 1912.

150 STORIES AND PLAYS PURCHASED

(Continued from preceding page)

ten days ago with S. Charles Einfeld, advertising director.

Earlier in the week Harry Warner's special chartered car left New York carrying, besides Mr. and Mrs. Warner, Joseph Bernhard, Sam E. Morris, D. E. Griffith and Max Milder, both from London; Robert Schless, Paris, and Sam Sax, Al Manheimer, and Lita and Betty Warner.

Among Warner 1935-36 releases will be six from Cosmopolitan, two to star Marion Davies. Edgar B. Hatrick, general manager of Cosmopolitan, will also attend the Warner convention.

May's Story Purchases

The 51 books and plays purchased during May for 1935-36 production, together with their sources and available production credits, follow:

ADVENTURE FOR THREE, original, by Marcella Burke and R. B. Wills, purchased by MGM.

AN OLD FASHIONED GIRL, book, by Louisa M. Alcott, purchased by Republic.

BABY MARKET, original, by John Bright and Robert Tasker, purchased by Paramount, for Baby Le Roy and Pauline Lord, with Norman Taurog to direct.

BODY BEAUTIFUL, play, by Robert Rossen, purchased by Sidney Harmon.

BOOTS AND SADDLES, original, by Edward Sedgwick and Joe Sherman, purchased by MGM.

BOUNCER, original, by Harlan Thompson, purchased by Paramount, for Carl Brisson; direction by Lewis Gensler.

BULLDOG DRUMMOND TRAPPED, book, by Gerard Fairlie and H. C. Sapper MacNeile, purchased by Universal, as a possible vehicle for Lester Matthews.

CHILDREN OF BROADWAY, original, purchased by Chesterfield.

EFFICIENCY EDGAR, book, by Clarence B. Kelland, purchased by Fox, for production by Sol Wurtzel.

EVERY MOTHER'S SON, original, by Harry Hervey, purchased by Paramount, for Pauline Lord.

FEATHER IN HER HAT, original, by Lawrence Hazard, purchased by Columbia, for Ruth Chatterton; direction by Albert Santell.

FROM LITTLE ACORNS, book, by Arthur Lake and Sherman Rogers, purchased by Paramount, for Joe Morrison; Paul Gerard Smith is writing the screen play, and David Holt and Baby Le Roy will support.

GLAMOROUS NIGHTS, play, by Ivor Novello, purchased by Paramount.

GREEN LIGHT, book, by Lloyd C. Douglas, purchased by Warner Brothers for Cosmopolitan.

Victor Hugo Story Bought

HALLELUJAH, I'M A SAINT, original, by Marion Morgan and George B. Dowell, purchased by Paramount, to provide additional material for the next Mae West starring picture, "Lulu Was a Lady," by Frank Mitchell Dazey.

HONORS ARE EVEN, original, by Roi Cooper MeGrue, purchased by Paramount from Ricardo Cortez, for Carole Lombard and Herbert Marshall.

IT NEVER RAINS, original, by Lee Loeb and Harold Buchman, purchased by Columbia, which assigned the authors to write the screen play.

KING SOLOMON OF BROADWAY, original, by Albert J. Cohen and Robert T. Shannon, purchased by Universal, for Chester Morris.

LAUGHING PIONEER, book, by Paul Green, purchased by MGM.

MAN UNAFRAID, original, by Richard Martinson, purchased by Supreme, for Bob Steele.

MOSCOW NIGHTS, book, by Pierre Benoit, purchased by London Films (United Artists), for production by Alexander Korda and direction by Anthony Asquith; Harry Baur will appear in the lead and Eric Siepmann will write the dialogue.

MURDER IN WINTER QUARTERS, original, by George McCall, purchased by Republic.

MURDER MAN, original, by Guy Bolton, purchased by MGM, for Spencer Tracy; Harry Rapf will produce and Tim Whelan direct.

MUTINY OF THE DEAD, original, by Otis Garrett, purchased by MGM, which assigned John Balderston to adapt.

NEXT TIME WE LIVE, book, by Ursula Parrott, purchased by Universal, for Margaret Sullavan.

NINETY-THREE, book, by Victor Hugo, purchased by Warner Brothers.

OUTLAWS OF PALOUSE, book, by Zane Grey, purchased by Columbia.

PASSPORT TO HELL, book, by James Warner Bella, purchased by MGM.

Paramount Borrows Borzage

PEARL NECKLACE, original, purchased by Paramount, which, through arrangements with Warner Brothers, secured Frank Borzage to direct Marlene Dietrich; Vincent Lawrence and Waldemar Young are writing the screen play, and Gary Cooper will be co-starred.

PERFECT GENTLEMAN, play, by Edward Childs Carpenter, purchased by MGM, for Frank Morgan; Mr. Carpenter was assigned to write the screen play.

POLICE PARADE, original, by Samuel Pike and Joe Reilly, purchased by Fox.

RAINMAKERS, original, by Albert Traynor, purchased by Radio, for Wheeler and Woolsey, who will be directed by Fred Guoil.

REVOLT IN THE DESERT, book, by Colonel T. E. Lawrence, purchased by London Films (United Artists), for production by Alexander Korda.

RICH MAN, POOR GIRL, book, by Maizee Greig, purchased by Fox.

RICH MEN'S DAUGHTERS, original, by Gene Towne, purchased by Columbia, for George Raft; screen play by Graham Baker and Oliver H. P. Garrett.

ROARING GIRL, play, by John C. Moffitt, purchased by Paramount.

SAMSON AND DELILAH, opera, by Charles Camille Saint Saens and Ferdinand Lemaire, purchased by Paramount, for production by Cecil B. DeMille, who assigned Harold Lamb, novelist-historian, and Jeanie Macpherson to prepare the screen play.

SAN FRANCISCO, original, by Robert Hopkins, purchased by MGM, for Jeanette MacDonald; adaptation by Anita Loos, production by Bernard Hyman, with John Emerson assisting.

SEVEN PILLARS OF WISDOM, book, by Colonel T. E. Lawrence, purchased by London Films (United Artists), for production by Alexander Korda.

Lorre Buys Three Plays

SMART GIRL, original, purchased by Paramount, for production by Walter Wanger, who assigned Wilson Collison to write the script; featuring Ida Lupino and Gail Patrick.

SPINSTER DINNER, book, by Faith Baldwin, purchased by Universal, for Carole Lombard.

STORMY SPRING, book, by Oscar Straus, purchased by Paramount, and with it three Straus melodies; to feature Carl Brisson, Helen Jepson and Joe Morrison.

SURGICAL CALL, book, by Margaret Sangster, purchased by Columbia, which assigned Arthur Strawn to write the screen play.

THUNDER MOUNTAIN, book, by Zane Grey, purchased by Sol Lesser (Fox release), for George O'Brien.

TIGER ISLAND (East of Java), book, by Gouverneur Morris, purchased by Universal, for Charles Bickford; direction by George Melford.

UNTITLED story on the life of Garibaldi, by E. Alexander Powell, purchased by Paramount.

WITHOUT REGRET, play, by Roland Pertwee and Harold Deardan, purchased by Paramount, for Kent Taylor and Elissa Landi, and direction by Harold Young; Doris Anderson wrote the screen play.

WOMEN OF SPAIN, book, by Scott O'Dell, purchased by MGM as a possible vehicle for Greta Garbo.

PETER LORRE, Continental star, who has started work in his first American production, "The Hands of Orlac," at MGM's studio in Culver City, purchased three untitled European plays, in which he hopes to induce American producers to let him star.

"Annapolis" Story by Avery

Stephen Morehouse Avery is the author of the magazine story "Annapolis Farewell," which was purchased by Paramount for Sir Guy Standing, and which will be directed by Richard Wallace, from an adaptation by Frank Craven and Dale Van Every.

Garbo Gets New Contract

MGM has signed Greta Garbo to a new long-term contract. She has completed "Anna Karenina" and plans a short summer vacation in Sweden. Her next picture has not been announced, but a choice will be made before her return to Culver City.

Klein on Kidnap Case

Julius Klein, who left the Chicago newspaper field a year ago to become assistant to Carl Laemmle, president of Universal, is back temporarily in his old harness. William Randolph Hearst has picked him to cover the Weyerhaeuser kidnapping case for Hearst papers and Universal News Service.

Roosevelt-Denis in Congo

The two independent but coordinated exploring and film expeditions of Leila Roosevelt and Armand Denis have crossed the border of French Equatorial Africa into the Belgian Congo. In the party is Baron Gaston DeWitte, Belgian scientist and head of the King Albert National Park in the Congo.

Bolnick Has Own Unit

Ted Bolnick, for many years head of the vaudeville and presentation booking department of Minnesota Amusement Company, Minneapolis, has resigned to become a vaudeville producer. He is directing the WCCO Barn Dance program at the New Grand, Minneapolis, and has plans for unit shows and vaudeville in the Northwest.

Beahan Opens Agency

Charles Beahan has opened his own agency in New York to represent authors and actors.

Friedman Forms Bureau

Zach Friedman has resigned as manager of the Fox, Brooklyn, to organize the WMCA Artists' Bureau. His position at the theatre may not be filled immediately.

IT'S OTTERSON PRESIDENT AND ZUKOR CHAIRMAN

Schaefer Elected Vice-President of Paramount Pictures, Inc.; Fortington Is Named Chairman of Executive Committee

Swift and unanimous action taken this week by Paramount stockholders in approving completely the plan of reorganization virtually returned one of the oldest and largest motion picture corporations to normal operations after two and a half years of receivership. A new board of directors was ratified and the board in turn selected the management of the new company by electing:

ADOLPH ZUKOR, Chairman of the Board.
JOHN EDWARD OTTERSON, President.
GEORGE J. SCHAEFER, Vice-President.
AUSTIN C. KEOUGH, Secretary.
WALTER B. COKELL, Treasurer.
H. A. FORTINGTON, Chairman of the Executive Committee.

Mr. Otterson, for the last seven years president of Electrical Research Products, Inc., sound equipment merchandising subsidiary of Western Electric Company, will sever all connections with Erpi before June 17th and devote his entire time and interest to his new office; contingent, however, upon acceptance of his resignation by the Telephone Company affiliate.

Thus will the new Paramount and its new management start off with a new slate in the new season of 1935-36 when it meets in annual convention next Thursday morning at New York's Waldorf-Astoria hotel to launch its first product program for sale to the exhibitor, backed by a strengthened production line of 65 features and talent structure of 74 stars and feature players, 80 writers and 19 directors, all controlled by contract.

At a special meeting called for the purpose Monday and Tuesday, at headquarters in the Paramount Building at Times Square, stockholders of the old Paramount Publix Corporation took action by ballot to carry into effect the reorganization plan provisions as approved by Judge Alfred C. Coxe of the U. S. district court and accepted previously by the creditors and stockholders in the proceedings under Section 77 B of the Federal Bankruptcy Act, which have been pending in district court in New York since June, 1934.

The stockholders first acted to change the present capital stock to provide for an authorized capital as follows:

NO. OF SHARES	CLASS	PAR VALUE	TOTAL VALUE
300,000	New 1st Pfd.	$100	$30,000,000
650,000	New 2nd Pfd.	10	6,500,000
4,500,000	Common	1	4,500,000
TOTAL AUTHORIZED CAPITAL.....			$41,000,000



JOHN EDWARD OTTERSON

The foregoing capital structure was called for in the reorganization plan.

The stockholders formally reduced the old common stock consisting of 3,382,524 shares, with a $10 par value, to 845,631 shares with a new par value of $1 each, in order to carry out the provision of the plan for the exchange of one-quarter share of new for one share of old. The new increase in capital then was authorized from $845,631 to $41,000,000.

Wall Street "unofficially" estimated that earnings applicable to the bonds and stock of the new company in the first quarter of this year were about $2,000,000, and that since the company will start with at least $20,000,000 in its treasury, payment of interest and dividends on the new securities should be, according to Dow, Jones, "a matter of only a short time."

Next the stockholders voted to provide for a board of directors of from 16 to 18 members, divided into three classes for terms of one, two and three years each, until the annual election in 1938, after which time all directors are to be of one class, elected for one year each. The new board includes a number of men who are comparatively new to the motion picture industry, notably H. A. Fortington, who took a leading part in forming the group that finally arranged the company's affairs.

Mr. Fortington is not well known to Wall Street, but represents important British interests. He is general attorney and financial secretary of the powerful British Royal Liverpool group of insurance companies, comprising a dozen companies headed by the Royal Insurance and the Liverpool, London and Globe. Mr. Fortington is understood in Wall Street to represent substantial holdings of Paramount bonds and stock owned by this group, and acquired in comparatively recent weeks.

The new Paramount board, as ratified by

(Continued on following page)

REPORT BLOOM MAY HEAD ERPI

(Continued from preceding page)

the stockholders Tuesday morning is constituted as follows:

For One Year

Robert K. Cassatt, senior partner of Cassatt and Company, Philadelphia bankers.
William S. Gray, Jr., president, Central Hanover Bank and Trust Company.
Charles E. Richardson, former Paramount trustee in bankruptcy.
George J. Schaefer, vice-president, Paramount Pictures.
John E. Otterson, president, Paramount Pictures.

For Two Years

Gerald Brooks, of E. F. Hutton and Company, former Paramount Publix director and representing the Paramount Stockholders' Protective Committee.
Stephen Callaghan, former judge of the New York supreme court, representing Allied Owners Corporation.
Duncan G. Harris, of Brown, Wheelock, Harris and Company, Inc.
Henry R. Luce, president, Time Magazine and Fortune Magazine.
Charles A. McCulloch, director of the First National Bank of Chicago and of the Texas Oil Company.
John D. Hertz, Lehman Brothers. (Mr. Hertz had acquired a large block of Paramount Publix stock in 1931 and became chairman of the finance committee, resigning in 1933 after a disagreement with the management).

For Three Years

H. A. Fortington.
Percy H. Johnston, chairman of the board of Chemical Bank, and a former Paramount Publix director.
Maurice Newton, member of Hallgarten and Company, and a former Paramount Publix director.
Floyd B. Odlum, president, Atlas Corporation, the investment trust that recently acquired important interests in Fox Film Corporation in conjunction with British interests.
Frank A. Vanderlip, former chairman of the National City Bank, and a former Paramount Publix director.
Adolph Zukor, chairman of the board, former president of Paramount Publix Corporation, and founder of the company.

When the stockholders' meeting opened, presided over by Mr. Zukor, there were present representatives or owners of 2,327,484 of the 3,382,524 common shares outstanding, equal to some 72 per cent. Of these, 2,110,222 were in the hands of the Stockholders' Protective Committee. No dissenting votes were cast.

Proceeding, the stockholders voted to change the corporate name from Paramount Publix Corporation to Paramount Pictures, Inc., adopted by-laws for the reorganized company and otherwise carried into effect the provisions of the plan.

Paramount Pictures, Inc., the name of the reorganized corporation, evolves from the Famous Players Film Company as organized by Adolph Zukor in 1912; Famous Players-Lasky Company, in which Jesse Lasky, now a Fox producer, joined Mr. Zukor in 1916; the Paramount Famous Lasky Corporation, adopted in 1927, and Paramount Publix Corporation, the last previous change, made in 1930.

Apparently authoritative sources indicated on Wednesday that Edgar S. Bloom, president of Western Electric Company, was being mentioned as successor to John E. Otterson in the presidency of Electrical Research Products, Inc., a Western Electric subsidiary. Mr. Otterson was elected president of the new Paramount Pictures earlier in the week.

In some quarters the possible installation of Mr. Bloom as Erpi president, the while continuing to serve as president of Western Electric, was viewed with special interest in view of the policy of the Telephone Company and allied corporations in not favoring interlocking executive arrangements.

The board of directors of Western Electric will meet before June 17 to take action.

The stockholders appointed Bankers Trust Company, transfer agent, and the Central Hanover Bank and Trust Company, registrar for the first preferred stock; the Manufacturers Trust Company, transfer agent and the Lawyers County Trust Company, registrar for the new second preferred stock; and the Commercial National Bank and Trust Company, transfer agent and the Chemical Bank and Trust Company registrar for the common stock.

The new board of directors met, for the first time, at four o'clock on Tuesday afternoon in the Paramount Building, and concluded the election of officers within four hours after their own ratification by the stockholders.

Associated with Mr. Fortington, chairman, on the executive committee will be John D. Hertz, Maurice Newton, Gerald Brooks, Duncan G. Harris, Stephen Callaghan, Percy H. Johnston, Adolph Zukor and Mr. Otterson. All are board members.

Broadway and Wall Street had been expecting Mr. Otterson's election, his name having been mentioned variously in this connection over a period of weeks, although it had been reported that one of the conditions set down by him was that he would not accept unless the board was unanimous and unless his election, too, would be agreeable to Mr. Zukor.

In announcing the installation of the board and the election of officers, the corporation said: "It is expected that the reorganization proceedings before the district court will be so far completed that the properties which have been in the hands of Mr. Charles D. Hilles and Mr. Eugene W. Leake, as trustees, can be turned over to the administration of the corporation under its new board and officers about June 17th." On that date the court will be asked to issue a final decree discharging the receivership.

Zukor 23 Years in Industry

The activity in the industry of Adolph Zukor, new chairman of the board of Paramount Pictures, Inc., is closely knit into the industry's development over a period of 23 years.

Born in Ricse, Hungary, Jan. 7, 1873, Mr. Zukor emigrated to this country when 16. In 1892 he went to Chicago, where he was successful in the fur trade. Returning to New York, in 1903 he ventured with Marcus Loew into the penny arcade theatrical novelty. Mr. Zukor subsequently became treasurer of the Marcus Loew Enterprises. In 1912 Mr. Zukor formed Famous Players Film Company. Four years later Mr. Zukor's company and Jesse L. Lasky's Feature Play Company combined under the name of Famous Players-Lasky Corporation. At the same time, to insure stability of the distribution outlet for the company's productions, the merged organization absorbed Paramount Pictures Corporation, a distribution and sales company.

Under Mr. Zukor's management and guidance some of the most famous stars of the screen were developed. The company was one of the first producing-distributing organizations to erect theatres in the key cities of the country, and this led eventually to the establishment, in 1926, of Publix Theatres Corporation, subsidiary of Famous Players-Lasky Corporation. In 1927 Famous Players-Lasky changed its corporate name to Paramount Famous-Lasky Corporation and in 1930 to Paramount Publix Corporation. The stock of Mr. Zukor's company constituted the first motion picture shares to be registered on the New York Stock Exchange.

Otterson Erpi Head in 1928

John Edward Otterson, industrialist, engineer and business executive, the new elected president of Paramount Pictures, Inc., and subsidiary companies, was born in Allegheny, Pa., March 29, 1881, and was graduated from the U. S. Naval Academy at Annapolis, Md., in 1904 and from the Massachusetts Institute of Technology five years later.

He served in the United States Navy from 1900 to 1915, retiring as a naval constructor with the rank of lieutenant. For the next six years he was with the Winchester Repeating Arms Co., and was president at the time he left the company to join Winchester

(Continued on page 48)

The FIRST COMPANY in 1935 1936





THE *First* COMPANY *keeps* FAITH!
1935 & 1936

There's an obligation in leadership. The following pages tell why M-G-M in '35-'36 will be the backbone and security of your business. They explain why M-G-M has meant safety, not speculation, for eleven years. They reveal why your patrons who buy names will want the line-up that has more STARS than all other companies combined. In no previous year of its history has the Leader offered such an array of Giant Productions. Keeping faith means keeping FIRST. Keeping FIRST means having the greatest resources and talent on earth! Here it is!



THE *First* PRODUCT OF 1935 & 1936

6 *Specials*

of STAR-combination and GIANT-size destined to be the year's Extended Run hits!

22 *Star Productions*

from the Gallery of the Great emblazoned on following pages

4 *Promotion Specials*

a new sensational showmanship idea in the M-G-M manner

3 *Musical Pictures*

with STAR casts in famed vehicles of "Naughty Marietta" prominence

14 *Marquee Pictures*

reverting to their original popular policy of timely stories, strongly cast!

49 *from* **M·G·M**

(and they will make box-office history!)



WAITING!

Signal for the march to your box-office is the appearance of the First Lady of the Screen Norma Shearer. It happened thrillingly with "Riptide" and "Barretts of Wimpole Street." They're waiting . . . eagerly!



KARENINA!

Greta Garbo's completed production of "Anna Karenina" in which Fredric March co-stars is the *Garbo-thrill* that swept her to world fame. What they've yearned for of heart-throb and pulse-exciting romance awaits your patrons. Her greatest of all time!



TOPS!

No age limit when Clark Gable comes to town. From six to sixty they're paying guests at your show-shop. That million dollar personality is one of the big reasons why "China Seas" is BIG!



NATURAL!

Diamond-in-the-rough describes best the hearty, human loveableness of Wallace Beery. He delights the mass audience. At his best in "China Seas" that hit of all hits!



POPULARITY!

Deserved! Because pictures like "Chained" and "Forsaking All Others" have intrenched scintillating Joan Crawford at the top. Feminine allure and dramatic power are nowhere so exquisitely blended. Star of stars!



CHARM!

There's only one Bob Montgomery in picture business. In a class by himself because he combines romantic appeal, boyish charm and a swell comedy sense. When Bob's on the screen, all the girl friends and their escorts are on hand to greet him!



PLATINUM!

Perfect setting for a seductive box office jewel, Jean Harlow. Her romance with Clark Gable in famed "China Seas" out-thrills unforgettable "Red Dust." The flappers and their boy friends adore Jean!



FAME!

They refer to him as The Thin Man just as often as they call him William Powell. By any name he's box-office! Slick, suave, appealing, he's a delight. The gay sequel to his famed hit is an assured success.



STARDOM!

The public makes stars. No other personality of the year was so unmistakably chosen for electric lights as charming, natural Myrna Loy. Watch for further adventures in the life of Mr. and Mrs. Thin Man, a hit-sequel to that great hit!



IDOL!

Welcome Nelson Eddy to marquee fame! Never in all the history of pictures has one thrilling appearance catapulted a personality to the very top! Editorials, critical notices, audience comments, exhibitor reports... all agree that the stalwart, handsome singing hero of "Naughty Marietta" is slated for 1935-36's greatest male popularity!


GLORY!
Born to sing love songs to the millions reaching for romance! Jeanette MacDonald won a new and vaster popularity as "Naughty Marietta" and she sings on to greater entertainment heights!



DEVOTION!

On the covers of many fan magazines her blonde beauty is evidence of a continued desire of ticket-buyers for the langorous Constance Bennett appeal. Her following is large—and loyal.



COPPERFIELD!

They'll see Freddie Bartholomew again in Garbo's greatest picture "Anna Karenina." The future of this appealing lad is plainly marked. He is destined to be the greatest child box-office draw of all time!



TROPHY!

A year ago, Charles Laughton won the highest honor this industry can bestow, the Academy Award. Since then he has continued to build as a creator of roles, as a box-office name. The public says it: *"What an actor!"*



SONGBIRD!

Grace Moore in a big M-G-M musical production is promise of beauty, thrill and romance on your screen. Worthy recipient of praises and prizes for the joy she has brought to the millions. Exquisite voice! Radiant physical allure!



M-G-M!

The First Company has engaged the Marx Brothers, First comedians of show business, and has given them a brand new box-office idea. They have completed a record-breaking tour to try out this idea before audiences. Only M-G-M does it!



ACTOR!

The appearance of Lionel Barrymore in a picture is guarantee that another perfect characterization will be recorded in the Film Hall of Fame. M-G-M proudly gives another season of a great actor to your patrons.



NEW!

Watch Spencer Tracy under the banner of M-G-M! Grand actor, forceful personality, established popularity...and the plus quantity is the STAR-building magic of the STAR company. He's coming into his own in 1935-36!

THANKFUL!

Not even Hal Roach or M-G-M were entirely aware of the amazing world-wide popularity of Laurel-Hardy. Telegrams, cables, barrels-full of letters protested the parting of these beloved comics. Result: they're happily re-united. The world they've cheered is thankful!
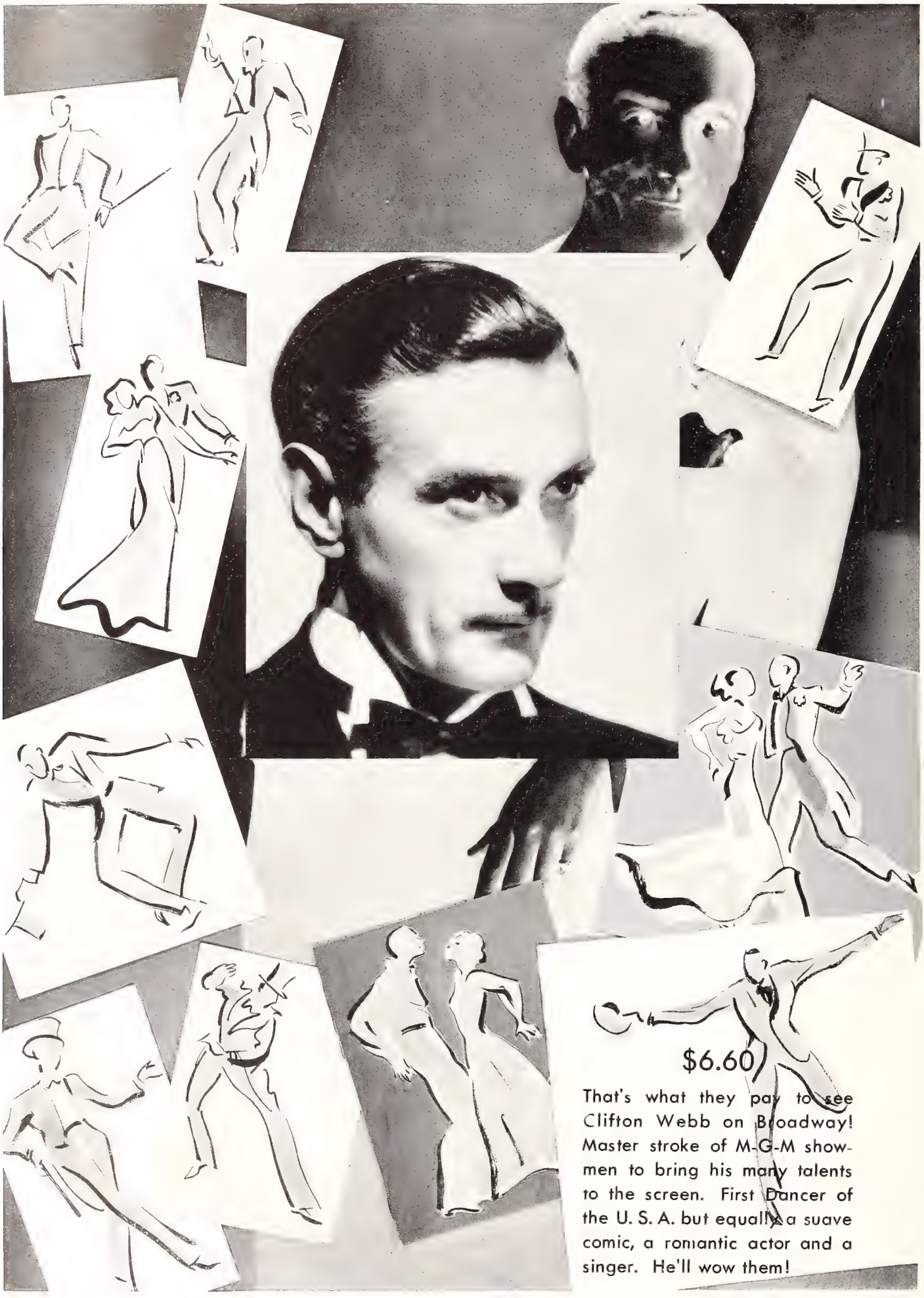




WINNING!

The real thing. When he acts, it's your boy and every boy. When his voice sobs, it's Jackie Cooper *living* a true-life role that clutches at the hearts of the folks out front. Jackie's got millions of friends!



No. 1

Radio's top entertainer! Jack Benny is coming to your audiences who made him favorite of the air! We have seen his work in "Broadway Melody of 1936." We predict No. 1 rating on the screen too!


$6.60
That's what they pay to see Clifton Webb on Broadway! Master stroke of M-G-M showmen to bring his many talents to the screen. First Dancer of the U. S. A. but equally a suave comic, a romantic actor and a singer. He'll wow them!

Six Specials

CHINA SEAS

is COMPLETED and will be released in August. It is one of the GREATEST FILMS EVER MADE! *starring*

CLARK GABLE · JEAN HARLOW · WALLACE BEERY

Based on novel by Crosbie Garsten. Directed by Tay Garnett. Adapted by Jules Furthman

WHEN you glimpse Irving Thalberg's production of "China Seas", you will get an idea of the kind of product M-G-M will flash on the industry in the new season. From now on the title "China Seas" will be mentioned wherever film folk meet. You will read about it often in the trade press.

Behind a wall at the M-G-M studios is one of the most amazing sets created since "Ben-Hur." It is the harbor of Hong Kong, noisy, crowded, colorful. Here is enacted the pulse-pounding drama between Clark Gable, as the hard-bitten sea-faring man; Jean Harlow as the frank lady of the Oriental ports and Wallace Beery as the bluff trader who also seeks Miss Harlow's affections. The power and the elemental thrill of Gable and Harlow in this picture is even more tempestuous than it was in "Red Dust."

"China Seas" deals with fierce loves, bitter hatreds and dangerous intrigues and is played against a background of tropical hurricanes and pirate raids. Aboard the wheezy old liner Kin Lung, as she beats down the coast from Hong Kong to Singapore, are not only the group of white people in her cabins but also a wild assortment of Malay gangsters in her forecastle. Storms batter the Kin Lung and all but disable her. Pirates capture her and torture Gable, her skipper. The pirate raid is a scene never to be forgotten in the action annals of films. And right out of the headlines, too, for this coast of China is the last stronghold of pirates today. This stark, throbbing panorama comes to the screen for the first time in what is destined to be one of the most lustily exciting screen dramas of our time.

WIFE vs. SECRETARY

Based on the novel by Faith Baldwin in Cosmopolitan Magazine

LISTEN to this yarn . . . and visualize it portrayed by BIG STAR names . . . and produced in the de luxe M-G-M manner with backgrounds of Park Avenue penthouses, swanky Palm Beach, beautiful Bermuda. Faith Baldwin, the authoress, who knows what-the-public-wants, has given here in full, rich measure, a sparkling comedy drama. She relates her high-voltage story in the ultra modern manner, and yet with a tug at the heart and a primitive elemental thrill of the soul. Briefly, a combination business executive and society playboy in love with his wife engages in a harmless flirtation with his beautiful secretary. This man finds it possible to be crazy over two women at the same time and true to both of them. The secretary doesn't want another woman's husband. She doesn't know that side of him. She's in love with her boss, a different kind of loyalty and devotion that the modern world of business causes to happen. On the other hand, the wife doesn't truly know the man at the office. But audiences will be excited by this true-story-telling, because these human relationships happen in their own lives. The showman-producers of M-G-M sensed this in the selection of this story. Their judgment has been confirmed by the overwhelming response which Miss Baldwin's story has received nation-wide from readers of Cosmopolitan Magazine. It is one of the HIT magazine features of the year. It will be one of the HIT screen attractions of '35-'36 in a Star-Studded, de luxe M-G-M entertainment.

(Continued on the following page)

BROADWAY MELODY OF 1936

Cast: JACK BENNY, ELEANOR POWELL, ROBERT TAYLOR, SID SILVERS, BUDDY & VILMA EBSEN, JENNY LEGON, FRANCES LANGFORD, SHIRLEY ROSS, UNA MERKEL, STUART ERWIN, JUNE KNIGHT, NICK LONG, JR., Etc.

Director, Roy Del Ruth. Book by Jack McGowan and Sid Silvers. Music by Brown and Freed. Dances staged by Dave Gould. Special Dance Number by Carl Randall.

OKAY, gentlemen...tell us it was a long time coming ... tell us the public has patiently awaited another smash romantic musical to equal M-G-M's one and only original "Broadway Melody." But don't forget to add that all the dreams have come true ... here is **"Broadway Melody of 1936"** to top its famed predecessor with its talent, with its music, with its production wonders and with its story that combines heart-throbs, dramatic suspense, a million laughs and a wallop at the end to send them away cheering. It was the exciting human interest story of M-G-M's earlier success that kept them clinging to the edge of their seats. The **"Broadway Melody of 1936"** is blessed with a dramatic love story twice as intense, with twists and unexpected developments in rapid-fire, breath-taking profusion. Unique methods of introducing song and dance and spectacle, make this a model of ingenuity. Carl Randall's "Magic Dance" number, mystifying as a Houdini trick and beautiful to behold, is a brand new note on the screen. Numbers like "I've Got A Feeling For You," "Broadway Rhythm" and "Lucky Star" blaze a new trail for music and spectacle on the screen. And that WALLOP at the end ... a surprise finish with a bang! And what a cast, headed by radio favorite Jack Benny. And those gowns by Adrian! Sing out the good news..."**Broadway Melody of 1936**"... a success-picture that will pack them in for the biggest money's worth of joy they've ever had in their lives.

A TALE OF TWO CITIES

starring

RONALD COLMAN

and big name cast, including

ELIZABETH ALLAN, BASIL RATHBONE, DUDLEY DIGGES, EDNA MAY OLIVER, CONSTANCE COLLIER, HENRY B. WALTHAL, REGINALD OWEN, WALTER CATLETT

Based on the Charles Dickens novel. Adapted to the screen by W. P. Lipscomb, who did the famed script on "Les Miserables." Jack Conway, Director

AT this time when BIG spectacular productions defy all precedent in what they can do at the box office, M-G-M comes along with the BIGGEST! **"A Tale of Two Cities"** is Dickens' most celebrated *action* romance, read by millions, known the world over.

The drama takes place in London and Paris during the thunderous days of the French Revolution. Ronald Colman plays the part of Sidney Carton, handsome English idler who falls in love with Lucie Manette, French beauty. Lucie, after securing the release of her father from the grim prison Bastille, marries Charles Darnay, a titled French nobleman who greatly resembles Carton. Darnay bravely faces the terror of Paris to rescue an old family servant; he is betrayed by the shrewdness of the relentless Madame Defarge, a wine-seller, and is thrown into the dread dungeons of the Revolutionists. The spectacle approaches its unforgettable climax when Ronald Colman, as Carton, taking advantage of his resemblance to the condemned Darnay, saves the husband of Lucie whom he loves dearly, by substituting himself in the dungeon and going to his death on the scaffold instead of Darnay.

How fortunate that writer W. P. Lipscomb, whose screen story of "Les Miserables" is so widely credited with that picture's success, should be the one selected to tell the story of **"A Tale of Two Cities"** for the screen. Go back in your memory to the most glorious M-G-M giant attractions that have stirred the world and be assured that **"A Tale of Two Cities"** will top them all!

THE FORTY DAYS OF MUSA DAGH

Based on the novel by Franz Werfel. Screen play by Carey Wilson and Talbot Jennings.

THE most electrifying announcement of recent times was the flash to the world that M-G-M had bought the year's best seller, **"The Forty Days of Musa Dagh,"** and that this remarkable novel would be filmed by Irving Thalberg as one of the most staggering production-undertakings of all picture history. No wonder this news-flash sped to the four corners of the globe, because the book, with its heart-stabbing story, had gripped the sympathetic attention of a world-audience. More than a hundred and seventy thousand copies were rapidly sold and the presses have been pouring forth additional thousands ever since! Why? Because this is life's blood, vivid on the printed page . . . the drama of the people of seven Armenian villages who, during the first year of the World War were cut off from the rest of the world. Facing extermination at the hands of the Turks, their beautiful daughters fleeing from the bestial approach of the soldiery, struggling against inhuman odds to preserve their lives, this wretched band entrenched themselves in the wild fastnesses of the holy mountain Musa Dagh. At their head was a handsome and wealthy young Armenian who yielded a life of ease and luxury in Paris to lead his distressed people. A mountain forest fire, a devastating avalanche, the endless replacement troops of the enemy, the distracting love of a beautiful woman . . . all these plagued him, but for forty memorable, world-shaking days he and his little band held out. And then at desperation's last stand, when the French cruisers arrive for the breath-taking rescue, there is climax on climax to win the tears and cheers of all audiences. There are actually 63 name parts assuring a host of the industry's stars in the brilliant cast of next season's towering entertainment. Salute now the genius of Thalberg, for this picture is destined for inclusion among the rare few immortalized in the Screen's Hall of Fame! Backed by a $2,500 Prize Contest now current in Modern Screen Magazine in cooperation with M-G-M and the publishers, Viking Press.

THE GREAT ZIEGFELD

starring

WILLIAM POWELL

and Big Name Cast

By arrangement with the estate of Florenz Ziegfeld and presented in an original story by William Anthony McGuire

EVERYBODY wanted it! M-G-M got it! So big in possibilities, so gigantic in stature for proper presentation of the most magical name in show business . . . that only M-G-M could handle it! ZIEGFELD! What a wealth of showmanship it represents for every highway and byway of the globe! It is the symbol of this generation's ultimate vision of what's top in the show world! A trade-mark on any theatre's marquee that pre-sells a giant entertainment GLORIFYING THE AMERICAN GIRL. Only M-G-M has the rights to **"The Great Ziegfeld,"** a name that's worth its weight in gold, built up by years of glamour and scintillating headliners. The production of this picture is being undertaken by the M-G-M studios on a scale ranking with the most pretentious in its history. William Powell has been chosen for the role of Ziegfeld. Harriet Hoctor, dancing star, is the first of a long list of celebrities engaged. Of many lavish scenes, a typical example is the Lion Ballet being staged by the renowned dance director, Seymour Felix, in which countless beauties, trained lions, ponies, dogs and other animals take part. William Anthony McGuire, who wrote the original story, will be associated in its production. McGuire's background of hits gives you an idea of what he can do..."Whoopee," "Three Musketeers," "Kid Boots," "Roman Scandals," just to mention a few that poured millions into box-offices! And that's why Mr. Exhibitor may safely dust off the S.R.O. sign...or better yet, get himself a few extra ones, for here comes M-G-M's **"The Great Ziegfeld."**

22 Star PICTURES

(In addition to the names mentioned below there will be co-stars as occasion permits)

2 CLARK GABLE
2 GARBO
1 GRACE MOORE
3 JOAN CRAWFORD
2 JEAN HARLOW
1 JEANETTE MacDONALD
1 JEANETTE MacDONALD—NELSON EDDY
3 LIONEL BARRYMORE
1 MARX BROTHERS
1 NORMA SHEARER
2 ROBERT MONTGOMERY
2 WALLACE BEERY
1 WILLIAM POWELL

3 MUSICAL PICTURES

with STAR Casts in famed vehicles of "Naughty Marietta" prominence

14 MARQUEE PICTURES

Reverting to the original popular policy of this series. Timely stories with strong casts.

4 Promotion Specials

Introducing a new idea in the merchandising of motion pictures. Of course, M-G-M does it first. Combines a smash advertising campaign with a new twist. The plan is now being developed nation-wide, and details will shortly be announced. Depend on it for something box-office-wise that's never before been attempted!

First in Personnel

GREAT TALENTS MAKE GREAT PICTURES

(Listed Alphabetically)

STARS — Lionel Barrymore, Freddie Bartholomew, Wallace Beery, Constance Bennett, Jack Benny, Jackie Cooper, Joan Crawford, Nelson Eddy, Clark Gable, Greta Garbo, Jean Harlow, Charles Laughton, Myrna Loy, Jeanette MacDonald, Marx Brothers, Robert Montgomery, Grace Moore, William Powell, Norma Shearer, Spencer Tracy, Clifton Webb.

FEATURED PLAYERS — Brian Aherne, Elizabeth Allan, Granville Bates, Robert Benchley, Virginia Bruce, Charles Butterworth, Bruce Cabot, Joseph Calleia, Mary Carlisle, Constance Collier, Dudley Digges, Wera Engels, Stuart Erwin, Madge Evans, Louise Fazenda, Betty Furness, Gladys George, Maritza Gervay, Russell Hardie, Frank Hayes, Louis Hayward, Ted Healy, Louise Henry, William Henry, Jean Hersholt, Irene Hervey, Gyles Isham, Allen Jones, June Knight, Otto Kruger, Frances Langford, Paul Lukas, Mala, Una Merkel, Frank Morgan, Karen Morley, Edna May Oliver, Maureen O'Sullivan, Reginald Owen, Cecilia Parker, Jean Parker, Nat Pendleton, Eleanor Powell, Luise Rainer, May Robson, Mickey Rooney, Shirley Ross, Rosalind Russell, Frank Shields, Harvey Stephens, Henry Stephenson, Harry Stockwell, Lewis Stone, William Tannen, Robert Taylor, Franchot Tone, Charles Trowbridge, Henry Wadsworth, Lucile Watson, Johnny Weissmuller, Diana Wynyard, Robert Young.

DIRECTORS — Richard Boleslawski, Clarence Brown, George Cukor, Jack Conway, Roy del Ruth, Victor Fleming, Sidney Franklin, Karl Freund, Tay Garnett, Edmund Goulding, William K. Howard, Fritz Lang, Robert Z. Leonard, Frank Lloyd, Edward L. Marin, Charles Riesner, Richard Rosson, Walter J. Ruben, George Seitz, Paul Sloane, Edward Sloman, Richard Thorpe, W. S. Van Dyke, William Wellman, Sam Wood, Sam Zimbalist.

WRITERS — Marion Ainslee, John Balderston, Philip Barry, Vicki Baum, Sam Behrmann, Charles Beldon, Robert Benchley, Al Boasberg, Major R.V. C. Bodley, Ethel Borden, Karl Brown, Robert Carson, Allain Chandor, Harry Conn, Marc Connolly, Ruth Cummings, John Emerson, Guy Endore, Gladys von Ettinhausen, John Farrow, Michael Fessier, Leonard Fields, Edith Fitzgerald, Douglas Foster, Jules Furthman, James Edward Grant, Richard Goldstone, Leon Gordon, Albert Hackett, Oscar Hammerstein, Geza Herczeg, John C. Higgins, Monckton Hoffe, Robert Hopkins, Talbot Jennings, George S. Kaufman, Virginia Kellogg, Jack Kirkland, Edwin Knopf, Charles Lederer, Robert Lees, Robert Liebmann, Lew Lipton, W. P. Lipscomb, Anita Loos, Dr. Thomas MacLaughlin, John Mahin, Herman Mankiewicz, Joseph Mankiewicz, Joseph Moncure March, Frances Marion, John McGowan, James McGuinness, John Meehan, Bertram Millhauser, Byron Morgan, Louis Mosher, George Oppenheimer, Louis Paul, Hyman Pearson, Laura Perelman, S. J. Perelman, Robert Pirosh, Charles Powell, Gottfried Reinhardt, Fred Rinaldo, Howard Emmett Rogers, Wells Root, Florence Ryerson, Morrie Ryskind, Richard Schayer, George Seaton, Ted Shane, Joe Sherman, Sid Silvers, Dave Silverstein, Donald Ogden Stewart, Pete Smith, Dan Totheroh, Ernest Vajda, Salka Viertel, Claudine West, Carey Wilson, Hans Wilhelm, Harry Leon Wilson, P. J. Wolfson, Edgar Allan Woolf.

From the Star Group

GARBO *and* FREDRIC MARCH *in* ANNA KARENINA

(For September Release.) It is completed and is positively the greatest Garbo picture of her entire career. Based on the novel by Tolstoi. Director Clarence Brown

The Cast: GRETA GARBO, FREDRIC MARCH, FREDDIE BARTHOLOMEW, MAUREEN O'SULLIVAN, MAY ROBSON, REGINALD OWEN, BASIL RATHBONE, REGINALD DENNY, PHOEBE FOSTER, JOAN MARCH and 15 more!

THOSE who have been priviliged to see the completed production of **"Anna Karenina"** state without reservation that this is the Garbo picture for which the fans have yearned. This is the Garbo to yield tears, to grip souls, to thrill a romance-hungry world. Beautiful wife of a neglectful Russian government official, she meets the handsome Vronsky and their lives become fatefully joined. Their overpowering love surmounts tragedy and social ostracism. Their story is tear-dimmed, yet exquisitely beautiful, a drama so gripping it reaches deep into the public heart. Garbo is magnificent. Fredric March, newly applauded in "Les Miserables," is handsome and powerful in his role of lover. Freddie Bartholomew makes his first appearance following his "Copperfield" triumph and is definitely on the way to stardom. The skilled direction of Clarence Brown prophesies a headline triumph of the next season!

AFTER THE THIN MAN *with* WM. POWELL • MYRNA LOY

A NATURAL because the fans are waiting for it. And Dashiell Hammett, the author, Goodrich and Hackett, the adaptors, and W. S. Van Dyke, the director, are conspiring again to repeat the record-breaking success of their previous popular entertainment, "The Thin Man." The sequel is equally smart in dialogue and much more dramatic in story, with the delightful romantic feeling between William Powell and Myrna Loy that the fans loved.

First in Story Properties

Following are part of M-G-M's great story properties from which many of the 1935-36 productions may be selected

MAYTIME
Sigmund Romberg's famed light opera, one of the most tenderly romantic ever written, set the world singing "Will You Remember?" a love song of imperishable quality. By Rida Johnson Young, who wrote "Naughty Marietta."

SACRED AND PROFANE LOVE
The renowned artist's model story by Arnold Bennett.

TISH
Mary Roberts Rinehart's story of the indomitable old lady who meets any situation and triumphs.

TIMBERLINE
Gene Fowler's best-seller portraying great events and great romance in the lives of two newspaper publishers in the roaring West.

THE WIND AND THE RAIN
Stage hit by Merton Hodge of British boarding school life and a youth who falls in love with the headmaster's pretty wife.

BLACK CHAMBER
By Herbert O. Yardley. The inside goings-on of the American secret service in Washington during the war.

AH WILDERNESS
Theatre Guild success by Eugene O'Neill. George M. Cohan's role won fame comparable to Frank Bacon's "Lightnin'." An extensive road tour has given the play a national reputation. Clarence Brown director.

LIVING IN A BIG WAY
Cosmopolitan Magazine novelette by Louis Bromfield. A beauty contest winner gets into trouble with gangsters in New York and is rescued by an old lady friend from her home town.

MAN CRAZY
Based on Liberty Magazine serial story, "Bright Girl" by Vina Delmar. A small town girl leaves home to make her own way in the world only to find out that home is the best place after all.

LADY COMES TO TOWN
Cosmopolitan Magazine. Novelette by Clements Ripley. Story of a Boston schoolgirl who goes to Colorado and falls in love with a gambler.

HER EXCELLENCY'S TOBACCO SHOP
European stage hit. A girl behind the counter of a tobacco shop is lifted to Cinderella heights by the love of a Prince.

GOLD EAGLE GUY
Outstanding hit of New York's famed Group Theatre. By Melvin P. Levy. Story of a great shipping family of the Pacific Coast. Spectacular scenes include the San Francisco earthquake.

HERE COMES THE BAND
A super-musical featuring Ted Lewis and his great band plus Ted Healy, Nat Pendleton and other names from stage and screen. Music by Jerome Kern.

SILAS MARNER
George Eliot's greatest novel. M-G-M picks another world-beloved winner.

OLIVER TWIST
Who but the producers of "Copperfield" could better capture for the screen the heart-stabbing pages of this world-famed Charles Dickens masterpiece.

WITCH OF TIMBUCTOO
Fantastic Voodoo rites in Africa, the horrors of Devil's Island and the mysteries of the Paris underworld. To be directed by Tod Browning as one of the most important mystery-horror thrillers of the year.

MALA
M-G-M stands alone in the department of "expeditionary pictures." "White Shadows," "The Pagan," "Trader Horn" and others. M-G-M the leader of trail-blazing enterprises in search of unusual entertainment sent Director Richard Thorpe and a staff of sixty, including technicians, actors and others, to Papeete. "Mala," the drama of the coming of white civilization to the innocent natives of the Polynesian group, will be a screen event!

THE SHINING HOUR
Celebrated Broadway stage success by Keith Winter. Produced by Max Gordon.

GOODBYE, MR. CHIPS
The great heart-touching novel by James Hilton. Hundreds of thousands of copies have been sold all over the globe.

RAGE IN HEAVEN
Another stirring novel by James Hilton.

THE PRISONER OF ZENDA
The greatest of Graustarkian romances. The novel by Anthony Hope Hawkins and the play by Edward Rose are known the world over.

MA PETTINGILL
By Harry Leon Wilson, author of "Ruggles of Red Gap." Famous Satevepost character comes to life running a dude ranch in California.

WHIPSAW
Liberty magazine prize story of the detective who goes to novel lengths to get his girl.

THE BISHOP MISBEHAVES
Now current on Broadway. Great John Golden stage success by Frederick Jackson. A. E. Du Pont, Director.

MURDER MAN
Temporary title for the brilliant original story selected as a vehicle for Spencer Tracy.

TELL NO TALES
Mystery drama aboard a gold-laden ship by Oliver H. P. Garrett and Fritz Lang.

ANY PORT IN A STORM
Satevepost series of a Scotch sea captain who sails many ports and never gets a bad bargain. Guy Kilpatrick "S. S. Glencannon Stories".

PICKWICK PAPERS
The producers of "David Copperfield" pick another winner from the pen of the great portrayer of humanity—Charles Dickens.

MERRILY WE ROLL ALONG
One of the decade's big stage hits. Play by George S. Kaufman and Moss Hart. Produced by Sam Harris.

ROBIN HOOD OF EL DORADO
Walter Noble Burns's novel tells the story of the romantic adventures of Joaquim Murietta, the early California bandit.

THE HOUSE OF TRUJILLO
Story by Anne Cameron ran serially in Satevepost and now a novel. An American girl involved in an affair with an impetuous romantic native is rescued by an American engineer in colorful Central America.

20,000 LEAGUES UNDER THE SEA
The great Jules Verne novel hailed as one of the most imaginatively thrilling ever written.

THE DISTAFF SIDE
By John Van Druten. Current season's stage success in both London and New York. The story of three generations of women.

THE GIRL FROM TRIESTE
Franz Molnar's delightfully exciting story of the little secretary who is treated to a month in the great Swiss resort and what happens when luxury overtakes her.

MIRACLE IN THE MOUNTAINS
Molnar's religious thunderbolt with the dramatic intensity of Hall Caine's "The Christian."

KIM
By Rudyard Kipling. Takes place in the same locale and is as big in thrill and spectacle as "Lives of a Bengal Lancer."

NANCY STAIR
Popular novel by Elinor Macartney Lane. Adapted for the screen by Philip Barry.

LILY MARS
Booth Tarkington's story of a small town girl who becomes the greatest actress of today.

RENNIE PEDDIGOE
Popular Satevepost hit by Booth Tarkington, who created Penrod.

SUZY
Herbert Gorman's novel of an American girl involved with spies in Paris during the war. George Fitzmaurice who made "Mata Hari" is director.

THREE WISE GUYS
Collier's short story by Damon Runyon, author of many screen successes.

MANNERS MAKETH MAN
Original story by John Monk Saunders of the regeneration of a fresh American boy who goes to Oxford University.

ONLY ONE COMPANY CAN BE FIRST



The Answer Has Been the Same For 11 Years

The FIRST COMPANY
is naturally
FIRST *in* SHORTS!

Next Week in this Magazine Metro-Goldwyn-Mayer reveals its Junior Features of 1935-36

CLEARING UP ALLIED OWNERS C

(Continued from page 14)

Simmons Company as president. In 1924 Mr. Otterson became associated with the International Western Electric Co., of which he was general commercial manager when three years later he was made a director and vice-president of Electrical Research Products, Inc. He was elevated to the presidency of Erpi in 1928 when the film industry entered the sound era.

Mr. Otterson also is president and a director of most of the international subsidiaries of Western Electric. He is a director of Exhibitors' Reliance Corporation, New York; the American Arbitration Association, New York; New Haven Hospital and New Haven Chamber of Commerce, and is a member of the U. S. Naval Institute, Navy Athletic League and the Massachusetts Institute of Technology Alumni Association.

Schaefer Up from Ranks

George J. Schaefer, new elected vice-president of Paramount Pictures, rose from the ranks of the company. Born in Brooklyn Nov. 5, 1888, and receiving his education in the Brooklyn public and high schools and Heffley Institute, he entered the automobile manufacturing business, remaining until 1914. His first position in the film industry was as secretary to L. J. Selznick, remaining with him until 1916 when he was named assistant sales manager of World Film Co. His promotion to district manager followed a year later. In 1920 he joined Paramount as booker at the New York exchange and a year later was elevated to district manager of the New England territory. In 1926 he was appointed sales manager for District Number 1, and his subsequent rise brought him into the general sales manager's post. Later he was made vice-president and general manager of Paramount Pictures Distributing Corp.

Keough Succeeded Ludvigh

Austin C. Keough, reelected secretary, has served as head of the legal department for the Paramount Publix Corp. and was secretary of the older organization. He long was counsel for Publix Theatres and upon retirement of Elek John Ludvigh as general counsel for Paramount Publix assumed his present post.

Cokell Joined in 1920

Walter B. Cokell, reelected treasurer, has held the post the past two years. He was born in Denver and educated at Denver University and New York University. He started with Paramount in May, 1920.

While Paramount stockholders were moving toward reorganization, steps were being taken to clear up the $23,644,255 claim by Allied Owners Corporation against Paramount. Hearing was to be held Thursday before Federal Judge Alfred C. Coxe on approval of the agreement between the Paramount trustees and Allied providing for settlement of the claim by allowing the claim of $5,000,000 in the reorganization proceedings.

The Allied Owners' claim settlement is included in the Paramount reorganization plan but has not been aproved by the court due to the inability of Allied trustees to complete reorganization of that company. Approval of the settlement is essential to completion of Paramount's reorganization.

The settlement provides for the issuance to Allied of new Paramount securities in settlement of the $5,000,000 claim, the payment of $150,000 in cash, the purchase of the Alabama in Birmingham, and the leasing of the Paramount, Brooklyn; Paramount, Fremont, Ohio, and Paramount, Glens Falls, N. Y. In addition, the Paramount trustees are to pay $1,500 cash to Al E. Reuben, trustee in bankruptcy, for Publix-Ohio Corporation, and releases to Loew's, Inc., on three theatres formerly in the Allied group.

Approval of a reorganization plan for Allied Theatre Owners was postponed until Friday when it came before Federal Judge Robert A. Inch in Brooklyn earlier this week. The delay again was due to the lack of an agreement with the U. S. Treasury Department on an income tax claim.

Schaefer Claim Up June 11

The $98,563 salary claim of George J. Schaefer, as general manager, will be heard June 11 before Special Master John E. Joyce on petition of the Paramount trustees to settle the claim by allowing $55,000 in the reorganization proceedings. June 19 has been fixed as the date for hearing before Judge Coxe on the question whether the $5,000,000 A. B. Momand antitrust suit can be allowed as a claim in the reorganization proceedings.

The circuit court of appeals on Tuesday reserved decision on the application of William Yoost, Paramount bondholder, for leave to appeal from the decision of Judge Coxe approving the Paramount-Erpi agreement providing for settlement of Erpi's $19,000,000 claim. His petition to appeal was opposed by Paramount counsel. A decision is expected in a few weeks.

Orders signed by Judge Coxe authorize the Paramount trustees to
Motion Picture Relief Fund,
$33 and $11 to A. J. Dresden,
and Theodore Larsen, respectiv
pay the Wisconsin state tax com
$3,770, and $39 total on three clai
to the states of Utah, Oregon and M

AYLESWORTH DENIES MERGER DISCUSSED

The New York Herald-Tribune *on Wednesday said: "Radio Keith Orpheum and Paramount have come to no decision on merging, it was learned yesterday. Admittedly, the matter has been discussed but both sides are so far apart as to preclude amalgamation at this time. Discussions will nevertheless be continued, it was intimated, as it is contended the merger might result in operating economies." Merlin H. Aylesworth, president of RKO, said this report was not founded on fact and that there have been no such negotiations or discussions.*

Gift Rage Sweeps Australia Again

by CLIFF HOLT
Sydney Correspondent

The gift hullabaloo again has broken out here, and the inducements to patrons range from a parcel of crockery to a lounge suite! Future distributions include radios, vacuum cleaners, more furniture, and other gifts, while one exhibitor carried the line in his billing matter—"Bigger and Better Gifts Next Saturday!"

Realizing that the whole thing was getting out of control, the New South Wales Exhibitors Association called a general meeting and decided, with but two dissentients, to approach the Motion Picture Distributors Association with a request that someone apply the brake and apply it fast. The distributors replied that they were right behind the exhibitors; but the task of calling a halt and that of causing a halt were vastly different propositions.

In the earlier days of films in Australia, exhibitors hit on the idea of giving the children lollies at the matinees. From plain lollies the gifts grew into the form of an expensive chocolate, until finally the night patrons began to share in the spoils, and the mere chocolates were displaced by blocks of land and motor cars. In the smaller suburban houses, it was only a matter of time before you could go to the pictures by tendering a packet of tea or a couple of empty bottles—anything, provided it was saleable and approximately to the value of the admission prices. The result was that whatever dignity or goodwill the motion picture had built round itself completely disappeared and it was long before it regained it.

The swift action of the exhibitors' and distributors' associations in counteracting the revival of this old evil is to be commended. Donations of free gifts to patrons are tantamount to price reductions, and, rather than reductions, it's a general price increase that this industry needs most now.

North Dakota Owners Will Meet on June 11

Members of the North Dakota Theatre Owners Association will meet in Fargo, June 11, to consolidate exhibitor forces in the state "for mutual protection," according to an announcement by O. K. Engen, secretary. A new scale of dues provides for an assessment equal to each theatre's gross on May 10, this year, with a $10 minimum.

SOVIET SCREEN MISSION FINDS U. S. INDUSTRY COOL—N. Y. CLUB LISTENS

Comrade Boris Shumiatsky Is Interviewed and Tells Plans for Expansion and Continued Red "Educational" Program

by TERRY RAMSAYE

IN a curious, indirect fashion the Soviet Motion Picture Industry established contact with and had audience before the motion picture industry of the United States, through the agency of the Motion Picture Club of New York, in session assembled for this week's weekly forum. The occasion leaves Russia's motion picture relations with the American industry in a state somewhat kindred to the diplomatic status between the nations, a recognition without recognition, a lot of conversation, very little understanding and no business. Meanwhile bouquets and polite exchanges of kind words with thorns under the blossoms were abundant.

The all-Russian program of the Motion Picture Club in New York came in sequel to a visit of a part of the Russian looking-and-seeing delegation to Hollywood, with approaches, semi-official to the organized industry, arriving at not so much. There was a Hollywood visit but no official contacts. Officially the American motion picture industry does not know the Russians are here.

Meanwhile with that undisturbed, persistent adherence to the program which characterizes all things Soviet, the who's who and what of the industry of the U. S. S. R. looks America over and plans ahead, as smilingly, as politely, as enigmatically diplomatic as a Japanese admiral functioning as a butler.

If one may deduce, and one may deduce amply, the representations of the representatives of the Soviet cinema indicate nothing beyond a continuance of the rigidly state controlled motion picture program of the years since the Red Revolution. There is not even remote prospect that the Russian cinema will go any farther into the amusement business than is absolutely necessary to keep the populace looking at the propaganda laden screen. If the words of the Soviet's spokesmen before the Motion Picture Club are to be taken for what they said, the State is still and ever will be the Screen, over there, for the State's purposes.

The cautiously rehearsed expressions of the Russians aimed at substitution of the word "education" for propaganda, and an inference that henceforward art should count for more than in the heated direct action days, but the only modifications in the Red screen tune are in the suavity of words used, not in the policies themselves.



Representatives of the Soviet motion picture industry at the luncheon forum of Motion Picture Club in New York on Tuesday. Front row, right to left, are Friederich Ermler, president of the Association of Directors and Actors of the Union of Socialist Soviet Republics; Vladimir Nilsen, president of the Faculty of Cinema Technique, Motion Picture Institute of Moscow; B. Shumiatsky, head of the Soviet industry; G. Melamed, consul general, U.S.S.R.; Louis Nizer, chairman of the Motion Picture Club forums; Terry Ramsaye, editor of MOTION PICTURE HERALD, *and Harry Hershfield, cartoonist and entertainer. Rear row, right to left: V. Verlinsky, president of Amkino Corporation; Josef Zimanich of National Screen Service; Oliver Saylor, student of the Russian theatre, and Phil Reisman, RKO's foreign manager.*

There were careful words that an optimistic sales manager might interpret as a promise of a vast Russian market for American screen wares, but only a sales manager could hope on such words.

Most important among the spokesmen for Russia was Comrade Boris Z. Shumiatsky, no less than the head of the Soviet Motion Picture Industry, in person.

By reason of the ingenuity of Louis Nizer, presiding, Comrade Shumiatsky was interviewed before the gathering and the assorted microphones with a series of questions and answers, interpreted from English-to-Russian-and-back by facile bi-lingual Colonel Boros Morros, managing director of the Paramount Theatre in Times Square.

In sum Comrade Shumiatsky, in answer to questions, said that the screen is so much the instrument of education that it must ever be considered an instrument of the state, that Russia has today some 3,000 *theatres wired for sound and must immediately proceed to increase the number to* 40,000, *that production is financed by the state, that star values and careers are decided upon by the state.*

Many other things were said, but none that could be interpreted as indicating that there is now or will be under the rule of the status quo in Russia such an institution of the screen as the American motion picture industry.

It was the admission, official and unofficial, of the Russians that a study was was being made of the American industry because of its superior technological attainment, its facility with the tools.

Comrade Shumiatsky set forth that in the year 1935 the Soviet industry would be producing a total of about 300 feature length productions and about an equal number of shorts including what the Soviet calls newsreels and cartoons. It was indicated that there was afoot a plan in France for an exchange of newsreel material with Pathe-Natan and perhaps in the United States with Paramount News.

For censorship questions Comrade Shumiatsky had very brief and simple answer. He said in substance that there are seven soviet republics. No picture is released in any of them without the approval of the Commissar at the head of the republic. The approval of one of them is usually followed by that of the other six. It is that simple.

Discussing the star system and salaries was rendered equally simple. The worker

(Continued on following page)

U. S. Industry Cool To Soviet Mission

(Continued from preceding page)

of promise goes to the government's film academy for further training—and is rewarded as seems fit. In the Russian industry, it seems, there are no salary negotiations —and emphatically no star's agents.

When the irrepressible Harry Hershfield sent via Mr. Nizer a question as to "what colors will be allowed on the Russian screen if they get Technicolor," Comrade Shumiatsky abandoned his prior calm and took off into an eloquent dissertation which when boiled down from Colonel Morros' translation meant "Russian pictures will always be Russia, or Red." It was put in another, esoteric manner, a manner of saying that pictures should reflect the art and attitude of the nation of their origin.

Others on the dais, members of the Russian delegation, included V. Verlinsky, president of the Amkino Corporation, New York; Friederich Ermler, president of the Association of Directors and Actors of the U. S. S. R.; Vladimir Nilsen, president of the Faculty of Cinema Technique of the Motion Picture Institute of Moscow, famed as a camera man, and G. Melamed, consul general of the U. S. S. R.; Josef Zimanich of National Screen Service; Phil Reisman, RKO's foreign manager, and Terry Ramsaye, editor of MOTION PICTURE HERALD. Oliver Saylor, a celebrated student of the Russian theatre and friend of Russian art, also spoke.

Among those present was Matty Radin, the highly successful exhibitor of Russian films at the Cameo and Acme theatres in New York.

The Russian situation and its art of the cinema is as was. So are screen relations with the American industry.

The Soviet leaders who were guests of the New York Motion Picture Club on Tuesday were to be, with the exception of Vladimir Nilsen, guests of the Associated Motion Picture Advertisers at its weekly luncheon meeting Thursday, at the Hotel Edison near Longacre Square. Tom Howard, Broadway comedian, will entertain.

Deny Destroying Duovac Equipment

Seven employees of Electrical Research Products, Inc., co-defendants with Western Electric Company and American Telephone and Telegraph Company in the anti-trust action brought by General Talking Pictures Corporation and Duovac Radio Corporation, denied destroying or mutilating Duovac and other non-Western tubes in sound equipment of the defendants, as the trial, in its seventh week, neared an end in United States district court at Wilmington, Del.

Harry J. Mayer, installation engineer; Arthur F. Brolin, service engineer; Arthur J. Rademacher, district supervisor; Olan W. Hancock, service engineer; Emil F. Hamberger, engineer; William C. Clarkin, engineer, and William S. Weatherspoon, service supervisor, made the denials.

The incident in question was at the Chaloner theatre in New York, where tests were being made with Duovac and Western Electric tubes. Mr. Mayer testified that two Duovac tubes in Erpi sound equipment in the Chaloner were "glassy" and that he told Bill Jessop, projectionist, who testified for the plaintiffs more than a month ago and Manager Fein to have the tubes replaced. He denied removing them himself and also denied injuring them. Mr. Brolin denied removing a Metropolitan tube from the theatre and nipping the prongs.

Arthur E. Axt, another Erpi service engineer, refuted the previous testimony of Nathan Goldman, president of Duovac and denied a threat was made to remove Erpi equipment from the Cameo theatre in the Bronx because Duovac tubes were used.

E. C. Mills, general manager of the American Society of Composers, Authors and Publishers, in rebuttal of John E. Otterson's testimony, denied he had insisted upon a clause in the publishers' contract that songs were to be released only for pictures to be reproduced on Erpi equipment. He said Erpi executives and counsel had written in the clause.

Edwin C. Shriber, Erpi sales representative, was questioned concerning previous statements by Jacob Levin, New York salesman for General Talking Pictures. Mr. Shriber denied there was any discussion with the operators of theatres in Hopewell and Williamsburg, Va., to the effect that unless the theatres were equipped with Erpi sound they could not get films.

Refutes Duovac Testimony

Franklin T. Woodward, attorney associated with Western Electric, placed on record a condensed picture of Erpi's patent position. He told of amplification and speaker suits against Stanley Company of America, General Talking Pictures, Pacent Reproducing Company, Pacent Electric, Sol Wallerstein, Silvertone Corporation, Maiden Toledo, Inc.; C. A. Fox, Biophone Corp.; Kersten Radio Equipment Company, Amphion Corporation of America, John T. Day, Ultra Sound System, Incorporated and Cinema Supplies, Inc.

R. Earle Anderson, treasurer of Erpi, testified concerning the license agreements between Erpi and theatre operators and owners.

Film Shown in Rebuttal

A feature film was shown for Judge John P. Nields by the plaintiffs on DeForest equipment. The court adjourned Tuesday afternoon to the theatre in order that the showing might be read into the record of the trial. The films, rushed direct from Hollywood, were shown as part of the rebuttal of Samuel E. Darby, of New York chief counsel for the plaintiffs.

The DeForest equipment was brought from New York and installed in 24 hours by eight engineers of General Talking Pictures under the direction of Chester Tappan, chief engineer. Three armed guards stood watch over the equipment in the projection booth and in the theatre. The entire showing was handled by David R. Hochreich, Vocafilm president, who is preparing a $65,000,000 suit against the same defendants. He represented Max A. Schlesinger, GTP president, in the installation.

The program did not even mention the feature picture, but it did poke a little fun at the defendants. It read: "The General Talking Picture Corporation presents the DeForest Phonofilm Sound System in a demonstration performance at the Playhouse, Wilmington, Del., evening of June fourth, 8:30 o'clock, with no apologies to Electrical Research Products, Inc."

George Lane Dead

George Lane, studio manager of Fox Movietone News, died Tuesday at the Post Graduate hospital, New York.

BIP to Increase Theatres to 300

Theatre holdings of British International Pictures in Great Britain will be increased to 300 by the end of the year from the present total of 240, said John Maxwell, chairman of the board, on arrival in New York Tuesday. The company has 40 houses under construction and a score more will be acquired, he added. Each new theatre will average 2,000 seats and cost $250,000.

Mr. Maxwell will decide the company's future policy in this country on the basis of a survey conducted the last three weeks by Arthur Dent, general manager. This is Mr. Maxwell's first visit to America in four years.

BIP is spending from $4,000,000 to $5,000,000 a year on production, and plans to make 25 pictures this year. Five now in production are "Invitation to a Waltz," "My Heart's Delight," "The DuBarry," "Old Heidelberg" and "Music Hath Charms." Talent is being sought in Hollywood.

From England comes word that for the second time in recent months, BIP is reported to have turned down an offer to purchase Gaumont British.

Warner "G Men" Suit Opening in Chicago

Arguments were to be heard this week in Chicago federal court on a report of a hearing before a master of chancery on charges of unfair competition in advertising brought by Warner against Indiana Amusement Enterprises and Publix Great States. The suits grew out of Warners' charge that the circuits were using the title "G Men" in advertising the United Artists film, "Let 'Em Have It," in their typographical arrangement of the phrase "government men."

Allied to Lay Plans In New York June 16

Unfinished business remaining from the recent national convention in Atlanta will be taken up at a two-day session of Allied's board of directors at the Warwick hotel, New York, starting June 13.

Among those attending will be Abram F. Myers, general counsel; Sidney Samuelson, president; Nathan Yamins, director, Fall River, Mass., and Ray Branch, director, Detroit.

Cites Improved Standards

Industry standards have improved under the guidance of Will H. Hays, president of the Motion Picture Producers and Distributors of America, said Mrs. Leo B. Hedges, film chairman of the California Congress of Parents and Teachers, in a radio address at Los Angeles Tuesday night. The talk was the first of a series over KFWB.

Bach Returns From England

W. A. Bach, president of Audio Productions, returning Tuesday from a two weeks trip to England, said that with the favorable reception of the "Musical Moods" series abroad the company plans 12 more for the new season. He revealed a deal with the Lyons Tea Company to produce an industrial reel for exhibition in Great Britain.

U. S. TO ACQUAINT EXHIBITORS WITH $50,000 REMODELING LOAN LIMIT

Application of Loan Widened to Include Air Conditioning, Seats, Organs, Lighting, Stage, Booth and Other Items

Major physical improvement of theatres in the larger communities is now possible under extension of loan guarantees by the Federal Housing Administration from the previous limitation of $2,000 to a maximum of $50,000. The President last week approved an amendment to the National Housing Act raising the maximum to the larger figure.

With funds thus made available for large-size repairs and remodeling, a vast new field is opened up for long-delayed modernization effort by theatres. The increased maximum is applicable to improvement loans on practically every type of structure except private dwellings.

Applicability Clarified

Immediately developing out of the Presidential extension of the loan insurance maximum was a determination of policy on the eligibility of certain types of equipment purchases under FHA loans, and a decision by the Administration to conduct a campain to outline to theatre owners the advantages accruing to them under the extension.

The Administration, in its campaign, which will get underway on Thursday, will set forth, for the first time, the nature of theatre equipment that may be purchased. Heretofore there has been much confusion both in Administration and exhibition circles over the eligibility of various types of accessories under a loan, due to the fact that the Administration at Washington many months ago had ruled that loans could not be made applicable to any removable equipment.

Differences of opinion arose as to what constituted "removable" and what represented "permanent" equipment. Now the FHA has decided that any part of or all of the loan may be spent on air conditioning, electric signs, fire prevention equipment, additional exits, rewiring, painting and redecorating, lighting fixtures, seats, ventilating systems, intra-theatre telephone systems, organs, rest rooms, plumbing, marquees, theatre fronts, ticket booths, flooring, new ramps, acoustical plaster, store space, stage remodeling or enlargement, dressing rooms, platforms over the orchestra pit, new offices, permanent cyclorama to include screen on stage, permanent stage platforms, new sign or carpentry shops, glass partitions to divide seats and the foyer, permanently installed projection equipment, smoking rooms and any type of structural rebuilding.

The FHA found that exhibitors generally, except those operating the smallest theatres, were unable to take advantage of the Federal Housing Act because, for the most part, they planned improvements which would cost several times the heretofore limited maximum of $2,000.

Not only will the Administration explain in its campaign how theatre owners can borrow substantial sums locally, through banks, with the loan guaranteed by the Government, but it will also explain to exhibitors some of the ways in which they can utilize such money in remodeling, re-equipping and otherwise rehabilitating their properties.

Officials of the FHA indicated that they will take more than ordinary interest in extending the loan facilities to the motion picture industry because of the enthusiastic cooperation which exhibitors have given the Administration in carrying the modernization program generally to the public through the distribution of literature and the showing of Federal Housing reels to audiences.

Administration Outlines Plan

"The National Housing Act, passed by Congress in June, 1934, included a property modernization plan of vital importance and great promise," it was declared in the Administration's outline to exhibitors.

"The modernization section of the National Housing Act as originally planned provided for the rehabilitation and repair of homes, farm properties, office buildings, factories, etc. Credit extension to the amount of $2,000 was made available for modernization purposes through lending agencies approved by the Federal Housing Administration and insured by it against loss. No security other than good credit reputation and reasonable assurance of ability to repay the amount within a five-year period in regular monthly installments was required.

"The $2,000 maximum amount of credit available for modernization purposes, however, limited the possibilities of the larger enterprises which required larger sums for reconstruction and the replacement or addition of equipment," and consequently, the FHA continued, "as a further impetus to business and in order that the larger concerns also might benefit to the fullest extent, an amendment to the National Housing Act has been passed by Congress and approved by the President, raising the $2,000 limit to $50,000.

"The motion picture industry has given consistent support to the Federal Housing Administration program and now, by the enactment of the amendment to the National Housing Act, is in a position to reap great benefit in the renovation of many of its theatres through the credit facilities offered."

Remodeling Suggestions Made

"A motion picture theatre is more than a building where pictures are shown. It is to many people a haven of refuge where one may remain for a short interval of peace away from outside strife, forgetting pain and disappointment in the distraction of news events or comedies, and interest in the joys and sorrows depicted on the screen," the FHA said.

"Motion picture enthusiasts have grown to expect pleasant, comfortable surroundings, as well as entertainment, for their price of admission. Many improvements to that end are available through the modernization credit plan. During the hot summer days it is most delightful to step into an air-cooled theatre for rest and entertainment, and the important theatres especially in the larger cities are air conditioned.

"Electric signs proclaim the feature film from afar and mean advertising money well spent. Safety must be considered at all cost and the installation of fire prevention equipment and additional exits may be the means of avoiding panic and of saving lives. Rewiring, too, may be necessary as a precautionary measure, and for economy in possible reduction of insurance premiums.

Administration Will Inform Theatremen of Ways to Utilize Money in Remodeling and Re-equipping Their Houses

"Paint is a great renovator and its use inside and out improves the appearance of a theatre. New lighting fixtures may be ornamental as well as useful. Comfortable seats add materially to the enjoyment of the program. Ventilating systems are not all they might be in many theatres and attention to that important matter may add to attendance. An intra-theatre telephone system to connect stage, office, box office, projection booth and lobby will save time and prove of great convenience.

Organ, Marquee, Flooring

"The owner of a motion picture theatre who has long wished to install a pipe organ may do so under modernization credit. Attractive rest rooms must be available, and those newly added or renovated demand the latest improvements in plumbing fixtures. The approach to the theatre should invite patronage and offer a welcome to the entertainment, and a new marquee and new or remodeled ticket booth may contribute to a favorable impression and increase business. Flooring is important. Wooden floors may be relaid or substituted for present flooring. Any of the applied floor coverings qualify for modernization credit.

"Accidents must be avoided, and with that in mind attention might be directed toward releveling ramps. The addition of acoustical plaster to present walls may be advisable. If extra space is available, it might be converted into small stores and thus reduce rental.

"Enlargement of the stage to take care of stage shows deserves consideration, as well as construction of dressing rooms, and the building of an attractive platform over the orchestra pit."

"Other building suggestions," the FHA advised, "might include offices under a balcony; permanent cyclorama to include screen on stage; permanent stage platforms for better installation of forms behind screen; a sign shop or carpentry department underneath the stage. The erection of glass partitions to divide seats and the foyer; the installation of new permanently installed projection equipment; converting empty organ chambers into glass enclosed space for the benefit of smokers, are other suggestions that will improve many present theatres. All of the work may now be undertaken and financed over a period of five years or less under the new provisions of the National Housing Act."

Quigley Trophy for Golfers

Among the prizes and trophies donated for the Film Daily Golf Tournament, to be held June 12 at the Progress Country Club, White Plains, is the Quigley Publications Trophy for low gross, donated by the Quigley Publishing Company.

Laemmle Files Denial

Carl Laemmle this week filed a general denial in Los Angeles court in answer to Frank Mastroly's suit against Universal for living expenses while in New York for the company.

HIGH COURT TO RULE ON STANDARD CONTRACT

Supreme Bench Grants Fox a Review of Minnesota Arbitration Case on October 7th

The legality of the Standard License Agreement, that instrument more generally known as the standard exhibition contract, which governs contractual relations between theatre owners and exchanges on product, will finally be determined by the United States supreme court.

Meeting Monday for the last time before its summer recess, the supreme court at Washington granted a petition of Fox Film Corporation for a review of the decision of the Minnesota supreme court holding the contract null and void. The case will be argued and decided at the fall term of the court, which begins October 7.

Second Time Before High Court

This is the second time this case has been before the U. S. supreme court. Early in the year it granted a petition for a writ of certiorari, but on February 18th dismissed it as having been improvidentially granted in view of the fact that no final judgment had been entered by the Minnesota courts. A decision by the state supreme court on April 11th paved the way for a new appeal.

The suit was initiated by Fox in an effort to collect $1,838 claimed due under two contracts calling for the delivery of 46 pictures to A. B. Muller, Minnesota exhibitor, who, it was declared, refused to accept or play, or pay the license fee for any of them.

Charged Conspiracy

The exhibitor defended the case on the ground that the contracts were illegal in their entirety because of the inclusion of arbitration clauses outlawed in the Paramount case in New York, and contended that the contracts were formulated as the result of combination and conspiracy among the ten large producers and distributors, in violation of the antitrust laws, and were in restraint of trade and interstate commerce.

At the trial it was agreed that the printed portions of the contracts were substantially the same as the contract involved in the Paramount case.

In their decisions, the Minnesota courts agreed that the arbitration clause was illegal and held that its illegality permeated the entire contract and rendered it invalid.

Gary Cooper Quits Hollywood Hussars

Mobilization of Hollywood's own private army, "The Hollywood Hussars," was interrupted briefly last week when the home office of Paramount in New York issued the following formal statement to the press:

"Gary Cooper (Paramount star) has announced his withdrawal of all support and implied endorsement from the organization known as the Hollywood Hussars, having learned that instead of a purely social group the men behind the promotion were urging it as a national organization of a semi-military-political nature.

"Printed matter and newspaper advertisements issued by the group have carried word that Cooper is the founder. This Cooper also denied. Arthur Guy Empey is listed as 'Colonel, Commanding,'"

"Colonel, Commanding" Empey, in commenting on Mr. Cooper's resignation, said:

"There is no hard feeling. The organization has outgrown the purpose for which Cooper organized it and intends to expand nationally. Cooper feels he doesn't want to be part of so extensive a body. The Hussars, however, are not a Fascist or a political group."

Mentioned Military Plans

Organization and the proposed procedure of the Hollywood Hussars was explained in Motion Picture Herald on May 11, based on information supplied, upon request, by the office of Colonel Empey at the Hussars' headquarters at the Hollywood Athletic Club. It was said that Mr. Cooper was not only the founder but had promised to contribute substantially to the development. They also said the Hussars was intended as a regiment so equipped that it could cope, within an hour, with any emergency "menacing the safety of the community." There was a definite mention of military plans and social activities throughout the entire prospectus, including training in equitation, marching and camping, weapons, military duty and the like.

The Hussars, answering the request for an explanation of their purpose, said, "We are solemnly pledged to uphold and to protect the sacred principles and ideals of our country." "Americanism," they added, "is an unfailing love of country; loyalty to its institutions and ideals; eagerness to defend it against all enemies; undivided allegiance to the flag; and a desire to secure the blessings of liberty to ourselves and posterity. Americanism is the foundation upon which we are building the Hollywood Hussars."

Mentioned as staff members, besides some score of active and retired regular United States Army officers, were: Edward Laemmle, Universal director; Harry D. Howell, former president of the Shrine Club, as second in command, and Jack Smalley, western manager for the Fawcett "fan" magazines.

Action Entirely Cooper's

Paramount's home office explained later this week that Mr. Cooper had requested the press department to announce his withdrawal from the Hussars, and that there had been no suggestion of such action made by the corporation.

There are two cavalry troops in Hollywood in addition to the "Hollywood Hussars." Both are older than the Hussars, and both, unlike the Empey troop, admit women to active membership. The Hussars, which charges initiation fees and monthly dues, permits women to act as hostesses at social affairs, as members of the social governing board, membership to which may be obtained upon payment into the regiment fund of not less than $100.

The original and oldest troop of the three is the "California Lancers," organized three years ago by a group of business men headed by Lieutenant Colonel Marco H. Hellman. The second troop is the "Victor McLaglen Light Horse," founded 18 months ago by the star. Rivalry between the three organizations is keen. All were ostensibly founded for the same purpose, to promote sportsmanship, and, as patriotic organizations, to stand ready to protect American citizens in emergencies.

Each of the three put forth separate claims to superiority. The "Lancers" boast that they are the only California mounted unit chartered by the state, and the only one of the three permitted to bear arms. The McLaglen troop is proud of its drum and bugle band. The Hussars claim the best equitation school. But all three claim they are prepared to meet any emergency requiring the use of cavalry.

Unlike the others, however, and one of the contributing causes to Mr. Cooper's resignation, the Hollywood Hussars "have determined to make our regiment the model which will inspire other communities to organize similar bodies of trained Americans throughout the country."

Best Sellers And Renters

The following listing of ten best selling fiction books of a month was based upon actual count of sales by The Baker & Taylor Company throughout the country. The "Ten Best Renters" were based upon nationwide reports.

BEST SELLERS
(March 18 to April 15)

1. Green Light, by Lloyd C. Douglas.
2. Claudius, the God, by Robert Graves.
3. Now We Set Out, by Susan Ertz.
4. Pylon, by William Faulkner.
5. Of Time and the River, by Thomas Wolfe.
6. The Spanish Cape Mystery, by Ellery Queen.
7. Beauty for Ashes, by Grace L. Hill.
8. Death in the Air, by Agatha Christie.
9. Time Out of Mind, by Rachel Field.
10. He Sent Forth a Raven, by Elizabeth Roberts.

BEST RENTERS
(March to April)

1. Heaven's My Destination, by Thornton Wilder.
2. Green Light, by Lloyd C. Douglas.
3. Come and Get It, by Edna Ferber.
4. Lost Horizon, by James Hilton.
5. The Forty Days of Musa Dagh, by Franz Werfel.
6. A House Divided, by Pearl Buck.
7. Mary Peters, by Mary Ellen Chase.
8. So Red the Rose, by Stark Young.
9. The White Gate, by Warwick Deeping.
10. Appointment in Samarra, by John O'Hara.

Takes Pathe Library

Abe Meyer, of the Meyer Synchronizing Service, Hollywood, has acquired the Pathe film library, which includes about 3,000,000 feet of stock shots.

Warners' $119,736 Operating Net Cut to $133,515 Loss After Taxes

Warner Brothers Pictures, Inc., and subsidiaries reported last week the following consolidated profit and loss and deficit account for the 26 weeks ending February 23, 1935:

NET INCOME (after deducting $9,736,664.89 representing amortization of film costs, including depreciation of studio properties) before providing for amortization and depreciation of properties other than the studios, interest, miscellaneous charges and Federal income taxes			$ 5,335,156.14
DEDUCT:			
Amortization and depreciation of properties (other than $240,650.78 in respect of studio properties charged to film costs)		$2,790,658.25	
Interest expense		2,440,962.52	
Provision for investments in affiliated companies		158,509.98	5,390,130.75
NET LOSS before other income, minority interests' share of profits and losses and Federal income taxes			$ 54,974.61
DEDUCT—Other income:			
Interest and discount earned		$87,333.35	
Dividends received from affiliated companies		35,311.50	
Additional proceeds under settlement with Electrical Research Products, Inc.		42,487.12	
Miscellaneous income		12,436.74	177,568.71
NET PROFIT before minority interests' share of profits and losses and Federal income taxes			$ 122,594.10
DEDUCT—Proportion of net profits applicable to minority stockholders			2,857.35
NET PROFIT before providing for Federal income taxes			$ 119,736.75
Provision for Federal income taxes			253,251.75
NET LOSS from operations for the 26 weeks ending February 23, 1935, carried to deficit			$ 133,515.00
DEFICIT, August 25, 1934		$16,346,563.77	
DEDUCT:			
Profit on redemption of 6% convertible debentures and bonds of subsidiary companies	$740,993.08		
Refund of Federal income taxes of prior years	1,655.77		
Additional profit on sale of investment in an affiliated company in prior period	11,565.47	754,214.32	
		$15,592,349.45	
ADD:			
Provision for possible loss on deposit under purchase contract not consummated	$120,000.00		
Loss on sale of capital assets (net) and cancellation of leases	16,530.45		
Net loss (other than operating losses provided for in the beginning of the current fiscal year) on investments in capital stock and bonds of, and advances to, a subsidiary previously consolidated, determined after February 23, 1935, upon consummation of foreclosure proceedings against the property of this subsidiary	316,328.43	452,858.88	16,045,208.33
DEFICIT, February 23, 1935, carried to balance sheet			$16,178,723.33

Warners Report $4,182,603 Cash

Warner Brothers Pictures, Inc., and subsidiary companies report for the 26 weeks ended February 23, 1935 a net operating profit of $119,736, after deducting all charges including amortization and depreciation, but before deducting federal income taxes, as compared with a net operating profit of $78,855, after similar charges, for the corresponding period the previous year. However, after deducting federal income taxes (including federal income tax on taxable profits arising from discount on bonds purchased during the period) the net operating loss was $133,515.

The net profit from operations for the 26 weeks before amortization and depreciation of properties, and federal income taxes, was $3,151,045.78.

Current Assets $18,848,333

During the period $754,214 was credited direct to deficit account, representing profit of $740,993 on the redemption of funded indebtedness retired during the period, and other items amounting to $13,221.

The consolidated balance sheet as of February 23, 1935, shows total current assets of $18,848,333, including cash of $4,182,603. Current liabilities (other than mortgages and funded debt maturing within one year) were $12,404,441.

Working assets, related to current liabilities by a ratio of 9 to 6, were $2,187,177 greater than on the same date in 1934, and current liabilities were $378,082 less. Too, the corporation's cash position was considerably improved, the $4,182,603 cash on hand at the end of last February comparing with cash of $3,463,436, on the same date in 1934.

Production inventories—films on hand, completed, or in production, were valued at $11,649,870, and rights and scenarios unproduced totaled $993,308, at cost, less reserves.

Capital Stock $19,006,722

Liabilities were: Notes payable, $402,580; purchase money obligations, $378,254; accounts payable, $6,312,605; sundry accruals, $3,713,848; due to affiliated companies, $208,718; royalties payable, $648,528; reserve for federal income taxes, $253,251; advance payments of film deposits and such, $486,653; remittances from foreign subsidiaries, held in abeyance, $541,782; purchase money and contractual obligations maturing serially after one year, $895,089.

Mortgages and funded debt included: $32,600,500 in optional six per cent convertible debentures, series due 1939, and $53,824,830 in mortgages and other bond issues (including $112,800 sinking fund payments and installments in arrears; $14,300,000 standing demand and other mortgages; and $2,955,000 installment payments, maturing within one year, subject in part to renewal).

Deferred income and miscellaneous items were listed at $1,956,623. Capital stock was set down at $19,006,722, represented by 3,801,344 shares of common stock issued and outstanding, and $5,670,885 represented by 103,107 shares of preferred stock at stated value of $55 per share.

Capital surplus was $56,325,484, less deficit of $16,178,723.

KANSAS CENSORS SUGGEST FOREIGN PRODUCERS STUDY U. S. STANDARDS

Board Chairman Says "A Nous la Liberte" Falls Short of Standard Set by the Production Code and the Reviewers

That it is advisable for foreign producers seeking access to the American market to familiarize themselves with American production standards was indicated in Topeka, Kansas, last week, when the state Board of Review prevented a showing of "A Nous La Liberte," a French-made film.

The board's rejection forced a last-minute cancellation of the performance, which was sponsored by the Topeka Cinema Guild at the Woman's Club. The ban was predicated on the censors' view that the film suggests a bad moral lesson in describing an escape from prison and subsequent crimes by the fugitives without any compensating punishment.

Miss Hazel Myers, Kansas board chairman, pointed out that "A Nous La Liberte" falls short of the standards established and maintained by the Kansas Board of Review and the film Production Code. She said Kansas censor regulations are in agreement with the industry's Production Code and indicated the French film was unacceptable from both viewpoints.

Parallels British Situation

The situation thereby created is similar to that which prompted British producers, last month, to undertake a study of the American Production Code in order to familiarize themselves with our standards and to proceed accordingly in the treatment of their product intended for export to this country. Their action apparently became necessary after some London producers experienced difficulties in marketing their pictures here, and resulted in the Film Producers' Group of the Federation of British Industries agreeing that hereafter in their product for export they will aim for full compliance with the Production Code as it now governs American-made pictures.

The Kansas board chairman believes that if foreign producers find it impractical to conform their export produce to the dictates of American standards, their representatives in this country should take it upon themselves to ascertain the requirements of the various cities and states where censorship prevails before making shipment into these localities.

The latter assertion is prompted by the fact that a print of "A Nous La Liberte" was received for reviewing at Kansas censor headquarters in Kansas City, while in transit from New York to Topeka, on the day of the scheduled showing. No provision was made in event the film would be rejected or required editing. Miss Myers said the Cinema Guild or the New York distributor misunderstood the time element involved as well as the state censor regulations.

Guild representatives protested the showing was for a private group, but the board determined otherwise since it had been advertised as a public performance and tickets had been sold to the general public. Concessions might have been in order if the film actually had been restricted to Guild membership, said Miss Myers.

The Topeka Cinema Guild recently was organized to screen films of foreign make and others which ordinarily do not receive a commercial showing in that city. It claims among its subscribers Rabbi Efraim Rosenzweig, two Washburn College professors, the principal of Topeka High School and other educators, ministers and prominent business men in the Kansas capital.

Few Foreign Films in State

The Kansas review board has had scant experience with foreign product other than British, but probably will have a larger opportunity since the Midway, a Kansas City, Kansas, neighborhood house, is planning to devote itself exclusively to Russian, Polish and other extraneous films of interest to its clientele, largely foreign-born.

While Miss Myers would not express an opinion whether Soviet photoplays would or would not be acceptable in the light of state censor regulations and American traditions, she intimated subversive propaganda would not be tolerated.

Foreign pictures so far have not been the problem in Kansas that they are in states of greater urban population, such as New York. According to information furnished by Irwin Esmond, director of the motion picture division of the New York State Department of Education, 126 films of foreign make were viewed by the department in the last twelve-month period, practically all of feature length. In Kansas, five foreign language pictures were submitted in the same period.

Sees Quality Improved

In contrast to the action taken in the case of "A Nous La Liberte," the Kansas board has approved the pictures in the current "G Men" cycle dealing with the United States Government's brand of justice meted out to criminals.

The moral content of films as a whole has improved materialy since the industry's Production Code Administration became effective, said Miss Myers, but product of small independent companies still invite major surgery. She said no major company's release has been rejected entirely in recent months. The Kansas board's objection to British-made films is that they contain a generous sprinkling of oaths which grate on the polite American ear. Otherwise Miss Myers finds them generally wholesome.

French Restrictions Extended One Year

French restrictions permitting the importation of 94 "dubbed" versions each six months, have been extended for one year from July 1. The regulations provide that "dubbing" be done in France. The foreign division of the Motion Picture Producers and Distributors of America expressed the opinion that at an annual rate of 188 pictures a year, the requirements of American distribution in France are adequately met.

Women Credited With Film Gains

The advance in the moral and artistic standards of the motion picture recently is largely due to the work of the General Federation of Women's Clubs and similar organizations, in the opinion of Mrs. Alice Ames Winter of the public relations department of the Hollywood office of the Motion Picture Producers and Distributors of America. Mrs. Winter was guest of honor and speaker at a luncheon given last week in New York by the MPPDA at the Town Hall Club, on the occasion of Mrs. Winter's first visit to New York in five years. Seventy-five leaders of women's organizations in New York, New Jersey and Pennsylvania were present.

According to Mrs. Winter the pressure of public opinion against objectionable films has been crystallized and directed by the motion picture committees in the federation. Eventually, she said, the effect of the moral crusade was felt at the box office.

"Through these five years," said Mrs. Winter, "I have watched the finer elements in the studios come to the fore. It is not by elimination, but by creation, that the movies move. The Federal Council of Churches was accurate when it voiced the opinion that motion pictures were not to be improved with scissors."

"During the past five years," said Mrs. Winter, "the films have undergone the greatest change that any medium of expression has ever undergone in a like period. About a year and a half ago Hollywood decided, instead of producing Pollyanna stuff, which they knew we would not like, to inject real drama and improved artistic methods into acceptable films."

Carl E. Milliken, secretary of the MPPDA, presided at the luncheon and directed an open forum discussion.

Paramount Crash Victims May Sue TWA Air Line

Suit against TWA Air Line is expected to be filed shortly in Missouri by victims of the recent plane crash near Macon, Mo., which resulted in the death of one member of a Paramount production unit and injuries to five others.

Paramount's legal department in New York had not been instructed this week to bring action for the company, and suits contemplated will be initiated by the company's attorney at Kansas City on behalf of individual victims, it was said. C. G. (Pat) Drew, electrician with the unit, was still in the Samaritan Hospital at Macon this week but was to be removed to Hollywood over the weekend.

Erpi Licensees Meet

Road show licensees of Electrical Research Products, Inc., held their annual convention in New York this week.

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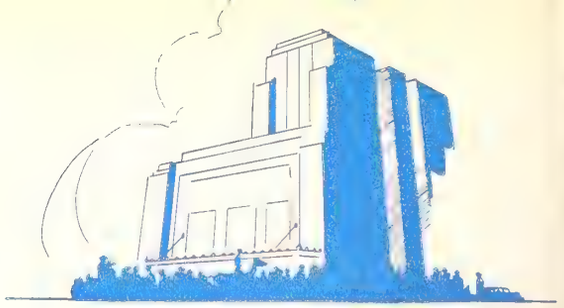
AUGUST • SEPTEMBER
OCTOBER • RELEASES

for the

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The strongest line-up in FOX history... cast with the greatest names on the FOX roster... conceived with an unerring eye for showmanship values. Read the following pages carefully and convince yourself!

More than 9,000 exhibitors who shared with FOX the fulfillment of its promises for the current year will hail with enthusiasm and confidence the announcement of the first FOX pictures of the coming season.



AUGUST

WILL ROGERS *in*

IN OLD KENTUCKY

With Dorothy Wilson, Russell Hardie, Charles Sellon, Louise Henry, Alan Dinehart, Bill Robinson. From the play by Charles T. Dazey. Produced by Edward Butcher. Directed by George Marshall.

• • •

FRANCIS LEDERER *in*

THE GAY DECEPTION

With Frances Dee. Original screen play by Stephen Avery and Don Hartman. A Jesse L. Lasky production. Directed by William Wyler.

• • •

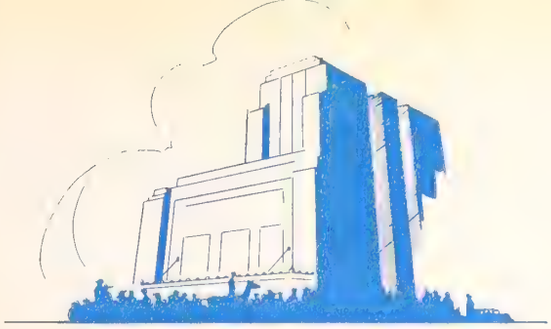
WELCOME HOME

A B. G. DeSylva production. With JAMES DUNN, Arline Judge, Raymond Walburn, Rosina Lawrence, William Frawley, Charles Sellon, Charles Ray. Directed by James Tinling.

• • •

REDHEADS ON PARADE

With JOHN BOLES, Dixie Lee, Jack Haley, Raymond Walburn, Alan Dinehart. A Jesse L. Lasky production. Directed by Norman McLeod.



SEPTEMBER

THE DRESSMAKER

With TUTTA ROLF, CLIVE BROOK, Nydia Westman, Robert Barrat. From the play "La Couturiere de Luneville" by Alfred Savoir. Produced by Robert T. Kane. Directed by Harry Lachman.

• • •

WARNER BAXTER *in*
A LADY REGRETS
(Tentative Title)

From the story by Vina Delmar. Produced by Robert T. Kane.

• • •

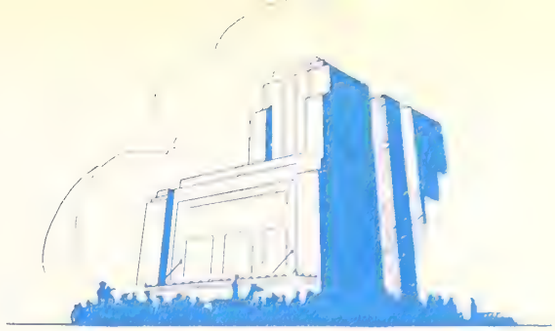
ZANE GREY'S
THUNDER MOUNTAIN
starring **GEORGE O'BRIEN**

From the serial story in Collier's Magazine. Presented by Sol Lesser and John Zanft.

• • •

JANET GAYNOR *and* HENRY FONDA *in*
THE FARMER TAKES A WIFE

With Charles Bickford, Slim Summerville, Andy Devine, Roger Imhof, Jane Withers, Margaret Hamilton. From Max Gordon's stage play, authors Frank B. Elser and Marc Connelly. Based on Walter D. Edmonds' novel, "Rome Haul." Produced by Winfield Sheehan. Directed by Victor Fleming.



OCTOBER

HERE'S TO ROMANCE

With NINO MARTINI, Genevieve Tobin, Anita Louise, Reginald Denny, Maria Gambarelli, Madame Schumann-Heink. A Jesse L. Lasky production. Directed by Alfred E. Green.

• • •

CHARLIE CHAN at the RACE TRACK
(Tentative Title)

Starring WARNER OLAND. Based on the character "Charlie Chan" created by Earl Derr Biggers. Produced by Edward T. Lowe. Directed by Louis Seiler.

• • •

DANTE'S INFERNO

With Spencer Tracy, Claire Trevor, Henry B. Walthall, Alan Dinehart. Produced by Sol M. Wurtzel. Directed by Harry Lachman.

• • •

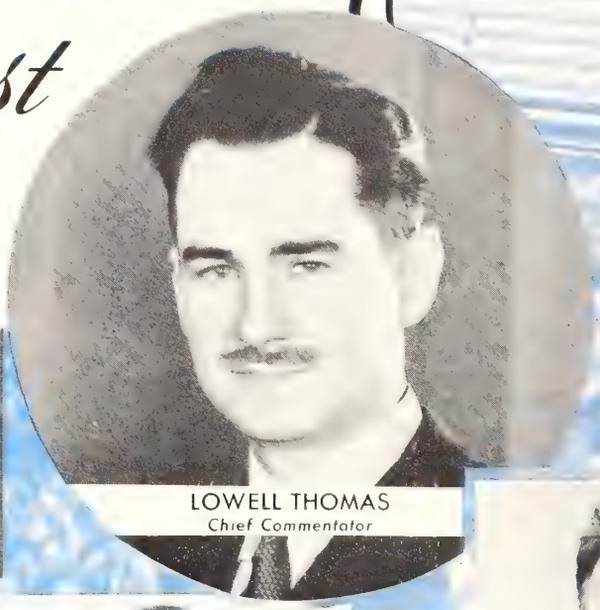
SHIRLEY TEMPLE *in*
THE LITTLE SKIPPER

Story by Frank H. Spearman. Produced by Edward Butcher.

Some of the names who make

FOX MOVIETONE NEWS

the world's greatest newsreel



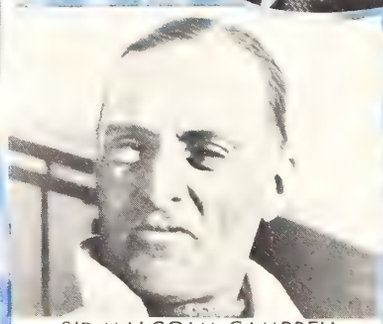
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Chief Commentator



TRUMAN TALLEY
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BENJAMIN MIGGINS
European Director



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British Editor



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News Editor

You haven't a show without FOX

BRITISH PROGRAM COST UP TO 40% OF GROSS SINCE BLOCK SALES DIED

Distributor Profits Rise Under the New Film Act But the Talking Pictures Are Called Larger Factor Than Law

by BRUCE ALLAN
London Bureau of Motion Picture Herald

On October 1 next, the revolution in trade methods imposed on the British industry by the Cinematograph Films Act of 1927 will reach completeness. On that date, the obligation to show a quota of 20 per cent of British films will be imposed on exhibitors, bringing their quota for the first time to the same figure as that applying to distributors, who have been on the 20 per cent level since April 1.

The quota is the feature of the Films Act most frequently discussed in the press. This is an understandable matter when one realizes the legal and financial problems it imposes on importers. It is nevertheless important to remember that the Films Act is in two major parts and that Part One, imposing certain very important restrictions on film booking, has been in operation in a maximum form since October, 1930.

Booking Restriction to Stay

The uncertainty which undoubtedly exists regarding the future of the quota does not extend to the booking restrictions provisions of the Act. It may be that, at the end of 1938 when the Act expires, the quota will be allowed to lapse. Some leading British producers already begin to regard it as superfluous; they have built their studios and established their goodwill and they find no advantage in the facts that the Act keeps in existence a number of weak production units and leads to the production of a flood of indifferent films, which absorb dates.

Whatever happens to the quota—and political as well as business considerations enter into that problem—it is in the last degree unlikely that the Government will allow the trade to lapse again into a system of unregulated booking. The Act appears to have rendered permanent a booking system based on two fundamental principles:

No film may be booked until it has been shown to the trade and officially registered.

No booking may be made for a date more than six months after the date of signing the contract.

The last-named provision has operated since Oct. 1, 1930. Until Oct. 1, 1928, the "booking period" was 12 months and from that date until Oct. 1, 1930, it was nine months.

These provisions sometimes are described as a prohibition of block booking. Strictly, they are nothing of the kind. They stop blind booking by demanding proof of the physical existence of a film in England before a contract can be taken on it, but the six months limit is the only other condition imposed. It is still strictly legal, however commercially impracticable, for a distributor to book an exhibitor a line of, say, 48 first and 48 second features for display within six months of the date of the contract.

It is a fact—even if its interest is chiefly theoretical—that if a legitimate or variety house decided to "go talkie" in a hurry it could legally book itself solid for six months by a deal with one distributor. Its difficulty would lie in the practical impossibility of finding films, not in any provision of the Act. That fact illustrates what has happened in England since the booking restrictions clauses became fully effective; block-booking has not been made illegal but rendered unworkable.

Impracticable in England

There is no question at all that the policy, in the American sense of output booking, is now completely impracticable in England. The 52 weeks a year contract, in which films are indicated by working titles, star names, or numbers, is illegal; any such contract is illegal even if it operates within the legal six months booking period, but that alone might not have killed the practice. It has also become commercially obsolete owing to a trade development which has no direct connection with the Act, though in a time sense it has run parallel with it.

This development is the growth of percentage booking, which came in with the talkers and is now firmly established as a basic principle of distributor-exhibitor trading.

Talkers introduced the factor of scarcity effectively for the first time in the history of the British trade. Before sound, the market was glutted with films. Most of its booking evils arose from the fact that distributors were trying to unload upon 4,000 British theatres, running a weekly or twice weekly change, practically the whole of an American studio product capable of supplying 15,000 theatres which changed three or four times a week. It was this disproportion between output and outlet which forced release dates ever further forward until in 1926 there were British theatres booked for two years ahead.

Talkers and "Sharing Terms"

There was a scramble for the early talker successes and distributors exploited it by demanding "sharing terms,"—previously opposed consistently, and for the most part successfully, by the Cinematograph Exhibitors Association. The new principle implied previews by exhibitors and a policy of single picture booking. Simultaneously the Act was operating to make these practices obligatory. Which was the greater factor in the situation may be a matter of argument; undoubtedly the practical result was that the booking restrictions section of the Films Act operated exactly as the authors of that law desired.

The overshadowing influence of percentage, based on talker shortage, is still the dominating feature of the booking situation in England. It is an answer to almost all the doubts one sometimes hears expressed as to the practical working of the legally imposed booking system. The belief that exhibitors and distributors, respecting the letter of the law, have conspired to defeat its spirit by "gentlemen's agreements," taking the place of the old formal contract, is a complete misunderstanding of the situation.

It is probable that, if silent production had continued on the old scale, evasion of the Act would have been widely practiced. Today, though the practice of certain theatres playing certain products regularly has not been killed either by percentage or by the Act, the difference between this implied agreement to deal on a 52 weeks a year basis and the old blanket contract is fundamental.

Variable Percentage

In the first place, there is no deal on the basis of a flat price for good and bad pictures; the great majority of contracts are on a percentage basis. In the second place, that percentage is variable. In the third place, though "understandings" exist which maintain the principle of continuity, formerly based on contract, they are terminable—and are in fact terminated—without notice. Short term options have replaced the old block booking deals.

Underlying and explaining this revolutionary change in the trade situation is the fact that bargaining power has passed from the exhibitor to the distributor. Instead of picking and choosing their films exhibitors have to fight for them.

There is no temptation to a distributor with a good product to get behind the Act; its provisions are all in his favor. A distributor with a bad product cannot find theatre owners willing to conspire with him.

Due to a further significant change in trade conditions, even good second-class product is having a bad time in England just now. In silent days it was possible to classify films and

(Continued on following page)

Block Sales Are Still Legal But Unworkable; Booking Restrictions Are Likely to Stay; Blind Buying Is Definitely Stopped

NEW AIR CAMERA WORLD'S LARGEST

The Fairchild Aerial Camera Corporation is building for the United States Geodetic Survey the world's largest aerial camera, which will have a tryout this summer. The camera will have nine lenses, whereas the largest now in use has only five. It is expected the new camera will be used in the proposed $117,000,000 *project to complete the mapping of the United States. The new camera, it is anticipated, will cover the same amount of territory covered by four exposures of the five-lens camera or* 20 *exposures of a one-lens camera. The new camera will be loaded with a roll of film* 23 *inches wide and* 200 *feet long, enough to make* 100 *exposures.*

THEATRE STANDARD UP

(Continued from preceding page)

theatres jointly. Product A went to the A, or first-class, theatre and so on down the scale until distributor J was left with a contract for all his films in a low class house of small capacity. Nowadays, the A film plays successive runs in varying grades of theatres and the J film finds business with difficulty, because the owner of the J theatre finds it better business to run A films, no matter how late.

Theatre Standard Elevated

Concurrently, there has been a raising of the theatre standard. British houses have decreased in numbers and increased in class. There has been a great growth in the number of first-runs, accentuating the importance of the big picture as against the program effort. The increase in the number and quality of British films has removed the incentive to grab an American output.

With the assistance of all these favorable trade conditions, the Films Act has substantially achieved the objects for which it was drafted. It has cleared the books, it has helped British production by an early release, and it has placed booking, broadly, on the basis of quality.

There remains the question of cost.

The routine observance of the Act has implied a certain revision of office practice by distributors, but the increased cost is not great in itself and it cannot fairly be ascribed to the Act when entirely different accountancy in any case would have been demanded by the supersession of flat price booking by percentage.

A greatly increased cost for prints was until recently a feature of trading under post-Act conditions; instances could be cited where a hundred talker prints were demanded to supply bookings which would have been covered by 30 copies of a silent film. This was a first-run problem and it was largely solved when distributors divided the London release copy demand by half by making the south of the Thames release a week later than north of the river.

J. C. Squier, general manager of Metro-Goldwyn-Mayer in London, told me that this expedient had been so successful in preventing the prints situation getting out of hand that, for "The Barretts of Wimpole Street," MGM used approximately only the same number of prints as for the silent "Four Horsemen of the Apocalypse," fourteen or so years back. The increase in office costs under new conditions he described as "slight."

Distributors Gainers

Distributors, therefore, are definitely gainers by all that has happened since the booking restrictions of the Act came into force—though it does not follow, and is in fact not true, that they owe their increased revenue directly to the Act. Similarly, exhibitors cannot justly blame the British parliament for the fact that they are paying a whole lot more for their films. If film scarcity is ever again replaced by overproduction, the Act, which at present assists the distributor to sell his pictures singly and dearly, will enable the exhibitor to pick at his own price from a number of films competing for limited dates.

At the present moment, in the opinion of good judges on both sides of the industry, the British exhibitor is paying for his films an average of 40 per cent of gross receipts. What he paid in silent days is harder to arrive at. Certainly many an exhibitor got away with a booking cost of 10 per cent or even less. In those days, American distributors estimated the United Kingdom as about 10 per cent of the market. Nowadays, some of them look to the United Kingdom for 40 per cent of world takings. The inverted resemblance between these figures more or less accurately represents the change in the economic basis of the British trade since the Films Act began to operate.

The situation, due to the causes stated, is unlikely to change immediately. The British public shows a pronounced intention of confining its patronage to big pictures and big stars and there is no sign of overproduction of either. The exhibitor is likely to continue to pay more, and the distributor to receive more, under the trade conditions now established. The situation would not be altered, in any vital sense, if the Films Act were relaxed.

Austro-German Film Agreement Is Renewed

The Austro-German film agreement, in force for several years, has been renewed for another year, according to reports to the Department of Commerce from George R. Canty, trade commissioner at Berlin. According to the agreement, markets are assured for 120 German and 12 Austrian features at an exchange ratio of 10 to 1, without regard to existing contingencies; the exchange of educational and other short films is assured at the same ratio; both countries agree to assist actors and technical personnel; Germany agrees to assist Austrian producers in the matter of locations, in return for which Austria will not support any productions liable to raise objections in Germany.

Educational Films Are Used Widely in Sweden

Motion pictures are becoming of increasing importance in the field of education in Sweden, according to a report from trade commissioner Basil D. Dahl, Stockholm, to the department of commerce at Washington. The country's largest producer has established an educational department. There are 2,750 selected educational films in stock. Last year, according to the report, it was estimated about 4,000,000 people saw the educational subjects. A few of the larger schools in the country have installed sound equipment. A proposal that Swedish schools receive a grant from the government for renting educational films has been laid before the legislature.

Swiss Industries Use Films

The industries of Switzerland are being publicized abroad through the motion picture, according to a report to the department of commerce from the American consulate general at Zurich. The financing comes for the most part from the Swiss industries and partly from the Swiss office for the development of trade.

American films have gained in Switzerland because of the waning popularity of German product, according to a report to the Department of Commerce from Zurich.

India Film Activity Shows Gains in Year

Gains in the motion picture activity of India have been marked in the past year, according to reports from George C. Howard, United States trade commissioner in Calcutta. There are between 460 and 500 film houses wired for sound in the country, which compares with approximately 360 a year and a half ago. Most of the equipment is of American made.

Two new studio operations are the Napta Studio in Calcutta and Sound Studio, Ltd., in Bombay. Another development is the Tollygunge, a million-rupee development in a Calcutta suburb, backed by a Mr. Sarkar.

The Motion Picture Society of India has become a registered society under the Indian Companies Act, it is announced from Bombay. The officers are: B. V. Jadhav, president; Rai Saheb Chuni Lall, vice-president; V. G. Motwane, treasurer; K. S. Hirleakr and Jaswantrai Mehta, joint secretaries.

In an effort to inculcate in the public of India the value of the film as a medium of education, the society has imported educational subjects from America, England and Germany, showing them to school children and college students in particular.

The secretary of the Motion Picture Society of India recently conducted several members of the Bombay customs office on a tour of Bombay studios, for the purpose of indicating the justification of the society's contention that the machinery used in production and reproduction of films should be classified as machinery for industrial purposes, and therefore be liable to a 10 per cent import duty only.

Polish Theatre Total Drops

The total number of motion picture theatres in Poland has declined considerably in 1933, about 600 now operating in the country, of which about 200 are equipped for sound, according to commercial Attache Clayton Lane at Warsaw. Most of the smaller houses have closed, because of losses. It was reported 1,446 films were imported into Poland during 1933, the United States supplying the majority.

Colombia Lowers Taxes

The national defense tax of 10 per cent on the gross receipts of theatres in Colombia has been representing a saving of about ated scale, representing a saving of about 3.5 per cent of the former tax, and lowering direct taxes on exhibitors to about 20 per cent as compared with 23.5 per cent previous to the modification.

Paramount Firm in Guatemala

Paramount Films of Guatemala, Inc., has been organized at Guatemala City, with Saul E. Jacobs as manager, for the distribution of Paramount product in Guatemala, Honduras, El Salvador, Nicaragua and British Honduras.

W. E. Sound for Rodriguez

A 35mm. portable Western Electric sound system has been installed in the Mexico City home of former Mexican president General Abelardo Rodriguez. Former president Plutarco Calles has similar equipment in his home.

LOCAL CODE BOARDS DISBANDING; 17 SUITS ARE ORDERED DROPPED

Continuance of Code Wage Scales and Working Conditions Advocated; Academy Talent Agreements Stand

The Administration's drafting under pressure of emergency legislation to restore the Blue Eagle on a restricted basis in conformity with the Supreme Court's ruling nullifying the NRA was preceded this week by the following code developments in the motion picture industry:

The Code Authority started immediate liquidation, disbanded the Local Grievance and Local Clearance Boards and the Hollywood subdivision and discharged all staffs.

Attorney General Cummings ordered the Department of Justice to abandon several hundred suits against code violators, including 17 involving the motion picture code.

Expressions were forthcoming from within the industry urging a continuance of code wage scales and working schedules. There was no evidence that any employer action was contemplated adverse to labor.

Word came from Hollywood that the NRA invalidation will not affect agreements reached for the benefit of talent by the Academy.

"Bank Night" was the only trade practice declared to be unfair by the code that gained headway since the supreme court decision removed the restraint. However, Allied informed members they are under no obligation to obey any code requirements.

There were indications that distributors will continue in effect sales contracts as provided in the code, including the 10 per cent cancellation.

The film code, with all others, was relegated to the limbo of the dead by the President in an official statement Tuesday that no effort would be made during this session of Congress to get around the proscriptions of the supreme court's decision.

However, the President announced, he will seek approval of the Clark resolution passed by the Senate May 14, continuing the NRA until April next. The organization will be skeletonized and will devote itself to compilation of statistical material as to the results of the codes, to be used as a basis for any legislation sought next session.

In New York a 90-day code "truce" and establishment of a new NRA regulating interstate commerce within the limits of the supreme court decision was advocated by 150 representatives of local code authorities. Proposed by the Industry and Business Committee for NRA Extension, the plan recommends a Congressional commission to provide for voluntary codes for companies in interstate commerce, and that state legislation be passed to care for intrastate commerce. A resolution was adopted calling on the President to convene a national conference in Washington on Monday to act on these proposals, one of which provides for freedom for industry from prosecution under the Sherman anti-trust laws.

Immediate and economical liquidation of the affairs of the Code Authority unanimously was authorized Monday, at a special meeting at the headquarters in New York.

Notice for a regular meeting on Thursday was rescinded.

Liquidation was placed in charge of the standing finance committee of the Code Authority, consisting of Nathan Yamins, chairman (representing independent exhibitors); Sidney R. Kent, president of Fox Film, and Harold S. Bareford, of Warner Brothers.

The executive secretary, John C. Flinn, was authorized to engage Price, Waterhouse and Company, certified public accounts, of New York, to make an audit of the accounts.

The secretarial staffs of the 31 local offices of Clearance and Zoning Boards and Grievance Boards and the code's production division in Hollywood were instructed by Mr. Flinn to transmit all records of the activities of such boards to a central storage place in New York and the leases on local quarters will be terminated at the earliest possible date. The secretarial staff will be discontinued on June 15.

Legal matters pending before the Code Authority and the local boards have been referred to the standing Legal Committee of the Code Authority, consisting of Austin C. Keough, chairman, of Paramount; J. Robert Rubin, of Metro-Goldwyn-Mayer; Willard S. McKay, of Universal, and Nathan Yamins, representing independent exhibitors.

Seventeen Film Code Cases Dropped

Announcement of abandonment by the Department of Justice of the several hundred suits, including 17 film cases, which were underway or contemplated as a result of violations, came over the weekend from Washington.

Titles on the complaints read as follows:

Congress Theatre, Inc., vs. Code Authority, Sol Rosenblatt, et al.; pending in the federal district court, New York.

Independent Theatre Owners' Association vs. Code Authority, M. H. Aylesworth, members of the New York Grievance Board and members of the New York Clearance and Zoning Board; Federal District Court, New York.

Morris Rosenberg, American Building Maintenance Company vs. Nathan S. Strauss, Jr., James F. Hodgson and John C. Flinn; Federal District Court, New York.

Oxnard Theatre, Inc., vs. Grievance Board and Paramount Pictures Distribution Company; Federal District Court, Los Angeles.

O. W. Lewis vs. Code Authority and MGM; Federal District Court, Los Angeles.

Northern States Amusement Company vs. Grievance Board and certain distributors; Federal District Court, Minneapolis.

Gem Theatre and Helen W. Meyers and Catherine Owen, trading as Cozy Theatre, vs. Grievance Board, Universal, and Southwestern Theatres, Inc.; Federal District Court, Oklahoma City.

Don Thornburg vs. distributors and Grievance Board; Federal District Court, Des Moines.

Midwest Film Distributors, Inc., vs. Don Thornburg and Grievance Board; Federal District Court, Des Moines.

Central States Theatre Corp. vs. Grievance Board and Fox; Federal District Court, Des Moines.

Shelby Theatre Corporation vs. Grievance Board, RKO, United Artists, Universal and Gaumont-British Pictures Corporation; Court of Common Pleas, Cleveland.

General Theatres, Inc., Aladdin Theatre Corporation, Centennial Theatres, Inc., vs. Code Authority Grievance Board, MGM, Denham Theatres, Inc., and International Amusement Company; Federal District Court, Denver.

Robb & Rowley Theatres, Inc., vs. distributors, Grievance Board and V. E. Hamm; Federal District Court, Dallas.

S. & C. Amusement Company, operating Palace Theatre, San Antonio, vs. film exchanges and Grievance Board; Federal District Court, Dallas.

Queen Theatre Amusement Company, New Liberty Theatre, Fort Worth, vs. Code Authority, Grievance Board, Columbia, and Interstate Circuit, Inc., operating Hollywood, Worth, Majestic and Palace Theatres; Federal District Court, Dallas.

B. F. White vs. Columbia; Federal District Court, Dallas.

Brady Amusement Company vs. Paramount; Federal District Court, Dallas.

The disposition of films already impounded by the code boards for failure of exhibitors to cease and desist from unfair trade practices under the code is still to be determined. In San Francisco a suit was filed in United States district court by Nasser Brothers Circuit and Sam Levin Theatres, naming every exchange in that city defendants and demanding the release of all features already impounded, claiming nullification of board rulings.

Distributors Indicate Retention of Sales Contracts Provided in Code, Including 10 Per-Cent Cancellation Clause

Urge Code Wage Scale Continuance

Continuance of wage scales and working schedules as stipulated in the motion picture code was urged by Harry Brandt, president of the Independent Theatre Owners' Association, of New York; Y. Frank Freeman, Publix theatre executive; by Edward L. Kuykendall, president of the Motion Picture Theatre Owners of America, who, after conferring with officers, passed the recommendation on to all MPTOA members, and by Abram Myers, chairman of the board of Allied States Association. There were no reports of wage slashing or increased work schedules from the field.

One of the first to announce continuance of NRA working conditions was David Sarnoff, president, on behalf of Radio Corporation of America, parent company of RKO, NBC and other amusement divisions. E. E. Alger, learning of the nullification of the NRA, ordered a 5 per cent increase in wages for employees of his 10-theatre Illinois circuit.

Labor contracts between studio crafts and producers cannot be disturbed, regardless of the NRA nullification, and Pat Casey, producers' labor contact, this week advised the producers to continue in effect all labor code provisions, at least temporarily. Acceptance of Mr. Casey's suggestion was expected.

Nor will the outlawing of the NRA affect agreements reached for the benefit of workers by the Academy of Motion Picture Arts and Sciences, it was believed in Hollywood.

There was no apparent breakdown of other trade practice clauses that cannot be restrained now the code is dead. In distribution circles in New York it was felt that the sales departments at this time favored continuance of contract forms adopted under the code. This would include retention of the 10 per cent cancellation clause on block purchases. Sales heads so expressed themselves at a joint meeting held with Will H. Hays, president of the Motion Picture Producers and Distributors.

FOX DECENTRALIZING ADVANCED; SCHENCK-FOX 'MET' PLAN OKAYED

Evergreen and Hamrick Pool Theatres in Seattle and Portland; Fox Expansion in Wisconsin Is Indicated by Deal

Indicative of the progress toward reorganization of the Fox theatres in the East and Middlewest, and the strengthening of Fox West Coast and subsidiary holdings elsewhere in the West, these salient factors developed this week:

Decentralization of operations of Fox Midwest and Fox Rocky Mountain divisions is underway and is expected to be completed in 30 days.

The federal court in New York, following a hearing, tentatively approved the amended reorganization plan for Fox Metropolitan Playhouses submitted jointly by Joseph M. Schenck and Fox Theatres.

Evergreen State Amusement Corporation, a Fox West Coast subsidiary, and John Hamrick, independent first-run operator in Portland and Seattle, pooled their theatres in both cities.

Acquisition by Fond du Lac Amusement Company, a Fox unit, of the Retlaw theatre in Milwaukee is seen as the first step in an expansion move by Fox which eventually may embrace at least 10 other cities in the state.

Discussions were resumed this week on the pending 10-year contract between Spyros and Charles Skouras and the Chase National Bank executives for operating management of National Theatres Corp.

Greater authority will be vested in the local divisional operating heads at Kansas City and Denver under a plan of decentralization being worked out by Skouras and National Theatres. The new setup, which will become effective with the final windup of the Fox Midland and Fox Rocky Mountain receiverships in the federal court at Kansas City, contemplates transfer of the general bookkeeping department from Los Angeles to the divisional headquarters.

Rhoden, Ricketson at Sessions

Elmer C. Rhoden, Fox Midwest operating head at Kansas City, and Rick Ricketson, in charge of Rocky Mountain at Denver, are in New York this week for conferences with Spyros Skouras and Fox Film and Chase National Bank factors relating to reorganization. Also attending the conferences, which will extend into next week, are H. J. Fitzgerald, operating the Wisconsin Amusement Enterprises, Inc., at Milwaukee and Mike Rosenberg of Evergreen State Amusement Corporation, a subsidiary of Fox Columbia, which is controlled by National Theatres. New season product deals and operating policies also are being discussed. Charles Skoures, Fox West Coast president, is also attending, with Jack L. Sullivan of Los Angeles.

Skouras Theatres has acquired the Glen, Glen Cove, L. I., and the Westwood, N. J., bringing its eastern holding to 50.

The Midwest decentralization, as completed, will provide more expeditious handling of operations. While accounting and auditing departments had been moved from the coast more than a year ago, all bookkeeping functions are now to be established at Kansas City and Denver, with only general records going to Fox West Coast in Los Angeles and a periodical report to Spyros Skouras in the East.

In Ricketson's division will be included 70 theatres in Montana, Wyoming, Colorado, New Mexico and most of Nebraska. Mr. Rhoden's group will comprise 120 houses in Kansas, Missouri, Southern Illinois, Iowa and Beatrice, Neb.

Hearing Set for June 27th

Federal Judge Julian W. Mack set June 27 for hearing on confirmation of the amended reorganization plan for the Fox Metropolitan circuit, at a hearing Monday at which he gave the setup tentative approval. Final reorganization is expected in July or earlier.

Following various criticisms and suggestions of the accepted amendments to the plan sponsored by Joseph M. Schenck, Judge Mack entered an order holding the proposal fair, equitable and feasible, and declared he would permit the bondholders' committee to begin soliciting assents to obtain the necessary two-thirds creditor affirmation to place the plan in effect. The committee will be given 15 days to complete the work and is to report back at the next hearing. If the necessary assents are on hand, the plan will finally become effective June 27.

While no objections to the plan were raised at Monday's hearing as a result of Mr. Schenck's affiliation as chairman of the board of Fox Film, Archibald Palmer, bondholders' attorney, asked if Mr. Schenck's new arrangement meant that he would not have the power to sell Twentieth Century product to the Fox Metropolitan circuit on reasonable terms. Palmer was told by Isadore J. Kresel, counsel for Mr. Schenck, that this was not the case. Mr. Kresel suggested the possibility that the Twentieth Century product, now that it is to be released by Fox, might well be claimed as a right by Fox Metropolitan under its franchise with Fox Film.

The hearing was enlivened by the introduction of a new proposed reorganization plan by J. Herbert Stern, self-described "financier," submitting an offer for Fox Metropolitan of cash and securities representing 100 cents on the dollar.

After hearing Mr. Stern's proposal, Judge Mack observed his plan differed only slightly from the one proposed by Si Fabian, which was rejected by the court as less favorable to the bondholders than the Schenck-Fox Theatres plan. While Judge Mack pointed out that reorganization plans had been under consideration for weeks past, he indicated that he would have no objections to Mr. Stern's proposal, or any other, being placed before the bondholders.

Keith's Financial Setup is Outlined

Application has been filed with the Securities and Exchange Commission at Washington for registration on the New York Stock Exchange of 64,304 shares of seven per cent cumulative preferred stock of Keith-Albee-Orpheum Corporation and $6,036,000 of first general six per cent gold mortgage bonds of B. F. Keith Corporation, a wholly owned subsidiary of K-A-O. All of the securities have been issued.

The subsidiary structure of K-A-O, it is revealed in the statement filed, consists of 29 subsidiaries, 13 of which are inactive local realty companies. K-A-O also reported ownership of 99.85 per cent of the bankrupt Orpheum circuit, which has 40 subsidiaries. In addition to the seven per cent preferred stock, K-A-O has outstanding 1,206,381 shares of an authorized issue of 2,000,000 shares.

Listed as holding 10 per cent or more of any class of securities are the Chemical Bank and Trust Company of New York, as trustees, 21,674 shares, or 33.71 per cent, of the seven per cent and 1,204,613 shares, or 99.85 per cent, of the common, and M. J. Meehan & Company, New York, 25,600 shares, or 39.81 per cent, of the seven per cent issue.

Top Salaries Listed

Directors, and their remuneration during 1934 were: Herbert Bayard Swope, chairman, $11,245; L. E. Thompson, president from Sept. 6, $25,140; David Sarnoff, $140; M. H. Aylesworth, $320; M. J. Meehan, nothing.

Top salaries paid last year were to Mr. Thompson; N. J. Blumberg, vice-president, $23,830, and A. E. Reoch, vice-president, $18,080. Eleven others received a total of $78,484, and seven who resigned received $82,841, including a former lawyer and assistant secretary who was paid $23,490 for 87 weeks, while the former president received $20,400 for 13½ months.

Stock holdings of officers and directors included: Leon Goldberg, vice-president, 200 shares of seven per cent preferred; A. J. Handel, assistant secretary, 10 shares; Malcolm Kingsberg, vice-chairman of the board, 200 shares; Peter J. Maloney, director, 200 shares; M. J. Meehan, director, 26,800 shares; William F. Whitman, assistant secretary, 25 shares.

The report disclosed an indefinite term contract dated April 10, this year, under which Mr. Swope, together with certain other officers and employes to be named by him, were to receive, in addition to salary, the first $50,000 of the consolidated net profits in excess of seven per cent of the outstanding preferred stock and 10 per cent of the consolidated net earnings in excess of seven per cent and $50,000. Half of the $50,000 and 40 per cent of the additional 10 per cent was to go to Mr. Swope, the rest to be divided among the others.

The B. F. Keith report named only two directors not included in the K-A-O list, J. E. Lambert receiving $14,310 and Leon Goldberg, $10,560. The subsidiary reported payments of $222,597 to RKO Service Corporation for management service last year and $26,690 to RKO Film Booking Corporation for booking service.

Stock holdings of officers included: M. H. Aylesworth, director, $5,000 in gold bonds; Mr. Goldberg, vice-president, $15,000; Mr. Kingsberg, vice-chairman of the board, $15,000; O. R. McMahan, comptroller, $1,000.



» » » **Theatres playing PARAMOUNT PICTURES will hear this remark many times in 1935-1936. for ERNST LUBITSCH has assembled for PARAMOUNT a great corps of "box-office" directors. . . .**

See the following pages

PARAMOUNT PARA

PARAMOUNT IN DIRECTORS

"ROCKY MOUNT[AIN] MYSTERY"

CHARLES BARTON

"WAGON WHEELS"

HAROLD LLOYD in "MOVIE CRAZY"

CLYDE BRUCKMAN

"A FAREWELL TO ARMS"

"SEVENTH HEAVEN"

FRANK BORZAGE

(COURTESY OF WARNER BROS.)

"THE SIGN OF THE CROSS"

CECIL B. DeMILLE

"CLEOPATRA"

"LADIES O[F] [THE] BIG HOUSE"

MARION GERING

"GOOD DAME"

"LITTLE MISS M[ARKER]

ALEXANDER HALL

GOIN' TO TOWN"

"NOW AND FOR[EVER]

HENRY HATHAWAY

"THE LIVES OF A BENGAL LANCER"

"THE SCOUNDREL"

BEN HECHT and CHAS. MacARTHUR

"CRIME WITHOUT PASSION"

"HOME ON T[HE RANGE]"

ARTHUR JACOBSON

"DEATH TAKES A HOLIDAY"

"MURDER AT THE VANITIES"

MITCHELL LEISEN

"BELLE OF THE NINETIES"

"RUGGLES OF RED GAP"

LEO McCAREY



PARAMOUNT IN DIREC

MOUNT IN DIRECTORS

PARAMOUNT IN DIRECTORS

NORMAN McLEOD

"HORSE FEATHERS"

"MAMA LOVES PAPA"

LEWIS MILESTONE

"SCARFACE"

"FRONT PAGE"

RALPH MURPHY

"70,000 WITNESSES"

"SHE LOVES ME NOT"

ELLIOTT NUGENT

"THREE CORNERED MOON"

"COLLEGE HUMOR"

WESLEY RUGGLES

"I'M NO ANGEL"

"VIRGIE WINTERS"

ALFRED SANTELL

"REBECCA OF SUNNYBROOK"

"COLLEGE RHYTHM"

"MRS. WIGGS"

NORMAN TAUROG

"BIG BROADCAST OF 1933"

"HERE IS MY HEART"

FRANK TUTTLE

"THE BIG PARADE"

"STREET SCENE"

KING VIDOR

"COCK-EYED WORLD"

"THE BOWERY"

RAOUL WALSH

"HOUSE OF ROTHSCHILD"

ALFRED WERKER

TORS IN DIRECTORS



if it's a PARAMOUNT PICTURE it's the best show in town

THE CAMERA REPORTS

KILLED IN ACTION. A. P. Alexander, Fox Movietone News cameraman (below), was one of four men who died in the crash of an army bomber in the Sierra mountains May 28.





THE BIGGEST ONES GOT AWAY. But here is enough of a catch to justify the holiday taken recently by Messrs. Samuel Pinanski and Martin J. Mullin of M & P Theatres, at Moosehead, Maine. Left to right: Mr. Pinanski, Governor Louis Brown of Maine, Mr. Mullin and C. J. Russel of Bangor.



NAMED DISTRIBUTOR. (Right), L. K. Brin, who has been appointed a franchise holder of Popular Pictures, national distribution organization recently formed. Mr. Brin operates two prominent Milwaukee theatres.



PORT O' NEW YORKERS. Jack L. Warner, vice-president of Warner Brothers in charge of production, as he arrived from England on the Berengaria, following a short sojourn on the other side. Shown accompanying him are the company's two general managers in Britain—Max Milder, WB; and D. E. Griffith, First National.



FILM SALES BRING REWARD. George W. Weeks, general sales manager of Gaumont British, pictured awarding first prize to Paul de Outo, Los Angeles branch manager, winner in sales drive. The victor could choose a trip to London or four weeks' salary. Mr. de Outo took the latter.



AMONG GREETERS OF THE NORMANDIE. Was Mickey Mouse, United Artists star and personality extraordinary to the world. In the form of a helium-filled balloon, the Walt Disney creation may be discerned in the left background of this picture taken from the new French liner on its arrival at New York.



WINNER. Of a nation-wide radio competition, resulting in a contract with Universal. Dorothy Page is the name, and "Lucky in Love" is the picture that will bring her to the screen.



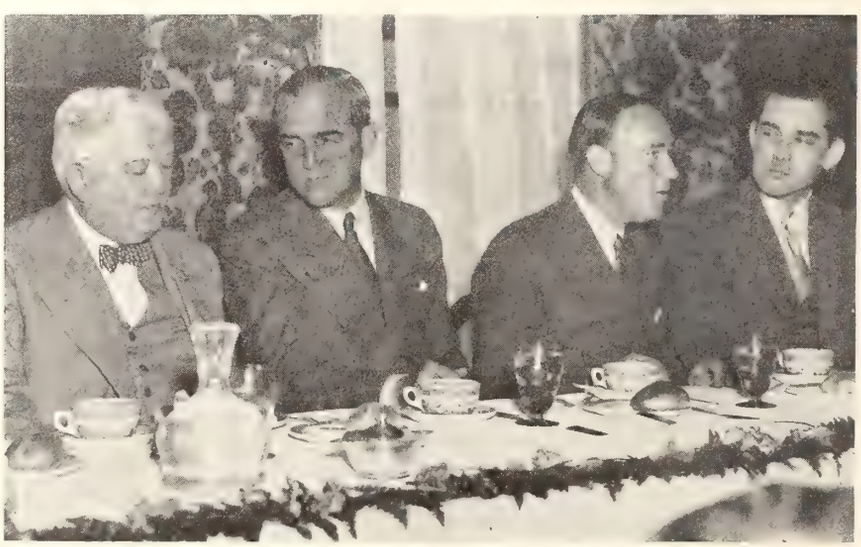
FROM EUROPE. Is Wera Engels (above), recently come to America under contract to MGM.



WON MEDAL. Did the bust at right by Suzanne Silvercruys at the Brussels Fair, of Edward Ford Stevenson, former Visugraphic president.



TIME OUT FOR FUN. Robert Montgomery, MGM star, as he arrived, accompanied by Mrs. Montgomery, in New York, en route to his home in Brewster, to spend a month there before leaving for Europe. He recently completed "No More Ladies."



DISCUSS COLOR. On dais at Motion Picture Club luncheon in New York in honor of Dr. Herbert T. Kalmus, head of Technicolor—W. G. Van Schmus, director of Music Hall; Ned E. Depinet, RKO distribution chief; M. H. Aylesworth, chairman of RKO; and John Hay Whitney, head of Pioneer Pictures, producer of the Technicolor feature, "Becky Sharp," an RKO Radio release.



G-MAN? Well, mGm-man, if you like. For he's Billy Ferguson, chief gunner of MGM's exploitation staff.



ROME CONFERENCE. Of Fox Movietone News folk. Shown are Clayton Sheehan, foreign manager (head of table); J. Mansfield, Near East manager; Signora Magagnini, wife of Rome publicity manager; I. Sanjust, dubbing, and Mrs. Villani, wife of cameraman.



IN LEAD. Claire Dodd (fetchingly at right) as opposite Warren William in Warners' "Wife Insurance."



ON HAND FOR CONVENTION. Of Warner Brothers at the studio in Burbank. Shown arriving in Los Angeles are Major and Mrs. Albert Warner, S. Charles Einfeld, director of publicity and advertising, and Mrs. Einfeld. The meeting was originally scheduled for earlier this month, but was postponed to June 13. It will be national in scope and will continue for ten days.



TO DO AMATEUR FILM. Hal Roach, producer of MGM comedy releases, at Newark airport, come east to supervise production of "Lucky Beginners," which will feature winners of a recent New York newspaper contest.

SCHENCK IS FOX COORDINATOR; UNITED ARTISTS ADDING TO PRODUCT

Schenck Will Have Full Charge of Fox British Production; Fox Twentieth Century Is the New Name of Affiliate

As the new chairman of the board of Fox Film Corporation, Joseph M. Schenck announced in London this week that he becomes "coordinator" of Fox production, entailing, among other factors, complete charge of Fox British production, which provides for 12 pictures a year at an average cost of $400,000. The purpose of Schenck's trip abroad is to complete the long-pending deal which will tie United Artists with the Deutsch-Donada circuits totaling 150 theatres.

Mr. Schenck revealed that under the arrangement with Fox the company which he heads and which he withdrew from United Artists last week will be known as Fox Twentieth Century. He retains his substantial interest in United Artists but proposes concentrating his personal activities on the new Fox affiliation.

Winfield Sheehan's position as vice-president in charge of Fox production remains unchanged, said Mr. Schenck, while Darryl F. Zanuck will be a Fox vice-president and producer. Mr. Schenck said it was his intention to continue as active head of United Artists Theatre Circuit, Inc.

Denies Gaumont Acquisition

Mr. Schenck's successor as United Artists president will not be named until after his return, expected on June 20th, when directors and stockholders will meet in New York.

There has been no apparent move on the part of any United Artists owner to acquire Mr. Schenck's one-sixth interest in the company. An acquisition of this nature would upset the balance of power among company members unless the voting stock were allocated equally among the factors.

Mr. Schenck in London denied reports circulating among the British trade that Fox is negotiating to acquire complete ownership of Gaumont British. He said Fox merely is interested in maintaining its present holdings, and personnel is not being disturbed.

Beaverbrook Alliance Reported

Lord Beaverbrook, dominant figure in the former Provincial Cinematograph Theatres, Ltd., which subsequently was absorbed in the Gaumont British structure, is reportedly behind Mr. Schenck in his negotiations for the Deutsch-Donada circuits, which would become affiliated with the United Artists theatre corporation. The object, according to Mr. Schenck, is to keep the circuits independent and away from any domination by either Gaumont British or Associated British Cinemas. Mr. Schenck or Maurice Silverstone, U. A.'s managing director in England, will join the board of the British circuit interests.

Mr. Schenck announced an extensive expansion program for Fox in England which he personally will direct. Under this plan, he said, Fox proposes to finance independent producers, concentrating activity at the new Korda studio as well as the British and Dominion plant. All production will be aimed toward the American market.

Until the British phase of Mr. Schenck's new activities crystalizes, it is expected that Fox's proposed purchase of the Wembley studio will be held up. Reports link U. A. and Mr. Schenck with General Distributors, Ltd., the company formed by C. M. Woolf following his retirement as joint managing director of Gaumont British. Mr. Schenck said he plans to discuss production with Mr. Woolf.

Sidney R. Kent, president of Fox, told the company's annual sales convention at Chicago that the Twentieth Century affiliation was the "best indication" as to whether or not his goal "was to make Fox the biggest company in the industry."

Goetz Will Retain 20th Century Post

William Goetz will retain his post as general manager and associate producer of 20th Century Pictures under the company's new affiliation with Fox, he indicated this week on his return to New York from London aboard the *Normandie*. He said definite production arrangements will be settled at a conference in three weeks on the Coast, in which Joseph M. Schenck and Sidney R. Kent will participate.

Also arrived was Rufus LeMaire, MGM talent scout and business agent for George Arliss. Mr. LeMaire denied he had been named a producer by Louis B. Mayer. Both Mr. Goetz and Mr. LeMaire discovered a new actress, Marcelle Chantel. If Coast tests are successful a joint deal for her services will be made. The agent said he saw no picture material in the plays now being offered abroad.

Max Gordon said he had not closed a deal whereby MGM would participate in financing of stage shows produced by him. He said, however, that discussions had been held. Jack Connolly, general manager of Pathe News, returned from an inspection tour of foreign offices. A. J. Richard of Paramount News made several staff changes, especially in the Paris office.

Cleveland Delays Dual Plan

Limitation of duals to one change weekly, other than Sunday, is reported as the plan of the Cleveland Exhibitors' Association, which delayed a meeting scheduled for June 4 when the single feature proposal was to be presented. Date of the meeting now hinges on the drafting of an acceptable agreement.

United Artists Negotiating with David and Myron Selznick; Mary Pickford to Make Three or Four Films for Season

Speculation as to the identity of new product sources to fill the breach caused by withdrawal of Joseph Schenck and Darryl Zanuck and their Twentieth Century Productions from their United Artists affiliation this week paralleled an indication that producer-members are planning to increase their output.

At the same time, there was a reported feeling among the United Artists factors in Hollywood that the new president to succeed Joseph M. Schenck, who resigned last week to become chairman of the board of Fox Film, should not be a producer.

Al Lichtman, vice-president in charge of distribution, was in the forefront of company executives mentioned for the presidency.

Mr. Lichtman's election, however, would not meet the unanimous accord of all company members, according to one view which held Douglas Fairbanks the most acceptable candidate. There is considerable doubt expressed on the Coast that Mr. Fairbanks desires a return to active direction of the company's affairs.

Negotiations are reported underway with three units for release through the company. Mary Pickford, in Hollywood, said United Artists had been negotiating with David O. and Myron Selznick to join the production roster. Walter Wanger was non-commital on reports he had been offered a producer post involving six or eight pictures with finances guaranteed in addition to an option to purchase an interest in the distributing company at the end of a year. Emanuel Cohen, former Paramount production head, is another whose name has been heard in the discussions in Coast circles.

A company announcement this week listed four productions before the camera, five ready for shooting and six others in preparation, and said the various production units "have launched their new season's product with a maximum of activity." Because of the new developments Miss Pickford terminated a stage tour.

Samuel Goldwyn Busy

Samuel Goldwyn faces his most active year in many, several films planned.

Reliance announced six films. Two for immediate production are "Amateur Girl" and "The Melody Lingers On." Alexander Korda at London Film Studios is completing two scripts. One is "100 Years From Now" and the other "The Man Who Could Work Miracles." Edgar Wallace's "Sanders of the River" is scheduled for early release. At British and Dominions studios, Herbert Wilcox is at work on "Come Out of the Pantry," starring Jack Buchanan. "Peg of Old Drury," with Anna Neagle starred, starts in two weeks.

NEXT WEEK THE WORLD WILL BEHOLD A NEW MIRACLE IN MOTION PICTURES!



HUMAN DRAMA IN THE NEW GLORY OF LIVING COLOR!

BECKY SHARP

A WOMAN OF AMBITION!....
her silvery laugh was the toast...and
scourge...of common men and kings!

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PIONEER PICTURES
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MIRIAM HOPKINS

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BECKY SHARP

The first full-length production stunningly photographed in wondrous new
TECHNICOLOR

with

FRANCES DEE
CEDRIC HARDWICKE
BILLIE BURKE
ALISON SKIPWORTH
NIGEL BRUCE · ALAN MOWBRAY

A ROUBEN MAMOULIAN PRODUCTION

DESIGNED IN COLOR BY
ROBERT EDMOND JONES
PRODUCED BY KENNETH MACGOWAN





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SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Chinatown Squad

(Universal)

Mystery Melodrama

A lively combination of mystery, aptly set in the atmosphere of San Francisco's Chinatown, and melodrama, as the Chinatown squad of the local police investigate one murder which leads to another, this picture has those elements which are salable in that they appeal to two basic and perennial interests of the motion picture going public, action and mystery.

Those two elements are, obviously, the angles on which the exhibitor should concentrate in selling the film, which, incidentally should be good for playing at almost any time during the week, including the weekend. The cast offering comparatively little in the way of box office drawing power on the marquee, the selling had best be in the direction of the story and its elements, making whatever use of the title suggests itself in order to indicate the character of the picture.

In the lead is Lyle Talbot, supported by Valerie Hobson, Hugh O'Connell, Andy Devine and Bradley Page in particular. They all perform in satisfactory fashion, O'Connell and Devine providing much of the comedy material with which the picture is thickly spotted. The comedy, and a certain amount of suspense, on the whole add to the effectiveness of the film.

Talbot, ex-detective on the Chinatown squad, is driving a Chinatown sight-seeing bus, and takes his charges into a cafe for dinner. Clay Clement, engaged in some sort of shady deal, comes in to confer with the cafe owner, Yee. He makes two phone calls, takes a private dinner booth, and shortly after a girl in black, who had previously visited Clement's apartment, to find only Devine, his assistant, takes a booth on one side of him while Arthur Hoyt takes that on the other side. Devine breaks into Clement's booth to find him stabbed to death. O'Connell, Talbot's former buddy on the squad, and his not too brilliant rival, reaches the scene and proceeds to do the wrong thing. The girl, Miss Hobson, with Talbot's assistance, poses as one of his passengers, and gets away through O'Connell's stupidity. She gives Talbot the wrong address. Page arrives to see Clement after he is murdered.

It develops that Clement had taken $75,000 from the representatives of a Chinese Communist organization with which to buy planes to ship to China. He owed his broker, Page, $10,000. When his body is found there is no money, nor the letters that Miss Hobson wants, nor the Chinese jade ring which is apparently an open sesame. Suspects include Hoyt, Devine, the girl, Page and Yee.

Talbot, to protect the girl when she seeks his assistance, and with whom he is falling in love, plunges into the investigation, unofficially, and proceeds to upset O'Connell completely. He learns that Miss Hobson had been engaged to Clement until she understood the truth about him. The letters she then wrote are what she is after. Yee, in hiding, leaves his place, trailed by Talbot, is murdered on a ferryboat, and the missing ring stolen from him, he having taken the ring from Clement after the murder.

Putting clues together, piecing the puzzle, Talbot, with a lively sprinkling of action, comedy and suspense, finally pins the crime on the murderer, Page, who had killed Clement for the money he knew him to be carrying. The romance completes the film.—AARONSON, New York.

Produced and distributed by Universal. Producer, Stanley Bergerman. Directed by Murray Roth. Story by L. G. Blochman. Screenplay by Dore Schary and Ben Ryan. Photographed by George Robinson. P. C. A. Certificate No. 791. Running time, 65 minutes. Release date, May 20, 1935. General audience classification.

CAST

Ted Lacey	Lyle Talbot
Janet Baker	Valerie Hobson
Sergt. McLeash	Hugh O'Donnell
George Mason	Andy Devine
John Yee	E. Alyn Warren
Quong	Leslie Fenton
Albert Raybold	Clay Clement
Palmer	Bradley Page
William Ward	Arthur Hoyt
Lieut. Norris	Wallis Clarke
Wanda	Toshia Mori

No More Ladies

(MGM)

Comedy Drama

For entertainment and showmanship purposes, "No More Ladies" seems to be the kind of attraction in which theatre goers like to see its lead players, Joan Crawford and Robert Montgomery, and in which exhibitors like to have them. The story is smart, sophisticated comedy romance drama. It is produced in lavish, yet tasteful and good looking settings. It moves with speed and ease. Intimate in spots, it never goes overboard, so that there should be no worry as to its moral character. Comedy in action, dialogue and situations forms a refreshing contrast for its more serious dramatic moments.

The plot is comparatively simple. Marcia, very much in love with Sherry, cannot resist him, even though his conduct as a carefree, irresponsible playboy continually has her in a position where she never knows what to expect of him. Knowing the kind of home-wrecking, heart-breaking, yet lovable fellow he is, she marries him; fearful of what the future may develop. At the very first opportunity, Sherry, who has filled himself with a lot of high ideals, cheats and in his alibi makes the mistake of incriminating Edgar, who happened to be enamored of the girl he stole, and was with Marcia and her grandmother Fanny, at the time he stole her.

Following a suspense packed dramatic situation in which Sherry pleads for forgiveness, but in which Marcia gives no sign of relenting, she invites all the people, unbeknown to her husband, to a weekend party at her country home. With comedy becoming the prevailing quality, Marcia, using Jim, whose home Sherry had once broken up, Caroline, the erstwhile object of his affections, and Theresa, the girl with whom he had cheated, she gives Sherry a dose of his own game. Together with Jim, she makes Sherry suffer unendurable tortures and the party becomes so loaded with the atmosphere of something likely to happen that befuddled Sherry, now knowing that he loves Marcia and knowing that losing her, especially to Jim, would be the most horrible thing in the world, is at his wit's end to know what to expect. However, everything is adjusted satisfactorily, with Sherry taking a vow that there shall be no more ladies.

Always gay and interest-holding, the picture combines its various elements in a manner that makes lively entertainment. There being a pair of good names to concentrate on for primary selling purposes, the supporting cast is of better than usual value. Miss Crawford's gowns being a veritable fashion show, the picture is one that should stir much interest among the feminine patrons. At the same time, its general character is such that it fully justifies plenty of attention from the men.—MCCARTHY, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by Edward H. Griffith. Screen play by Donald Ogden Stewart and Horace Jackson. From the play by A. E. Thomas. Musical score by Edward Ward. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Joseph Wright, Edwin B. Willis. Assistant director, Sandy Ross. Gowns by Adrian. Photographed by Oliver T. Marsh. Film editor, Frank E. Hull. P. C. A. Certificate No. 891. Running time, when seen in Hollywood, 90 minutes (to be cut). Release date, June 14, 1935. General audience classification.

CAST

Marcia	Joan Crawford
Sherry	Robert Montgomery
Edgar	Charlie Ruggles
Jim	Franchot Tone
Fanny	Edna May Oliver
Theresa	Gail Patrick
Oliver	Reginald Denny
Lady Diana Moulton	Vivienne Osborne
Caroline	Joan Burfield
Lord Moulton	Arthur Treacher
Duffy	David Horsley
Sally	Jean Chatburn

Charlie Chan in Egypt

(Fox)

Mystery

While this feature deals with a familiar character and an equally familiar brand of amusement, there is much which is entertaining and valuable from a showmanship point of view. The Chan series having proved its audience and commercial value, this one not only preserves all that has proved appealing in the others, but adds to it with much that is new and different. As such it is not only an attraction that should fully satisfy the Chan fans, but one in which the crime sleuths and general run of patrons should find much to hold their attention.

Though Warner Oland is again in the role he created, practically all the other players are new to Chan pictures. The production itself is located in a new and intriguing situation and the way in which the story is told gives it an atmosphere that is completely different and refreshing. Moving in the tempo characteristic of its predecessors, it makes a punchy use of suspense; combining its motivating mystery with drama, romance, comedy and action which establishes the attraction as entertainment not entirely dependent upon the popularity of previous Chan films.

The story, set among the tombs of long dead kings, deals with an attention-holding subject. Professor Arnold has found a fabulously valuable tomb. Though his expedition is sponsored by a French Archeological society, various findings turn up in rival museums. Chan is sent to find out why. Brought face to face with the unfathomable mysticism of ancient taboos and the wily schemes of avarious moderns, he finds the professor missing, then dead and a host of circumstantial and extenuating facts that cast suspicion upon practically everyone in the cast. Working patiently, making use of his Oriental philosophy together with ultra modern scientific methods, Chan, at great danger to himself and those whom he is endeavoring to protect, makes

HOORAY FOR A HOT



Music and lyrics by
DOROTHY FIELDS
and JIMMY McHUGH
Directed by Walter Lang

RKO-RADIO
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WEATHER SHOW!



ORAY FOR LOVE

ANN SOTHERN . . . GENE RAYMOND

Hooray for those glorious girls . . . gay tunes . . . bright stars! . . . Hooray for a rippling romance sparkling with the sheer joy of living . . . bursting at the seams with pep and laughs and tingling love thrills! . . . Sensational specialties by top-flight artists — BILL ROBINSON, world's greatest tap dancer . . . MARIA GAMBARELLI, the popular "Gamby" of Roxy's radio gang . . . THURSTON HALL . . . PERT KELTON . . . and a dozen more! . . . A story to warm the heart, told to the melody of those hit tunes now sweeping the nation: "Hooray for Love" — "You're An Angel" — "I'm in Love All Over Again" "I'm Living in a Great Big Way."

★

use of an amazing ruse to trap and nab the killer.

The story moves fast, yet in doing so cleverly conceals the basic plot. So built that it is difficult to center suspicion on any character until the climax, it contains unusual suspense. This quality, nicely balanced by well spotted romantic love interest and comedy contrast, gives the mystery and drama unique color.—McCarthy, Hollywood.

Produced and distributed by Fox. Produced by Edward T. Lowe. Directed by Louis King. Original screen play by Robert Ellis and Helen Logan. Based on the character, "Charlie Chan" created by Earl Derr Biggers. Photographed by Daniel B. Clark. Sound, Albert Protzman. Art direction, Duncan Cramer and Walter Koessler. Gowns, Helen Myron. Musical director, Samuel Kaylin. P. C. A. Certificate No. 905. Running time, when seen in Hollywood, 74 minutes. Release date, June 21, 1935. General audience classification.

CAST

Charlie Chan ..... Warner Oland
Carol Arnold ..... "Pat" Paterson
Tom Evans ..... Thomas Beck
Nayda ..... Rita Cansino
Dr. Anton Racine ..... Jameson Thomas
Professor Thurston ..... Frank Conroy
Edfu Ahmad ..... Nigel de Brulier
Barry Arnold ..... James Eagles
Fouad Soueida ..... Paul Porcasi
Dragoman ..... Arthur Stone
Snowshoes ..... Stepin Fetchit

The Arizonian

(Radio)

Western Melodrama

The box office returns which this picture nets depend to a great extent upon a proper realization of its character plus the amount of thought and sales effort devoted to it prior to opening date. "The Arizonian" is not a cowboy picture. It's a melodrama of the west, timed in a theatrical way to one of the new country's most interesting periods. Essentially it's the story of a man whose courage and daring and the quickness and accuracy of whose guns brought law and order to a previously lawless community. Not historical by any stretch of the imagination, it is basically action, thrill and suspense screen material, all of which is entertaining and much of which is amusing. Smartly directed so that the necessary theatrical and showmanship values, those noted, together with romance, conflict, comedy and novelty of combination are logically incorporated, the picture is acted in a unique spirit.

It opens in an exciting manner, as the stage coach-robbing McCloskey gang, intent on returning the heroine, Kitty Rivers, to town, is rudely interrupted by the appearance of the Arizonian, Clay Tallant. Taking the lady back to town, Tallant finds it a lawless place, dominated by the badmen who, in league with crooked sheriff Mannen, enjoy nothing more than shooting up town marshals. Once more cowering the mob, Tallant, who discovers his brother Orin is in love with Kitty and thus the stage for romantic conflict set, takes the marshal's job. First administering a complete beating to the gang's prize gunman, Shot-gun Keeler, Tallant makes a friend of the imported badman, Randolph, who was hired to polish him off.

The inevitable conflict eventuating between Mannen and Tallant, he, Randolph and Orin are jailed on a trumped up charge. The jail set afire as an easy means of ridding the gang of their menace, the trio are saved. Then follows more of Mannen's dirty work in liberating a prisoner to kill Tallant, which is followed by a fight in the smoke of the burning jail, of which Tallant is the sole survivor. Randolph, Orin and Mannen as well as all his minions dead, the Arizonian, who brought law and order to the town, of course wins the girl.

Not a big picture, it's the kind of attraction with which exhibitors in the neighborhood houses and those in smaller towns can do much. In the lead role, Dix is the he-man hero with the physical strength and mental temperament to fit the role ideally. Margot Grahame's part is of minor importance, but she nevertheless handles the romantic requirements acceptably. Preston Foster adds interest in the role of the badman gone straight, while Louis Calhern, Joseph Sauers and Frank McCloskey are a trio of villains that audiences, youngsters especially, probably will have a grand time hissing and booing.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. Directed by Charles Vidor. Associate producer, Cliff Reid. Screen play by Dudley Nichols. Photographed by Harold Wenstrom. Musical director, Roy Webb. Art director, Van Nest Polglase. Associate, Perry Ferguson. Costumes by Walter Plunkett. Assistant director, Dewey Starkey. Recorded by George D. Ellis. Edited by Jack Hively. Running time, when seen in Hollywood, 75 minutes. Release date, July 12, 1935. General audience classification.

CAST

Clay Tallant ..... Richard Dix
Kitty Rivers ..... Margot Grahame
Tex Randolph ..... Preston Foster
Jake Mannen ..... Louis Calhern
Orin Tallant ..... James Bush
Frank McCloskey ..... Ray Mayer
Pompey ..... Willie Best
Shot-gun Keeler ..... Joseph Sauers
Mayor Comstock ..... Francis Ford

Let 'em Have It

(United Artists)

Drama

Another in the current cycle concerning the activities of the federal operatives in their organized attack on crime, this is thoroughly capable of standing on its own feet, without comparisons of any sort, as a piece of genuinely exciting and action-filled drama. Extolling the heroism, the intelligence and the courage of these federal policemen, the film has romance, some comedy, well handled for effective contrast, and, above all, dynamic action and suspense.

More than others of the cycle it goes deeply into the manner in which the federal operatives draw upon the knowledge of science in making leading facts of the tiniest clues. In that sense, although it may tend to slow up the picture here and there, it nevertheless imparts a phase of real interest. The work of the ballistic experts, matching gun barrels and shells; of the finger-print experts, making marks talk; of the rebuilding experts, who construct the figure of a man from the clues which are a bit of hair, a footprint, a glove; the forestry experts, who indicate from where a man came by a tiny spot of pollen found in a lost glove, all these give a new and different kind of interest to the picture.

The cast is strong, with Richard Arlen, Virginia Bruce, Alice Brady (for comedy), Bruce Cabot, Harvey Stephens, Eric Linden chiefly cast. All, including the minor players, do excellent work. Cabot, in the, for him, unaccustomed role of a gangster leader, gives an especially strong portrayal of Keefer, the brains of the marauding outlaws.

There can be no question of the timeliness of the picture's theme. On that and the fact that the exhibitor has here a strong, powerfully-told story, the campaign may well be built, making the most of the cast names and the title at the same time. The often-expressed atmosphere of brutality, the gun battles and their resulting slayings, and the whole weighty atmosphere which is a necessary and justified part of the picture, makes it inadvisable as material for children.

Arlen, Stephens, Gordon Jones become buddies as they enter the service and go through the rigorous training. They are assigned to a suspected kidnapping plot, involving wealthy Miss Bruce and her young brother, Linden. Stephens is an old acquaintance, they attend a party at the Bruce home, and spring the trap which captures the leader of the mob. They strongly suspect that Cabot, the Bruce chauffeur, had more than a little to do with the plot, and are able to send him up for carrying a gun.

Although it means almost the breakup of the budding romance, Arlen attends the parole board meeting when Cabot's turn comes, and where Miss Bruce is fighting for Cabot's release, and insists he be made to serve his full term. He is overruled. Cabot, free, starts on his reign of terror. Meanwhile Linden joins the federal forces, for which Miss Bruce holds Arlen responsible. Cabot raids bank after bank, while the federal men try trail after trail, and all the history-making newspaper headlines are reenacted. Linden gets a tip, does not wait for the three others, is captured by Cabot, and murdered. Miss Bruce blames Arlen, and he obtains a roving commission to get Cabot. Then is reenacted the face-changing episode, given almost horrible effectiveness as the doctor, who is killed, brands Cabot's initials into his distorted face. Eventually, in an action-packed sequence, the federal men raid the Cabot hideout, the film ending with the round up of the gang, the death of Cabot and conclusion of the romance.—Aaronson, New York.

Distributed by United Artists. Produced by Reliance. Producer, Edward Small. Director, Sam Wood. Authors, Joseph Moncure March, Elmer Harris, Editor, Grant Whytock. Photographed by J. Peverell Marley and Robert Planck. P. C. A. Certificate No. 804. Running time, 95 minutes. Release date, May 17, 1935. Adult audience classification.

CAST

Mal Stevens ..... Richard Arlen
Eleanor Spencer ..... Virginia Bruce
Aunt Ethel ..... Alice Brady
Joe Keefer ..... Bruce Cabot
Van Renssler ..... Harvey Stephens
Buddy Spencer ..... Eric Linden
Barbara ..... Joyce Compton
Tex ..... Gordon Jones
Mr. Keefer ..... J. Farrell MacDonald
Mrs. Keefer ..... Bodil Rosing
Department chief ..... Paul Stanton
Police captain ..... Robert Emmett O'Connor
Ex-Senator Reilly ..... Hale Hamilton

The Scotland Yard Mystery

(British International)

Mystery

Mystery in respect to title, this screen adaptation of a play by Wallace Geoffrey is concerned chiefly with the manner in which an officer of Scotland Yard brings a murderer to book, rather than with his discovery of that murderer, at least insofar as the audience is concerned. There should be interest in watching the workings of the detective mind and method, since mystery as such is lacking for the audience. It must be obvious to any patrons, early in the film, just who is the perpetrator of the crime.

The picture is an English importation and as such is characterized by the distinctively British accented speech of the players. Whether or not that condition will present an obstacle to the exhibitor showing in the regular run theatres of the country is a question that the exhibitor will have to decide for himself, in the light of past experience.

The cast, although it is headed by Sir Gerald du Maurier, one of the better known English players, in all probability will be unknown to the general run of audiences in this country. The selling should concentrate, therefore, on story and title, making the most of the Scotland Yard angle, which in itself may well be a source of drawing power, striking the perennial interest of the film-goer in all that Scotland Yard signifies. A slight romance is worked into the story of murder, body-snatching, a newly developed serum which produces in the victim a condition apparently of death, and through the use of which a huge insurance fraud is perpetrated by the brains of the gang. Inspector Stanton, when he definitely establishes the identity of the man, is faced with a dilemma. The murderer holds the inspector's daughter as hostage for his freedom.

The insurance company, for which the fiance of the inspector's daughter works as a doctor, is faced with dismissal when four people he had passed as healthy, die, costing the company many thousands of dollars. The inspector unofficially investigates, and when a fifth victim is so disposed of, takes up the matter officially. A disgruntled director of the company takes the matter up with the highest officials of the Yard, and the inspector finds his job at stake unless he discovers the murderer. Exhumations of the supposedly dead men reveal that their coffins are filled with rubbish.

Dr. Masters, one of Scotland Yard's chief medical analysts, and a close friend, officially,

of Stanton, is early revealed to the audience as amazingly the brains of the gang which is perpetrating the frauds, and who actually kills one of his gang when the latter becomes frightened. Slowly but surely Stanton uncovers one bit of evidence after another which point more and more in the direction of Dr. Masters. Finally cornered, Masters, with some rapid action, kidnaps Stanton's daughter, and when Stanton comes to arrest him, shows him the girl apparently dead, and issues his ultimatum. Stanton refuses, worms the relieving secret out of him and revives his daughter. Masters, with his woman accomplice, makes his escape, is caught at the airport and dies of his own serum, the antidote having been accidentally destroyed.—AARONSON, New York.

Produced and distributed by British International Pictures. Directed by Thomas Bentley from a play by Wallace Geoffrey. Adapted by Frank Miller. Photography, James Wilson. Art direction, David Rawnsley. Recording, Arthur Howell. Film editor, Wauter Stokvis. Running time, 75 minutes. Release date undetermined. General audience classification.

CAST

Stanton ..... Gerald DuMaurier
Masters ..... George Curzon
Irene ..... Grete Natzler
Mary ..... Belle Chrystall
John ..... Leslie Perrins
George ..... Walter Patch
Floyd ..... Henry Victor
Paxton ..... Herbert Cameron
Bailey ..... Frederick Peisley

Mimi

(British International)

Drama

"Freely adapted," according to the credits, from Murger's "La Boheme," this dramatic story of the younger artists of the Latin Quarter of Paris features at least one name well known to the regular run of American audiences, that of Douglas Fairbanks, Jr. Gertrude Lawrence, extremely popular English actress, probably will be known to audiences in the metropolitan centers. The others are likely to be unfamiliar.

The story, a simple romance of a young and budding playwright and the girl who gives him her wholehearted devotion, with an interjection of entertaining comedy and a concluding note of weighty tragedy, makes for a picture of general appeal. Concerned as it is with the sincere but unconventional attitude toward life of the Latin Quarter's artists, the production appears suitable only for adult audiences.

The film has been well mounted throughout, its atmosphere authentic in appearance, with occasional excellent bits of photography, and often set against the background of the music of Giacomo Puccini. The "Barcarolle" from the "Tales of Hoffman" is excellently played as the background for an effective masked ball. Miss Lawrence sings one number well.

Although the film as it stands is long, it holds the interest throughout, shifting from moment to moment from sharp drama and emotional stress to light and lively comedy or romantic happiness. The selling by the exhibitor may well take the line of emphasizing the name of Fairbanks, indicating the origin of the story through explanation of the title and making the most of the sympathy-inspiring phases of the story itself. Copy angles which may arouse the interest of the feminine patrons especially should be easy of development.

Fairbanks, young playwright, is happy in his garret, starving with his four friends, a painter, a poet and a philosopher, and the feminine friend of the painter. Miss Lawrence (Mimi) leaves an influential actor, Austin Trevor, meets and falls in love with Fairbanks, and gives him her undivided devotion. She spurs the young playwright, and he writes "La Boheme" a play of young artists in the Latin Quarter. Through her influence with Trevor, Fairbanks' play is read, and accepted through the interest of a leading actress, Diana Napier, in the playwright.

At the brilliant masked ball, under the urging of Trevor, she goes off with the actor, believing that Fairbanks' future rests in his friendship for Miss Napier. Later, fleeing from Trevor, she is caught in a rainstorm and falls ill. Eventually Fairbanks finds her, Miss Napier understands and the play goes on. It is a huge success and simultaneously with that success, Miss Lawrence dies, as the film ends. —AARONSON, New York.

Produced and distributed by British International Pictures. Directed by Paul Stein. Adapted from Murger's "La Boheme." Adaptation, Paul Merzbach. Scenario and dialogue, Clifford Grey, Jack Davies, Jr., Denis Waldock. Photography, Jack Cox. Art direction, Cedric Dawe. Film editor, Leslie Norman. Music and lyrics, Giacomo Puccini, G. H. Clutsam. Conductor, Idris Lewis. Costumes, Doris Zinkeisen. Running time, 98 minutes. Release date undetermined. Adult audience classification.

CAST

Mimi ..... Gertrude Lawrence
Rodolphe ..... Douglas Fairbanks, Jr.
Sidonie ..... Diana Napier
Marcel ..... Harold Warrender
Musette ..... Carol Goodner
Colline ..... Richard Bird
Schaunard ..... Martin Walker
Lamotte ..... Austin Trevor
Barbemouche ..... Lawrence Hanray
Durand ..... Paul Graetz

College Scandal

(Paramount)

Comedy Mystery

Stark melodramatic mystery and frolicsome comedy together with light romantic love interest are combined in this attraction. Novelty is lent to the familiar, yet proved worthy entertainment and showmanship material, by setting it in the atmosphere of a college campus. As such it is the kind of show that should not only prove interesting to the crime sleuths because of its motivating premise, but due to the other colorful elements introduced should prove attractive to the everyday regulars. Its showmanship is the kind commonly given to features in which eerie mystery and unexpected comedy alternately provoke gasps and laughs.

Smartly tempoed and mixing its ingredients so that the element of suspense is cleverly maintained, the yarn has a punchy opening. As the result of a hazing, a student dies. The tragedy weighs heavily on his mother's mind. In college, Professor Seth Dunlap is in love with Julie Fresnel, daughter of the bereaved woman. She also has other suitors, two of whom were participants in the fatal hazing. As one and then the other is mysteriously killed, Sally, Seth's sister, and reporter on the college paper, takes a hand in tracing the killer. Naturally, and for comedy purposes, her antics are not appreciated by the investigating police.

The picture rushes toward its climax when Seth, whose romance with Julie has become a tender thing, is in danger of becoming a third victim. But Sister Sally's sleuthing has not been for naught and she leads the officers to a devilishly devised situation which, backfiring on its perpetrator, reveals Mrs. Fresnel as the semi-demented killer.

Possessing a novelty of setting and action which is accentuated by the believable acting of the principal players, the picture is one that, given the benefit of an intelligent advance which capitalizes all the values, should prove acceptable entertainment.—MCCARTHY, Hollywood.

Produced and distributed by Paramount. Produced by Albert Lewis. Directed by Elliott Nugent. Assistant director, Lonnie F. D'Orsa. Original, Beulah Marie Dix and Bertram Millhauser. Screen play by Frank Partos, Charles Brackett and Marguerite Roberts. Music and lyrics by Sam Coslow. Sound, Earl Hayman. Film editor, William Shea. Art directors, Hans Dreier and Bernard Herzbrun. Photographed by Theodor Sparkuhl. P. C. A. Certificate No. 858. Running time, when seen in Hollywood, 75 minutes. Release date, June 21, 1935. General audience classification.

CAST

Sally Dunlap ..... Arline Judge
Seth Dunlap ..... Kent Taylor
Julie Fresnel ..... Wendy Barrie
Chief of Police Magoun ..... William Frawley
"Cuffie" Lewis ..... Benny Baker
"Penny" Parker ..... William Benedict
Mrs. Fresnel ..... Mary Nash
Jake Lansing ..... Edward Nugent
Dr. Henri Fresnel ..... William Stack
Paul Gedney ..... Johnny Downs
Dan Courtridge ..... Douglas Blackley
Toby Carpenter ..... Joyce Compton
Mr. Cummings ..... Samuel S. Hinds
Dean Traynor ..... Douglas Wood
Dean Elton ..... Margaret Armstrong
Posey ..... Edith Arnold
Melinda ..... Helena Phillips Evans
Marjorie ..... Mary Ellen Brown

Here's the Gang

(Universal)

Entertaining

One of the Mentone musically [illegible] of shorts, this has considerable of entertainment included. Among the specialties which have their moments as the entertainers at a bridge party are a knockabout comedy band, a soprano, a clever eccentric dancer and two English-accented comedians acting as joint masters-of-ceremonies. On the whole an entertaining number.—Running time, 20 minutes.

The Cookie Carnival

(United Artists)

Excellent

One of the latest of the Walt Disney Silly Symphonies series, this, in full and riotous Technicolor, pictures the cookie carnival and especially the cookie parade to choose a queen. A lowly ginger cookie finds a weeping Cinderella, and so dresses her that she is chosen queen. As she decides upon a king, each in turn performing, are Angel Cake, Devil's Food cake, rum cakes and many others, pictured most cleverly. Of course, eventually, the ginger friend is selected king. An enjoyable subject for children and adults.—Running time, eight minutes.

Silver Makes Warner New York Theatre Shifts

Moe Silver, zone manager for Warner theatres in New York state, has effected several changes in management of theatres, as follows:

William Leggiero, formerly of Warner Theatres on the Coast, is now manager of the Avon theatre, Utica, N. Y. I. S. Kay, formerly manager of the Avon, replaces Byron Farley at the American, Troy, resigned. Eddie Selette, formerly of the Regent, Albany, an independent house, is now managing the Albany theatre, Albany, having replaced Eddie DeCosmo, who resigned to become associated with Schine Theatre in Gloversville. Walter McDowell, formerly of Loew's theatre in Louisville, Ky., is now managing the Winter Garden in Jamestown, replacing Irving Waterstreet, resigned. Joe Weinstein has been named assistant booker, replacing T. J. Prober, resigned. Leo Drexler, formerly of the New York office, has joined the contract department in Albany, under supervision of J. P. Faughnan.

Warner Outing June 19

The Warner Club's annual boat ride up the Hudson River to Bear Mountain will be held on June 19. Dancing, bridge tournaments, athletic contests and a dinner will highlight the affair.

Forms Radio Bureau

Harry A. Cahill, personal representative for Tito Schipa for 12 years, has organized the Radio Concert Bureau.

Mississippi Owners to Meet

The Theatre Owners of Mississippi will meet in Jackson, Miss., at the Robert E. Lee Hotel, on June 16-17.

Open Des Moines Exchange

Midwest Film Distributors, Inc., has established permanent offices at 515 Tenth street, Des Moines, under the management of F. E. Judd. A new building for shipping, storage and inspection rooms is planned.

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ARTISTS

THE HOLLYWOOD SCENE

by VICTOR M. SHAPIRO
Hollywood Correspondent

INDEPENDENTS FORESEE NEW OPPORTUNITIES
NATIONAL FILM LIBRARY HEAD ON COAST
ROSENBLATT PLANS NO STUDIO AFFILIATION
TEN PICTURES START, SEVEN ARE COMPLETED

MERGERS completed, and rumors of mergers yet to come, have whetted appetites of independent producers and distributors who see from the combinations a greater opportunity for production of independent films during the coming year.

Independents, sensing that such merging must of necessity create a shortage of pictures, claim that if, for instance, Paramount and RKO should unite, as rumored, the result would be that the combined product of both studios would not exceed 80 pictures, whereas as separate companies, they produced more than one hundred.

Based on the buying custom of exhibitors, who as a rule do not book more than 75 features from any one company, independent producers realize mergers favor their interest as exhibitors would balk at booking as many as 96 pictures from one source. The Warner Brothers-First National combine a few years back afforded independents opportunity to produce and market between 10 and 20 additional pictures, when those two major companies linked interests.

Independents are following the situation closely, with major producers and distributors alike expectantly waiting further news.

▽

National Film Library Underway

At last a genuine national film library is under way.

"Our purpose is to give motion pictures the same recognition as books have had in the National Archives," said Captain John G. Bradley, director of the Division of Motion Pictures for the National Archives in Washington, D. C. "So far as I know, we are making the first consistent three dimentional recording of history and collecting the first great national film library."

Captain Bradley won his presidential appointment to the newly created post last January. It is for life. He is in Hollywood for a general look at studios.

Already 5,000,000 feet of film have been collected. This includes many war-time newsreels. The national film library will be built through purchase, gifts, and a production department maintained by the National Archives.

▽

News Flashes

Merger news held the spotlight last week. Samuel Goldwyn, Mary Pickford, Charles Chaplin and Walt Disney met behind closed doors to evolve a new scheme of things following Joseph M. Schenck's surprise withdrawal and subsequent joining with Fox. . . . The NRA's presaged fadeout after the Supreme Court decision had a quick effect on Pacific Coast Code bodies. Code office personnel was reduced to a skeleton with staff members moving into new and more certain jobs within and out of the film industry. . . . Gary Cooper turned in his resignation to the Hussars, a semi-military organization formed to aid constituted authorities according to Colonel Arthur Guy Empey, who heads the group. Cooper, in explaining his resignation, said that the Hussars was not the social group he had thought, but the men behind it were trying to organize a national semi-military organization of political nature. . . .

Sol Rosenblatt arrived in town from Washington. He said that no studio deals were in the wind and he was enjoying a brief vacation and then going back to his law business. . . . The Independent Theatre Owners have scheduled a general membership meeting to analyze the zoning and clearance problem in Los Angeles and find a constructive solution now that the NRA is on the downward trend. . . . Patterson McNutt has been moved up from the Fox writing staff and has signed a three-way contract to produce, direct and write. . . . M. H. Hoffman checked out for New York by plane to confer with Herbert Yates on distribution. . . . John C. Flinn made a hurried trip back to Manhattan following the Supreme Court's NRA ruling. . . . Hal Roach planed for New York to personally direct the winners of the "movie beginners' contest," which is being sponsored by Roach, the *Daily Mirror* and Metropolitan theatres. Roach will make a two-reeler with the contest winners and release it on the new program. . . . Mel Hulling of Far West Exchanges moved up to take over the San Francisco offices, replacing Bruce Johnson. . . . George Hickey, branch manager for MGM, is on a tour of Pacific Coast exchanges and will be gone about three weeks. . . . Ken Goldsmith has resigned as Mascot supervisor. . . . Jack Sullivan, Charles Skouras, Arch Bowles, Eddie Alperson, Jimmie Davidson and Eddie Zabel, all of Fox West Coast, attended Fox's Chicago convention. . . . Oscar Hammerstein, II, has secured his release from an MGM contract and signed with Paramount to prepare the screen play of Jan Kiepura's next. . . . Jerome Kern has been loaned to RKO by MGM to do the music on the Lily Pons film.

Ten Films Finished, Seven Start

Ten pictures were completed during the final week of May and seven started. Fox and Paramount each have three of the finished product, MGM two, and Monogram and Republic one. MGM and Warner started two; the remainder being credited to Fox, Goldwyn and Paramount.

In the group completed at Fox is "The Dressmaker." Directed by Harry Lachman, the cast features Tulla Rolf, Clive Brook, Robert Barrat, Nydia Westman, George Hassell, Mlle. Smirnova, Leonid Snegoff, G. P. Huntley, Jr., Lionel Belmore and Andre Cheron. Second picture, "Welcome Home," has James Dunn, Rosina Lawrence and Arline Judge featured with Charles Sellon, George Meeker, William Frawley, Charles Ray, Arthur Hoyt, Raymond Walburn, James Burke, Frank McGlynn, Jr., Harry Holman and Ethel Wales. The third, "Orchids to You," will present John Boles, Jean Muir, Charles Butterworth, Harvey Stephens, Ruthelman Stevens, Sidney Toler, Spring Byington, John Qualen, Patricia Farr, Arthur Lake and Arthur Treacher. William A. Seiter directed.

At Paramount "Shanghai" (Wanger Production) was finished. Loretta Young and Charles Boyer are starred. The support lists Warner Oland, Alison Skipworth, Fred Keating, Hedda Hopper. James Flood directed. "Men Without Names" moved to the cutting room. In this Fred MacMurray, Madge Evans, Lynne Overman, David Holt, John Wray, J. C. Nugent, Leslie Fenton, Herbert Rawlinson, Elizabeth Patterson and Dean Jagger will be seen. Ralph Murphy directed. The third film, "Accent on Youth," co-stars Sylvia Sidney and Herbert Marshall and the support has Phillip Reed, Holmes Herbert, Catharine Doucet, Astrid Allwyn, Ernest Cossart, Samuel Hinds, Florence Roberts, Laura Treadwell, Lon Chaney, Jr., and Nick Foran.

"Escapade" (tentative title and formerly "Masquerade") was finished at MGM as was "Calm Yourself." In the first, which Robert Z. Leonard directed, are William Powell, Luise Rainer, Mady Christians, Virginia Bruce, Frank Morgan, Henry Travers, Reginald Owen and Loura Hope Crews. The second completed feature will present Robert Young, Madge Evans, Betty Furness, Nat Pendleton, Ralph Morgan, Claude Gillingwater, Hardie Albright, Shirley Ross, Louise Henry and Richard Tucker. George Seitz directed.

Monogram completed "Make a Million." The cast includes Charles Starrett, Pauline Brooks, George E. Stone, James Burke, Guy Usher, Norman Houston, Monte Carter, Jimmy Aubrey and George Cleveland. Lewis D. Collins directed.

In "Westward Ho," first feature for the new Republic Pictures (formerly Monogram) John Wayne, Sheila Mannors, Frank McGlynn, Jr., Jack Curtis, Yakima Canutt, Bradley Metcalfe, Hank Bell, Maray McLaren, Jim Farley and Dickie Jones will be seen. R. N. Bradbury directed.

The two pictures starting at MGM include "O'Shaughnessy's Boy," in which Wallace Beery and Jackie Cooper are together again with the support including Spanky MacFarland, Willard Robertson and Leona Maricle, and which Richard Boleslawski is directing, and "The Murder Man," which features Spencer Tracy, Virginia Bruce, Harvey Stephens, Louise Henry and Robert Benchley, being directed by Tim Whelan.

At Warner, "Little Big Shot" went before the cameras. The present cast lists Robert Armstrong, Glenda Farrell, E. E. Horton, Sybil Jason, J. Carroll Naish and Edgar Kennedy, Michael Curtiz is directing. Also in work is "The Irish in Us." It has James Cagney, Pat O'Brien and Frank McHugh in the principal roles.

Fox began work on "Here's to Romance," a Lasky production which will present Nino Martini, Anita Louise, Genevieve Tobin, Mina Gambarelli, Reginald Denny and Madame Schuman-Heink. Alfred Green is directing.

Goldwyn started "Dark Angel" in which Herbert Marshall, Fredric March, Merle Oberon and Katherine Alexander are the principal players. Sidney Franklin is directing.

For Paramount, Wanger started "Every Night at Eight." With Raoul Walsh directing, the cast will feature George Raft, Frances Langford, Patsy Kelly and Alice Faye.

FROM READERS

ANOTHER COMPLAINT ON CANCELLATIONS

To The Editor of The Herald:

For the past two months I've been trying to cancel three pictures and up to date have had no luck.

I thought it was all my fault but it looks like others are having the same trouble. But what can we do?

You're right, A. E. Hancock, Columbia City, Indiana. "Cancellations? Try and get 'em."—William Trayers, Liberty Theatre, Pittsfield, N. J.

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Republic Pictures Corporation

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1935-1936

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  by Gene Stratton-Porter
- **LEGION OF THE LOST**
  by Ex-Legionnaire 1384
- **FORBIDDEN HEAVEN**
  with Charles Farrell and Charlotte Henry
- **SITTING ON THE MOON**
  a DeLuxe Musical Extravaganza
- **HOUSE OF A THOUSAND CANDLES**
  by Meredith Nicholson

8 Republic Showmanship Group

- SAILORS FORGET
  by Roland Pertwee
- GENTLEMAN FROM LOUISIANA
  by Tristram Tupper
- FRISCO WATERFRONT
  by Norman Houston
- THE BIG SHOW
  by George McCall
- THE DEERSLAYER
  by James Fenimore Cooper
- MANHUNTERS
  by Norman Hall
- LAUGHING IRISH EYES
  with Guy Robertson
- FAIR GROUNDS
  by Harry Hoyt

5 Republic Blue Ribbon Winners

- **MICHAEL O'HALLORAN**
  by Gene Stratton-Porter
- **TWO BLACK SHEEP**
  by Warwick Deeping
- **CAPPY RICKS RETURNS**
  by Peter B. Kyne
- **MY OLD KENTUCKY HOME**
  from the famous song
- **METROPOLITAN MERRY-GO-ROUND**
  New York broadcasting musical

8 Republic Entertainment Group

- FORCED LANDING
  by Wm. Boehnel & Morris Helprin
- DANCING FEET
  by Robert Eden
- LEAVENWORTH CASE
  by Anne Katherine Green
- HARBOR LIGHTS
  by Dorothy Reid
- AN OLD FASHIONED GIRL
  by Louisa M. Alcott
- HOUSE OF SEVEN GABLES
  by Nathaniel Hawthorne
- SPANISH CAPE MYSTERY
  by Ellery Queen
- THE RETURN OF JIMMY VALENTINE
  by Paul Armstrong, Jr.

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NEW FILM PROCESS FOR PICTURES AND RADIO MAY BRING MANY CHANGES

"Cellaphilm", Non-Inflammable, Non-Deteriorating, Is Only One-Fourth the Thickness of Nitrate, and Is Sprocketless

A new sound-on-film process from which revolutionary changes are promised in the manner and method of producing and purveying entertainment to motion picture and radio audiences, and which, if adopted, would require some changes in projection mechanism, has aroused considerable interest in both amusement branches. In Hollywood, Fox and Columbia were reported to be looking to the process with much favor, and Columbia was said to have offered financial backing.

Eugene DeRue is at the moment in California representing the sponsors of the treatment, called "Cellaphilm," made in France by persons whose identities will not be revealed for the present, although Mr. DeRue seems to have made extensive dickers with various Hollywood interests.

Cellaphilm is described as a non-explosive, non-inflammable, non-deteriorating film without emulsion. As a result it is only one-fourth the thickness of regular nitrate film but is said to have greater tensile strength. Examination of a sample in hand shows that the film feels and weighs about the same as the average cellophane paper and has the same pliability.

Freeman Lang in Hollywood admitted that machinery for reproducing "Cellaphilm" entertainment for sound-on-film broadcasting soon will be put on the market at a cost of approximately $125 to $175 in de luxe models. A home model also wil be made available at a slightly lower price and will include a loudspeaker. Manufacturing has started following long periods of tests.

Has No Sprocket Holes

Light striations for sound and photography are impregnated straight through the film by means of a light-sensitive chemical. If the film becomes scratched it may be polished without having any effect on the sound. Prints are made from positives and not negatives, as in the case of the present nitrate film.

Both the picture and sound are shot on regular nitrate film first and then Cellaphilm prints are made. No cost figures are available as yet, but the film price is said to be much less than nitrate. There are no sprocket holes on Cellaphilm. A photo electric eye control with guide spokes is used instead and may be installed at small cost on any projector.

Cellaphilm is to be adapted immediately to radio broadcasting. Six different sound tracks running parallel on the standard 35mm film will give a four hour program on one reel. The savings thus accruing on the shipping costs of electrical transcription disc records are said to be considerable. Furthermore, nitrate film cannot be used in radio stations without special fireproof projection booths and then only after approval of fire departments.

Mr. DeRue has taken sample reels from several studios for processing in Cellaphilm in France. The first laboratory equipment is understood to be due in Hollywood any day from Paris.

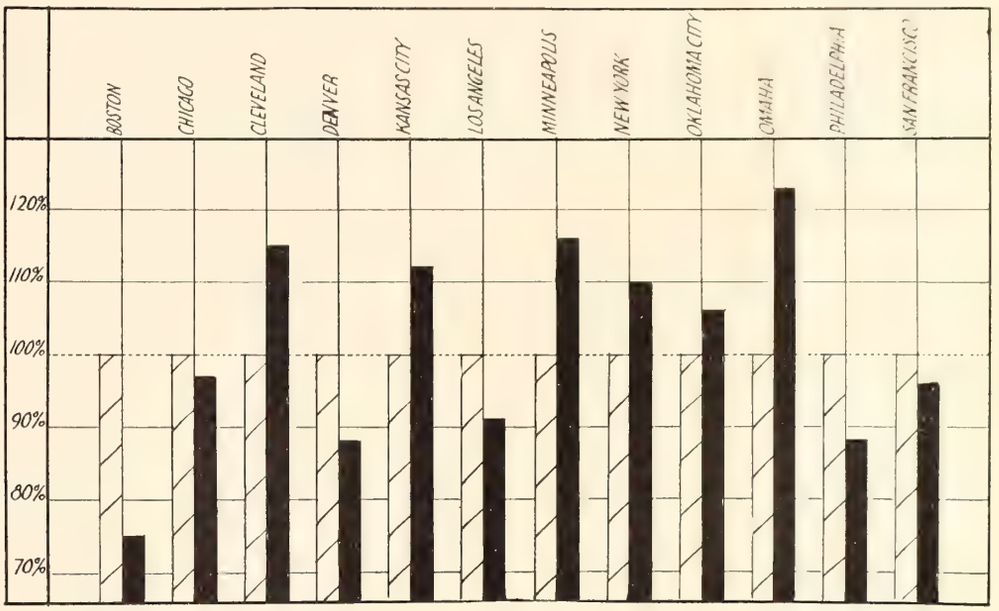
In "canning" entertainment for radio broadcasts on Cellaphilm, it was pointed out that it would be a comparatively simple matter to put on the air 4,000 feet of the film with its more than four hours of sound recording, the recording machine being stopped at a pre-determined point and again started to complete the program.

Broadcasters say one of the advantages of the new Cellaphilm lies in its durability, due to the striations not being merely on the coated surface, but being impregnated throughout the entire thickness of the stock so that scratches cannot interfere with the sound and enabling its use over and over again without loss of definition.

A complete library and rental service will be made available soon for broadcasters through the Freeman Lang sound studios.

The possible effect of Cellaphilm in motion pictures would be felt more in distribution and exhibition than in production and would involve a weight reduction of prints, thereby effecting lower shipping costs. On the other hand, the fact that the stock is one-fourth the thickness of regular nitrate film would obviously require a scrapping of the present highly standardized reel frames, print containers and the like. Too, there has always existed widely divergent opinion on the practicability of any system of projection not using sprocket holes.

The broadcasting of sound entertainment from motion picture film was reported this week to be gaining ground rapidly, especially on the west coast, where the practice was started several months ago by Warners' Station KFWB. The broadcasters see in the spread of the use of sound-on-film recordings in radio a solution for the requirements imposed by the Federal Communications Commission that at every electrical transcription broadcast announcement be made that "this is an electrical transcription made for broadcasting purposes." The film method is not noted in the regulations.



The chart, based on Motion Picture Herald's tabulation of box office grosses, compares the business done in each of twelve key cities during the seven-weeks period from April 13 to May 25, 1935, with the receipts for the same period in 1934. The black bars indicate the more recent grosses, while the shaded bars represent the business in the 1934 period. In each city these 1934 receipts are taken as 100 per cent.

Audiences Object to "Transcription"

Broadcasters have long objected that the audience does not react favorably to the word "transcription," generally considering it a medium of presentation inferior to that which utilizes "live" talent. The question whether this announcement can be eliminated is scheduled to come up before the Commission on June 18, but even though the FCC may not act favorably on the broadcasters' plea, they believe that the Commission will not take steps to amend the regulations to include film.

Possibilities of film broadcasting have been brought to the fore by the business of this type being placed by Bromo Seltzer. The Don Lee network on the west coast, which heretofore has allowed little, if any, film recording broadcasts, has made an exception in the case of Bromo Seltzer's Pathe News of the air, and it was announced that reproductions of the film's sound track will be done over Station KHJ, Los Angeles, and broadcast over all stations in the Don Lee chain.

Close Western Deal

Advance Film Exchange has closed a deal with Spectrum Pictures to handle metropolitan distribution of Bill Cody westerns produced by Spectrum.

HOW THEATRES GROSS $406,542,000

Motion Picture, and Motion Picture and Vaudeville Theatres — Number and Receipts, by Size of Establishment, for the United States, by Geographic Divisions and Staffs‡

(Receipts expressed in thousands of dollars)

DIVISION AND STATE	All Establishments		ESTABLISHMENTS WITH ANNUAL RECEIPTS OF $100,000 or more		$50,000 to $99,999		$20,000 to $49,999		$10,000 to $19,999		$5,000 to $9,999		$1,000 to $4,999		Less than $1,000	
	Number	Receipts	Number	Receipts	Number	Receipts	Number	Receipts	Number	Receipts	Number	Receipts	Number	Receipts	Number	Receipts
UNITED STATES TOTAL	10,143	406.542	900	199,019	1,201	83,689	2,529	81,065	1,854	26,829	1,412	10,667	1,759	5,022	488	251
NEW ENGLAND	608	35,661	92	18,630	120	8,428	202	6,943	76	1,131	49	368	53	151	16	10
Connecticut	140	7,649	21	3,603	27	1,884	57	1,824	18	255	7	56	7	25	3	2
Maine	74	1,144	...	....	5	338	16	448	14	194	14	108	20	53	5	3
Massachusetts	280	21,833	61	12,669	71	5.077	100	3,626	23	357	10	71	11	30	4	3
New Hampshire	47	1,322	2	311	6	404	10	345	11	182	7	51	9	28	2	1
Rhode Island	35	3,171	8	2,047	11	725	9	348	1	15	5	33	1	3	...	...
Vermont	32	542	...	....	....	....	10	352	9	128	6	49	5	12	2	1
MIDDLE ATLANTIC	1,819	139,693	384	95,693	330	23,275	469	15.254	256	3,682	170	1,280	166	481	44	28
New Jersey	236	19,154	63	13,303	50	3,474	60	1,920	18	258	21	149	17	46	7	4
New York	849	90,000	257	69,827	155	11,147	214	7,056	89	1,308	65	489	59	168	10	5
Pennsylvania	734	30,539	64	12,563	125	8,654	195	6,278	149	2,116	84	642	90	267	27	19
EAST NORTH CENTRAL	2,106	81,738	166	36,013	265	17,793	585	18,912	407	5,906	286	2,125	312	946	85	43
Illinois	550	32,964	88	19,525	98	6,873	139	4,714	83	1,204	55	447	63	190	24	11
Indiana	296	7,448	13	1,941	27	1,630	71	2,277	72	1,024	57	405	46	166	10	5
Michigan	403	14,039	22	4,913	50	3,463	120	3,965	71	1,052	60	442	65	195	15	8
Ohio	554	20,686	37	8,575	68	4,473	166	5,245	115	1,685	63	451	86	246	19	11
Wisconsin	303	6,601	6	1,059	22	1,354	89	2,711	66	941	51	380	52	148	17	8
WEST NORTH CENTRAL	1,653	32,393	43	9,182	76	5,128	325	10,123	320	4,544	293	2,104	456	1,244	140	68
Iowa	316	5,556	8	1,254	14	846	61	1,852	61	879	62	448	91	268	19	9
Kansas	254	4,564	7	919	9	615	55	1,765	58	814	39	275	66	167	20	9
Minnesota	314	7,523	11	2,304	20	1,478	71	2,196	64	949	52	359	76	225	20	12
Missouri	314	9,628	14	4,058	21	1,427	84	2,681	62	916	49	366	62	171	22	9
Nebraska	239	2,798	3	647	3	181	27	783	46	600	51	379	72	189	37	19
North Dakota	101	1,083	...	....	6	388	10	299	8	115	26	182	38	95	13	4
South Dakota	115	1,241	...	....	3	193	17	547	21	271	14	95	51	129	9	6
SOUTH ATLANTIC	1,014	30,807	53	10,971	110	7,653	231	7,354	207	3,019	165	1,229	185	549	63	32
Delaware	23	940	4	531	1	99	5	155	9	130	2	17	2	8	...	...
District of Columbia	23	4,671	10	3,917	7	584	4	144	1	19	1	7	...	...	...	...
Florida	93	1,744	3	433	2	124	24	699	23	319	16	117	18	49	7	3
Georgia	156	4,102	6	1,105	17	1,151	35	1,074	32	470	28	211	31	87	7	4
Maryland	145	6,344	12	2,429	29	2,039	43	1,346	23	359	18	129	16	40	4	2
North Carolina	183	4,095	5	718	14	917	43	1,465	43	641	30	234	36	112	12	8
South Carolina	77	1,636	2	242	7	440	16	487	19	298	11	79	21	89	1	†1
Virginia	159	4,129	6	940	20	1,351	36	1,136	33	447	23	169	29	80	12	6
West Virginia	155	3,146	5	656	13	948	25	848	24	336	36	266	32	84	20	8
EAST SOUTH CENTRAL	496	9,722	15	2,731	25	1,554	97	3,052	94	1,343	91	652	129	371	45	19
Alabama	126	1,816	2	302	6	397	19	549	18	248	29	197	37	116	15	7
Kentucky	154	3,875	7	1,473	8	498	35	1,188	27	384	30	214	37	114	10	4
Mississippi	92	1,254	1	112	5	306	13	469	12	172	14	99	35	90	12	6
Tennessee	124	2,777	5	844	6	353	30	846	37	539	18	142	20	51	8	2
WEST SOUTH CENTRAL	1,027	23,291	34	6,399	55	3,870	244	7,600	224	3,210	184	1,556	225	625	61	31
Arkansas	110	1,472	...	....	5	328	21	586	25	341	14	104	38	109	7	4
Lousiana	151	4,638	9	1,894	9	605	42	1,406	34	489	23	165	26	75	8	4
Oklahoma	254	4,409	5	783	10	716	51	1,622	45	634	66	490	59	156	18	8
Texas	512	12,772	20	3,722	31	2,221	130	3,986	120	1,746	81	797	102	285	28	15
MOUNTAIN	468	9,133	9	1,205	43	2,760	91	2,875	91	1,301	81	607	131	373	22	12
Arizona	32	1,101	2	338	3	223	11	380	9	130	3	19	4	11	...	...
Colorado	122	2,572	...	....	18	1,093	31	933	22	325	18	133	30	86	3	2
Idaho	70	954	...	....	3	183	12	385	16	232	9	76	27	77	3	1
Montana	84	1,536	5	575	4	230	9	316	15	217	20	137	25	56	6	5
Nevada	19	474	1	117	2	133	4	123	4	63	4	30	3	8	1	*
New Mexico	30	497	...	....	2	175	6	190	4	50	6	46	11	35	1	†1
Utah	74	1,126	1	175	5	328	10	291	9	124	15	118	27	87	7	3
Wyoming	37	873	...	....	6	395	8	257	12	160	6	48	4	13	1	*
PACIFIC	952	44,104	104	18,195	177	13,228	285	8,952	179	2,693	93	746	102	282	12	8
California	618	34,296	81	14,652	151	11,375	195	6.157	109	1,666	44	339	35	106	3	1
Oregon	115	2,901	5	837	6	431	35	1,031	28	397	19	143	20	60	2	†2
Washington	219	6,907	18	2.706	20	1,422	55	1,764	42	630	30	264	47	116	7	5

* Less than $500.
† Less than $1,000, but more than $500.
‡ Data for the following classification are not included in this table: Theatres—legitimate and stage: total 122 theatres receipts $8,611 (expressed in thousands) classified as follows: establishments of $100,000 or more annual receipts, 20 at $6,190 (expressed in thousands); $50,000 to $99,000, 17 at $1,258; $20,000 to $49,000, 22 at $736; $10,000 to $19,999, 19 at $262; $5,000 to $9,999, 17 at $130; $1,000 to $4,999, 13 at $32; less than $1,000, 14 at $3.

NINE PER CENT OF THEATRES EARNED 50 PER CENT OF BOX OFFICE INCOME

Each of 900 Houses Showed Annual Receipts of at Least $100,000, Recent Report of Census Bureau Indicates

Nine hundred motion picture theatres, or less than 9 per cent of the 10,143 houses surveyed by the United States Census Bureau in its 1933 investigation of amusements, accounted for box-office receipts of $199,019,000, or nearly half of the national admissions gross of $406,542,000, it was disclosed by a further analysis completed last week by the bureau. Each of these 900 theatres reported annual receipts of $100,000 or more.

The Census Bureau in this, the fourth of a series of breakdowns of statistics on theatres' earning power, placed the 10,143 theatres in the following groups:

NO. OF THEATRES	GROSS PER THEATRE	TOTAL GROSS
900	$100,000 to more	$199,019,000
1,201	$50,000 to $100,000	83,689,000
2,529	$20,000 to $50,000	81,065,000
1,854	$10,000 to $20,000	26,829,000
1,412	$5,000 to $10,000	10,667,000
1,759	$1,000 to $5,000	5,022,000
488	Less than $1,000	251,000

The 1,201 theatres in the second group ($50,000 to $100,000 gross per theatre) earned during 1933 approximately 20 per cent of the national box office income, while the 2,529 houses reporting admissions of $20,000 to $50,000 earned 19 per cent; 1,854 grossing between $10,000 and $20,000 got 6 per cent, while 1,412 receiving each between $5,000 and $10,000, grossed only 2.5 per cent. One per cent and one-tenth of one per cent were grossed, respectively, by the 1,759 grossing between $1,000 and $5,000, and the 488 reporting receipts of less than $1,000.

Further study by the Census Bureau of the distribution of theatres and grosses shows that one or more of the larger theatres with annual receipts in excess of $100,000 were reported from all but nine of the 47 states, and the seven states of California, Illinois, Massachusetts, New Jersey, New York, Ohio and Pennsylvania reported nearly 600 of the 900 houses or some 75 per cent of the theatres in this $100,000 group. The relation of grosses to theatres were reported, geographically, as follows:

State Group	No. of Theatres	Percent of Theatres	Total Grosses	Percent of Gross
New England....	608	6	$35,661,000	9
Middle Atlantic..	1,819	18	139,693,000	34
E. No. Central..	2,106	21	81,738,000	20
W. No. Central..	1,653	16	32,393,000	8
So. Atlantic.....	1,014	10	30,807,000	7
E. So. Central...	496	5	9,722,000	3
W. So. Central...	1,027	10	23,291,000	6
Mountain	468	5	9,133,000	2
Pacific	952	9	44,104,000	11

The analysis shows that the five East North Central States are in the only group which has a gross proportionate to the percentage of theatres and total gross. Middle Atlantic States, having only 18 per cent of the total theatres, grossed 34 per cent of the whole income, whereas the Mountain States and the West North Central reported grosses out of all proportion, inversely, to the percentage of theatres.

Analysis of the 122 legitimate houses with receipts of $8,611,000 which were surveyed by the bureau shows that 20 had receipts in excess of $100,000, taking in a total of $6,190,000, while 17 had receipts between $50,000 and $100,000, taking in $1,258,000, the remaining $1,163,000 being shared by 85 theatres.

A further study of the exhibition situation reveals that of the 10,143 houses canvassed, 7,184 were in operation uninterruptedly in 1929; 1,435 were opened or reopened, in 1930, 1931 or 1932; and 1,524 were opened or reopened in 1933. Of the 1933 openings and reopenings, 226 were in the first quarter of the year, 410 in the second, 507 in the third and 381 in the fourth.

The Bureau also made a study of circuit vs. independent operation, but in this instance bulked all amusements and did not show theatres separately. A total of 29,737 amusement enterprises were canvassed, 26,922 of which were independent and 2,815 operated by chains, the figures showing that while the latter accounted for only two per cent of the number of establishments they took in 18 per cent of the receipts.

Bogus "Schools" Active on Coast

Ever since the Better Business Bureau in Hollywood with the aid of the Los Angeles district attorney's staff and United States postal authorities, together with the assistance of the Motion Picture Producers' Association, struck at bogus acting schools that operated in the open prior to 1930, Hollywood considered the practice had been eliminated. Now the "racket" has been revived in the production colony under various subterfuges.

Dating from early 1934 the Producer's Association bureau of information has received some 22 written inquiries on reported bogus schools, 60 telephone inquiries from individuals and more than 75 have come from the Better Business Bureau, postal authorities and other law enforcing agencies throughout the country.

Commonwealth Chartered

Commonwealth Amusement Corporation, recently organized in Kansas City, is capitalized for $150,000 as a Missouri corporation to conduct a general theatre business. This is the new circuit formed by a merger of Commonwealth Theatres, Kansas City, and Central States Theatre Company.

Parental Opinion Governs Choice of Films, Study Shows

Summing up the indirect results of a recent survey among 1,054 elementary school pupils of Los Angeles, the local Parent-Teacher Association, which conducted the study, concludes that the double feature is too lengthy for child patrons, that mothers play an important part in the selection of their children's screen entertainment, and that the family night program is highly desirable.

It was discovered that 53 per cent of the children involved attended film theatres at least once each week, 20 per cent attended at frequent intervals and for 24 per cent the motion picture was a rare occurrence. The study indicated that 50 per cent of the children preferred to attend pictures with their parents, and many attended neighborhood theatre junior matinees.

Tales of adventure were the favorite type of 53 per cent of the children, historical films ranking a close second, followed by animal pictures. Sixty per cent of the children said they sought the advice of their mothers in selecting pictures to be seen. One out of three children declared they left the theatre tired and tense, pointing to the inadvisability of double features for children.

The fifteen pictures listed as "best" by the children were: "Mrs. Wiggs of the Cabbage Patch," "Treasure Island," "Judge Priest," "House of Rothschild," "Count of Monte Cristo," "Gay Divorcee," "One Night of Love," "Here Comes the Navy," "Circus Clown," "Bring 'Em Back Alive," "Alice in Wonderland," "Hideout," "Barretts of Wimpole Street," "Baby Take a Bow," "Wagon Wheels.'

16mm. in Large Hall

A 16mm. motion picture was projected recently with a new 1,000-watt Bell and Howell Filmo projector before an audience of 4,000 in Constitution Hall, Washington, D. C., in connection with a National Geographic Society lecture. The Society reported a "most satisfactory projection."

U. S. Has Forest Films

The United States Department of Agriculture has completed six features dealing with the activity of the department in the work of the CCC Camps on erosion control, forest protection and development. Lectures accompany the films.

Sparks Charters Company

E. J. Sparks has chartered St. Augustine Theatres, Inc., at Jacksonville, Fla. Directors are Mr. Sparks, M. C. Talley and E. V. Richards.

CHINA INCREASES TAX ON FOREIGN PICTURES

Producers, with Central Party's Assistance Assured, Lay Plans to Boost Home Industry

(Special Correspondence from Shanghai)

Producers in China, brightened by a government decision to increase the censorship fee for foreign motion pictures, have embarked upon a threefold plan to increase and improve product, as follows:

An economic bloc for furtherance of the home industry will be established.

To expand manufacture of equipment, under the auspices of the Central government; and, to improve product, technicians and specialists in production are to be trained.

Exportation of Chinese pictures is to be pushed.

More than 50 representatives of Chinese producers met at the second National Motion Picture Conference, called by the Central Party Publicity Committee. Yeh Chu-tsang, chairman of the Committee, pointed out at the start that the government and the motion picture companies should jointly share the responsibility of promoting the domestic film industry, that the companies themselves must follow up the guidance and assistance work of the various agencies for those purposes. Mr. Yeh urged also that producers keep before them the twin goal of instruction as well as entertainment, in fashioning studio output.

Fang Chih, secretary of the Central Party Publicity Committee, told of measures adopted by the Central government as a result of the first conference, last year. Mr. Fang reported on the activities of the Film Direction and Guidance Committee of the Central organization.

The Central authorities sent representatives to Szechwan, Hsikang, Ninghsia and Inner Mongolia to make promotional pictures of the customs and living conditions of the Northwest.

Studios have been instructed to plan product in line with the New Life Party Movement, in depiction of the national virtues.

A concomitant of the encouragement of local production has been the increasing of censorship assessments against foreign made pictures, as well as suppression of foreign pictures adjudged of an immoral character. A committee is being set up to rate domestic product with awards for the meritorious.

The government is actively assisting in film production and in development of equipment.

Arrangements have been made with the National Economic Council to film silkworm breeding processes for improvement of the silk industry.

Censorship is to be accelerated. Whereas the 50 pictures censored last year were returned to the companies in two to four days, the plan is to cut this time down to 12 hours.

The ministry of foreign affairs has been asked to take up through diplomatic channels the suppression by the foreign settlement authorities of pictures approved by the Central Film Censorship Board, formed jointly by the ministries of education and the interior.

Scenarios must pass two examinations to avoid money losses to the producers, said Chen Chien-hsui, representing the Central Film Scenario Examination Committee, who added that 234 volumes of scenarios were examined last year. Love and unemployment themes predominated, he said.

From Canton it was reported that hereafter theatres in South China must flash a portrait of Dr. Sun Yat-sen at the end of each performance, at the same time reproducing the National Party song.

RCA Establishes New Visual Products Branch

John K. West has been named to manage a newly established Visual Sound Products Department of the RCA Manufacturing Company, to handle sales of 16 millimeter sound-on-film amateur film cameras, 16 millimeter sound projectors, for school, home and industrial use, slide film mechanisms and sound advertising trucks. District branch offices were established for the new department at New York, Chicago and Hollywood, headed, respectively, by E. F. Kerns, C. S. Kernaghan and Mark Smith.

Guaranteed Gets Tower Product

Guaranteed Pictures Company has acquired exclusive distribution rights for the entire group of 11 Tower productions for all foreign countries, exclusive of the United Kingdom and continental Europe.

Fox Louisiana Company

Fox has organized Fox Film Distributing Corporation, a Delaware corporation, to do business in Louisiana. The action was taken following the enactment of the state law requiring outside companies operating in the state to file lists of stockholders and records of profit and loss.

Twyman in New Firm

Frederick W. Twyman, mayor of Charlotteville, Va., is secretary-treasurer of the Piedmont Theatre Corporation, just formed. Other officers are: George E. Walker, president; H. W. Twyman, vice-president.

Warner Dissolves Firms

Warner Brothers has filed certificates of dissolution at the office of the secretary of state of New York at Albany on Stratford Productions, Inc., Globe Export Corporation and Union Film Corporation.

Acquires Topical Picture

Ameranglo Corporation has acquired Topical Films' "Dealers in Death," for world sales. William Barrett, president of Ameranglo, has sailed to negotiate for distribution in England, France and Spain.

SHORT PRODUCT PLAYING BROADWAY

Week of June 1

MAYFAIR
- Here's the Gang ..... Universal
- The Leather Necker ..... Columbia

MUSIC HALL
- Opera Night ..... Educational
- Dumbbell Letters No. 20 ... RKO Radio
- Pathe Topics ..... RKO Radio

PARAMOUNT
- No! No! A Thousand Times No! ..... Paramount
- Broadway Highlights ..... Paramount

RIVOLI
- Italian Caprice ..... First Division
- The Cookie Carnival ..... United Artists

ROXY
- Mickey's Band Concert ..... United Artists
- Why Pay Rent? ..... Vitaphone

STRAND
- I Haven't Got a Hat ..... Vitaphone
- Borrah Minnevitch and His Harmonica Rascals ..... Vitaphone

RKO Completes Tieup with Armour on New Rogers Film

RKO Radio has completed a tieup with Armour and Company, whereby Ginger Rogers and her next starring picture, "Star of Midnight," will receive display illustration in six national magazines and dealer displays reaching 50,000 Armour representatives. The six magazines have a total circulation of 18,000,000. William Powell co-stars with Miss Rogers in the picture.

New Bell & Howell Camera

Bell & Howell, Chicago equipment manufacturer, plans to put a new 8 mm. motion picture camera in production shortly. The new camera is known as the Filmo Straight Eight. It weighs 24 ounces, and is 1⅜ by 3 by 5 inches.

Mines Bureau Has Film

The United States Bureau of Mines, of the Interior Department, has completed a two-reel subject, "Sulphur," which indicates the production and use of that commodity. A silent, in 16 or 35 mm. width, the film may be obtained, without charge other than transportation, from the Pittsburgh Experiment Station of the bureau.

Broadcasters Set Meeting

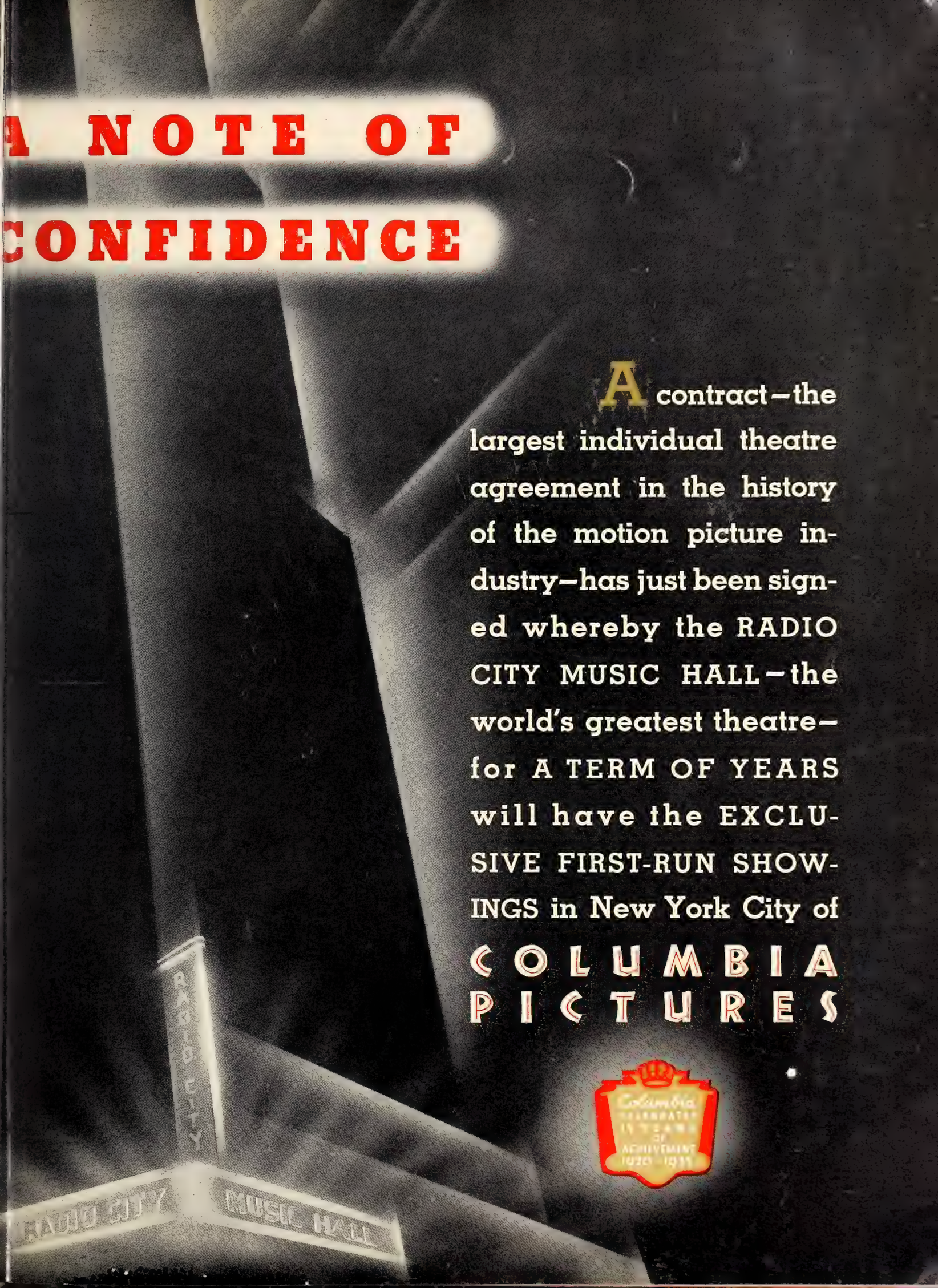
The National Association of Broadcasters will hold its 1935 convention between July 6 and 16, with definite dates still to be selected, in Colorado Springs. More than 400 delegates are expected to attend.

Theatre Company Formed

Forest Pictures Corporation, theatre company, has been chartered at Albany, N. Y., by Anne Kahn, Howard M. Rosenthal and Travis S. Levy.

Form Oriental Film Company

Oriental Film Productions, Inc., has been formed at Dover, Del., listing capital of $1,000,000. Incorporators are C. O. Layton and H. Kennedy of Wilmington.


A NOTE OF
CONFIDENCE
A contract—the largest individual theatre agreement in the history of the motion picture industry—has just been signed whereby the RADIO CITY MUSIC HALL—the world's greatest theatre—for A TERM OF YEARS will have the EXCLUSIVE FIRST-RUN SHOWINGS in New York City of
COLUMBIA PICTURES
RADIO CITY
MUSIC HALL

ON THEIR WAY!

GRACE MOORE in LOVE ME FOREVER

Screen play by Jo Swerling and Sidney Buchman

Directed by Victor Schertzinger

FRANK CAPRA'S production of LOST HORIZON

James Hilton's best seller adapted by Robert Riskin

KARLOFF in THE BLACK ROOM MYSTERY

with Marian Marsh—Robert Allen—Katherine DeMille

CLAUDETTE COLBERT in SHE MARRIED HER BOSS

Directed by Gregory La Cava

RUTH CHATTERTON in A FEATHER IN HER HAT

Directed by Alfred Santell

COLUMBIA PICTURES

Mexican Industry Urges Government Reduce Tax Burden

by JAMES LOCKHART
Mexico City Correspondent

Mexico's infant motion picture production industry, instead of becoming "big and strong," as was predicted confidently in the beginning, during its short four-year existence, has developed into a pretty sickly baby, for it cannot live on promises. There are even indications that the infant will pass out altogether if something substantial isn't done for it, and done immediately.

That is the essence of a petititon the more important native producers have addressed to the finance ministry, asking that the federal government keep at least some of the promises it made the industry long ago. The petitioners request that the government start the ball rolling by exempting the industry from all of the numerous taxes excepting that on its income, for five years. The petition states that the industry doesn't mind paying an income tax; and then, that the industry has hardly any income.

Pointing out that Japan, Spain and the Argentine are helping the film industry by exempting it from levies for five years; that Italy has put up a 10,000,000-lira fund to aid domestic production, but that Mexico has done nothing for its cinematographic industry except make promises, the petition cites the following taxes Mexican producers must pay: patent impost; 13 per cent of gross receipts for cinema in the federal district, which includes Mexico City and is this country's largest population center; 25 per cent of cinemas' gross receipts in several provincial cities; stamp tax on receipts and documents that must be issued in the conduct of the business; taxes of 6 per cent to 10 per cent on production (depending on the length of the picture and cost); duties on material that must be imported; censorship fees for the federal district; censorship fees to the state department for pictures that are intended for export; the "absentees tax" (an impost, put into effect last year, demanding from 2 per cent to 4 per cent on all money sent abroad, with the exception of funds for the purchase of merchandise that is to be retailed in Mexico), and the income tax.

According to the plea, with the exception of two or three, no film made in Mexico by a native company has even earned its cost. Money spent by Mexican interests in making pictures is an experiment, but not an investment, the petition says. Most companies that entered the field since 1931, the year in which Mexico made a definite start at production, have quit after their first production. At least 37 properly organized companies have tried production in the past four years.

The petition was signed by the following enterprises: Producciones Proa, S. A.; Industrial Cinematografica, S. A.; Aguila Films Mexico;—Producciones Contreras Torres; Producciones Duquesa Olga; Compañia Nacional Productora de Peliculas, S. A.; Internacional Distribuidora, S. A.; Impulsora Cinematografica, S. A.; Asociacion Azcarate; Garcia y Pezet; Asociacion Pinson, and Pezet y Azcarate.

PLAYWRIGHTS VISION LOSSES IN FILM BIDS

Fear Financing of Legitimate by Hollywood Would "Kill" the Plays Awaiting Production

Broadway managers and playwrights are apprehensive of the threatened "invasion" of the field of stage play financing by Hollywood motion picture companies, basing their anxiety upon the theory that such a development would virtually eliminate the competition afforded in the bidding for screen rights to legitimate productions.

Playwrights and the Dramatists' Guild especially are perplexed as to what course should be adopted. As the Guild never before has been confronted with a problem of this kind, it is expected settlement upon a policy will require several months.

That at least four major film companies tentatively are planning a schedule of about six stage productions each was reported in MOTION PICTURE HERALD recently. Under such circumstances it is considered more than likely that these companies—Warner, Metro-Goldwyn-Mayer, Paramount, and possibly RKO—would enter into an agreement not to bid up film rights.

Fear Death for Plays

The playwrights, while objecting to the possibility of materially reduced prices for film rights, also charge that wholesale subsidization of the legitimate theatre by Hollywood is almost certain to take many plays out of circulation while awaiting possible production.

Under the rules of the Dramatists' Guild a manager may obtain a six-month option on a playwright's work and by paying a nominal renewal fee, may hold the play for another six months while deciding upon a definite production program or while casting about for motion picture financing of that program.

How in the past film rights to Broadway plays were jockeyed through competitive bidding to prices far beyond the expectations of either producer or playwright was exemplified by Sam Goldwyn's paying of approximately $100,000 for the Alex Yokel production of "Three Men on a Horse," which will be Eddie Cantor's next picture.

▽

Consider Court Test of Sunday Law

Actors' Equity Association is considering asking for a court of appeals test of the constitutionality of the Berg state law legalizing Sunday performances of legitimate attractions. Such an appeal would, it is reported, be based on the contention that one day off in seven is guaranteed only to legitimate actors.

Frank Gillmore, Equity president, said he always has considered the Berg bill unconstitutional and that, in the event Paul N. Turner, Equity counsel, is of the same opinion, the Equity council would be unable to act on the bill.

The section of the bill on which Equity is basing its contention is as follows:

"Every employer operating a place in which a legitimate theatre production such as dramatic and musical productions are shown or exhibited shall allow all employees, including the performers in the cast therein, at least 24 consecutive hours of rest in each and every calendar week, but this shall not apply to any place wherein motion pictures, vaudeville or incidental stage presentations or a combination thereof are regularly given throughout the week as the established policy of such place."

Mr. Turner said he expected a report on the constitutionality of the bill would be ready some time this week.

Egyptian Amusement Tax Modification Is Likely

Second and third run exhibitors in Egypt are renewing their continued protests against the amusement tax which has been in force since December 11, 1933, when the Egyptian government levied the tax, reports Charles E. Dickerson, Jr., commercial attache at Cairo. Previous protests have been useless, but with the opening of the winter cinema season, it is reported the government has almost decided to reduce the tax as it affects the lower admissions as soon as Parliament opens.

Celebrates 20th Year Of Jacksonville House

L. D. Joel, operator of the first Jacksonville, Fla., motion picture theatre, 30 years ago, the Bridge Street Nickelodeon, last week celebrated the 20th Anniversary of his present theatre, the Casino. Mr. Joel recently was named a member of the sales committee of Allied States Association.

Mexico Takes Three Films

The Mexican government has arranged with Paramount Distributing Corporation for the reissue in Mexico of "Tabu," "The Man I Killed" and "Design for Living," to be included in the new Repertory Cinema whose free showings throughout the country are expected by the government to bring a new educational note to the people.

RKO Outings Planned

RKO plans two outings for employees this month. The first will be to Indian Point on June 17 and the second on June 24. RCA held a golf tournament this week at the Rockefeller links at Tarrytown.

Huling to San Francisco

Mel Huling, partner in Far West Exchanges, Los Angeles, has been transferred to the San Francisco branch, succeeding Bruce Johnson. Far West is taking over the old United States office in San Francisco.

Mack with GB

W. A. V. Mack, formerly with Pathe, has joined GB Pictures' sales staff in Buffalo.

64 YEARS A SHOWMAN

George Washington Bailey Doesn't Let Cherry Trees Interfere with Imagination

At twelve years he landed on his head when something went wrong in an aerial act. It cost him his hearing, but he stayed with the show. Ever since he has stayed with shows, though he has fallen hard several times from a bank account standpoint. He's George Bailey, manager of the Cozy theatre, at Zwolle, La. He is 64 years old and he has been in show business 64 years. But he does not boast that his full name is George Washington Bailey, for the man who was among the first to present "The Sinking of the Battleship Maine" would not claim the cherry tree legend for his own. Mr. Bailey has imagination.

He was born with the smell of sawdust in his nose at a time when studying the audience was something every showman did, when "psychology" was not a household word and managers learned through experience, not from book stuff crammed into their heads.

His father was Gus Bailey, a distant relative of the Barnum partner; his mother was Mollie Kirland Bailey, the South's most famous show woman. It was this dashing Irish lass who announced to her parents at the age of 14 that she was going to marry Gus Bailey and, when they disapproved, eloped with him.

The Baileys had a difficult time of it. Gus' father had a circus; the married couple traveled with it. But Mollie had ideas of her own. She wanted her own show. Money was scarce, but she had an abundance of imagination and knew how to apply it.

Starts with Borrowed Horses

Twice denied forgiveness by her father, she borrowed some of his horses and a few wagons, and the Mollie Bailey show started out on the road. It started with Mollie, Gus, his brother Alfred, and Mollie's young half-sister. It developed into a first class traveling show which today would be called a vaudeville unit.

It was in this show that George Washington Bailey broke in. His arrival was not exactly propitious. Mollie Bailey had the customers in the habit of looking for her with the show. She had built her personality into a living trade mark for clean shows in an era when, like today, not all shows were family entertainment. But during the season of 1871 the customers missed Mollie. They asked Gus why. He was noncommittal—noncommittal until a telegram delivered Feb. 22, 1871, told him of the arrival of George Washington.

The "Flying Trapeze"

The mother rejoined the show as soon as possible, taking him with her. He was one of nine, and he was to be a showman, as soon as he could walk.

What took him first was "the daring young man on the flying trapeze." He wanted to be an aerialist. At 12 years came the unintentional plunge to the ground. In the ensuing years he was carried out of the ring 21 times, while working his act with four brothers and one sister. Fourteen times the canvasmen had to sluice him with buckets of water to bring him back to consciousness.

Once he took to training dogs and had a dog act which played the tent shows and vaudeville circuits. But there wasn't as much novelty as he wanted. The next season he took the road with a troupe of trained goats, and still says they were the best trained goats in America.

Then Mr. Bailey turned to the mechanical end of the circus. He became boss light man with his mother's shows and others and doubled in the parade. In the band he hung up some kind of record, eventually playing every instrument except the clarinet. Today he would be a grand bet for a one-man jazz band, with tap dancing and acrobatics for good measure.

But he wanted his own show, just as his mother still has hers. He got it and pulled it through a tough season. Friends were hard up, Bailey helped. Then he didn't have a show.

Just a Family Outing

Reports came through of a large gathering almost 300 miles away. In anticipation of tremendous business, he pushed a new wagon-show over the long trek, only to find that the big reunion was a family affair and all of 12 persons had come in for it. That broke the second show. Bailey went back to vaudeville circuits and other shows until he had accumulated enough money to launch a third show, one of the finest on the road. The show was clicking; the territories seemed to have money. Then one night someone was careless and George Bailey's pride became a funeral pyre to his hopes.

Into Motion Pictures

There was a change coming in amusement trends. Mr. Bailey sensed it, turned his back on the canvas and sawdust and went out to buy pictures. The first he tried was "The Sinking of the Battleship Maine." It played Houston to success.

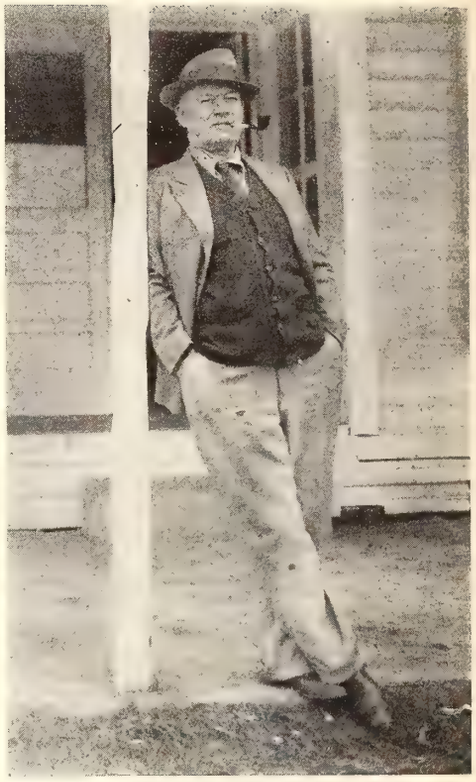
As a tent show owner and a vaudeville trouper, his activities had covered a southern and midwestern area. Now he was to use his knowledge of one section to try out exhibition. In the ensuing years he owned and operated motion picture theatres in Navasota and Cooper in Texas, Griffin, Hope and Coffeyville in Arkansas, and Basile, La.

Still Uses Circus Tactics

His latest enterprise is a small house in Zwolle, La.—the Cozy. With the instinct of the showman, he has associated with him in the enterprise Mayor Joe B. Parrott of Zwolle, Tom H. Stoma, and other community leaders.

Mr. Bailey employs circus tactics for the Cozy. In the old days he did a slack wire act before the show to get the customers interested. Today he is apt to step out with a cornet, play a few tunes and tell the passersby about the show. It works.

He also believes in outdoor paper and does his own "sniping."



GEORGE W. BAILEY

It was at the Cozy that he pulled off what he considers his biggest piece of ballyhoo for a motion picture. The house was playing "Lost in the Stratosphere." Bailey contacted an old-time balloon ascensionist and parachute jumper and arranged for him to do his jump into a lot at the rear of the theatre. The parachute, folded, was on display between jumps.

Bailey believes in pictures, "but like other commodities," he warns, "they must be sold cheap enough and plenty of comfortable seats provided."

Television in Color Reported in Belgium

Natural color television made possible by a screen lamp which can be produced for about $10 is an invention reported this week from Brussels, Belgium. The inventor is Leon Damas, amateur radio experimenter.

German radio authorities, sponsoring the development of television, announced at the first television congress in Berlin that the 1936 Olympic Games would be broadcast by the visual method. The announcement was the high point of the congress at which television apparatus now available was demonstrated and recent developments were discussed.

Weeks Expands G-B Staff

George W. Weeks, GB's general sales manager, has made the following transfers in his sales staff. J. M. Harris has been appointed sales manager at St. Louis; Rudolph Bach has been added to the New York sales staff; George Dillon, formerly of the Washington Exchange, has been transferred to Philadelphia, and Jerry Herzog goes from New York to Albany.

HOW LONG IS A CITY BLOCK?

St. Louis found out with M-G-M's "PUBLIC HERO No. 1" *and so will* YOU!





As Predicted!

PUBLIC HERO No. 1

Tops Them ALL!

Block-long lines an hour before opening. (*Starting as early as* 9 A. M.) Greatest Thursday opening in two years. A picture to exploit! You can clean up just as St. Louis and Bridgeport are now doing in the first two engagements of the industry's new box-office sensation!

SHOWMEN! ROLL UP YOUR SLEEVES AND WATCH THE DOUGH ROLL IN!

HAPPINESS AND FILMS

55 Newspaper Publishers of Iowa Join in Drive Launched by Ralph Branton of the Blank Circuit

by MARTIN J. CHICOINE
Des Moines Correspondent

The selling and promoting of that intangible luxury known as happiness burst across the map of Iowa on Easter Sunday morning, the brainchild of G. Ralph Branton, general manager of A. H. Blank's Tri-States theatres.

The campaign of "Let's Be Happy" is an indirect selling idea as far as theatres are concerned, but so contagious is its message that 55 of Iowa's leading newspaper publishers have chimed in with the original tune composed by Mr. Branton.

"Let's be grateful we're Iowans and let's quit sobbing and *smile*!"

That was the keynote of Mr. Branton's selling talks to the Des Moines *Register* and *Tribune*, Des Moines' Chamber of Commerce, and to other editors and business leaders of the state. For a week he was busy preaching the doctrine to luncheon groups and dinner clubs.

Spreading the Good News

Earl Hall, of the Mason City *Globe-Gazette*, has been named chairman of the state "Happiness Movement." From his office in the Savory hotel in Des Moines, Mr. Hall will issue bulletins and news dispatches recounting the latest good news about Iowa. Good news may include more money, better times, when prices go up, when the first crops break through the rich Iowa top soil. He must gather enough of "good news" and the newspaper must present it with the enthusiasm necessary to convince Iowans that their state is all right, that they are in reality well off—contented—happy.

Once this has been planted, then will buying at the theatre ticket windows increase in totals that will recall the prosperous 1920's. That is the thought of Mr. Branton, who hit upon the happiness idea when he was seeking a special avenue to commemorate A. H. Blank's 21st year as an exhibitor.

Specifically, the campaign will get its stimulation from a series of "seven pages." The first "Rainbow Over Iowa," blazed across Iowa newspapers Easter Sunday.

The next six pages, appearing in the next six weeks, consist of the following titles and boosting the following products and ideas, though no individual enterprise is permitted to tie in:

"Let's All Sing Like the Birdies Sing." With this page will go the suggestion for Iowans to patronize their merchants, especially to buy spring clothes.

"Go Feather Your Nest." This page calls for cleaning up in and around the homes, with suggestions for carpentry and painting.

"The Family Becomes Folks About Town." Restaurants, hotels, are to be boosted.

"Let's Go Happy!" This page is the direct appeal to Iowans to give a night *en masse* to their local theatres.

"Over the Hills to Happiness." Transportation, with emphasis on motoring over Iowa's highways, is the theme.

"A-Sporting We Will Go." Fishermen, golfers, tennis players and all other sports fans and hobby followers are urged to indulge in their favorite pastimes.

Editorials and Facts

Each of the pages contains editorials concocted to invite optimism, but every effort is being made to avoid any Pollyannish thought or suggestion with sweet-sounding words and impossible roseate dreams.

At the bottom of each page appears the most impressive commercial and agricultural statistics about Iowa, such as its leadership in the world's corn market, its high ranking in the pork market.

Among Mr. Branton's first converts in the campaign was E. P. Chase, last year's Pulitzer Prize winning editor of Atlantic, Iowa.

Every manager of the Tri-States circuit is being called upon by Mr. Branton to contribute his share to the movement by seeing that every unfortunate is made happy during the drive with free tickets to the theatre, the newspapers to play host.

According to Mr. Branton's message to his managers, "every theatre man's job is selling happiness!"

"If I had broached my idea to civic clubs and newspapers with this happiness idea last year I wouldn't have had a chance," he said. "When I started talking about it a few weeks ago, clubs, newspaper editors and businessmen literally jumped at the idea.

"Once we get Iowa smiling and believing in the return of good times once more, all businesses, all Iowans, benefit collectively and individually. And Tri-States will sell more tickets when the campaign has concluded."

Richardson Talks to Managers

F. H. Richardson, writer on projection matters in Motion Picture Herald, addressed approximately 50 theatre managers at a luncheon at the Hotel Emerson in Baltimore last week given by William K. Saxton, Loew city manager.

Peskay Takes House

Edward Peskay is head of Perfect Theatres, Inc., which recently acquired the Pickwick, Greenwich, Conn. He is also executive buyer for George Skouras' local circuit, and has an interest in a number of other theatres in the West.

Reflector Company Formed

The Candorlux Reflector and Manufacturing Company, Louisville, has been incorporated with capital stock of $2,000, by Joe B. Hinkie, Hans E. Birkholz and Fred T. Zahn, Jr.

Fox Invites Theatre Ad Heads to Confer on Campaign

Fox has invited 16 theatre advertising experts from various parts of the country to New York this week to devise plans for the advertising of the company's film "Dante's Inferno." "We consider this plan a distinct forward step in the creation of motion picture advertising," said Sidney R. Kent, Fox president.

The conference will be held on Friday. John D.Clark, general manager of distribution, will address the group, after which the picture will be screened, and they will examine an advertising exhibit prepared by the Fox advertising department. Discussion of the exhibition will follow. Attending from the Fox home office will be Charles E. McCarthy, director of advertising and publicity; Arch Reeve, Earl Wingart, James A. Clark, Louis Shanfield, Jerry Novat, Carl Mos, Leslie Whelan, Jack Lewis, Herbert Hyman and Abe Goodman.

Finestone Honored by Industry in Kansas City

On the eve of his departure from Kansas City last week to join the editorial staff of Motion Picture Herald in New York, Al Finestone, Quigley Publications correspondent in the Midwest city for the last several years, was honored at a meeting of the Variety Club. Arthur H. Cole, Paramount exchange executive, spoke of Mr. Finestone's work as trade journal representative and extended the best wishes of the local industry.

George S. Baker, president of the Variety Club, was in charge of the meeting, and Ralph C. LiBeau, Paramount district manager at Kansas City, was chairman.

GB Has Novel Book On 16 New Features

GB has issued a novel year book on the 16 Star Spangled Specials for the new season. The book, prepared by A. P. Waxman, advertising counsel, is in the form of a brown leather folding desk pad, two and one-half feet wide by one and one-half feet deep. The company's initials and giraffe monogram are stamped in gold on the outside.

Enclosed are 16 four-color photo-offsets of the stars of the 16 features, printed on heavy stock and suitable for lobby framing. The heads are reproductions from oil paintings by the portrait painter, A. Ginsberg.

Loew Closes Deal for Mayfair on Broadway

Loew's, Inc., this week closed a deal for the Mayfair theatre on Broadway, operated by Walter Reade, and will take possession next week. The plan provides for a transfer of the double feature film policy from Loew's New York, which closes this week, and which, with the adjoining Criterion, is to be razed to make way for stores.

Cantor Writes Ad Textbook

Eddie Cantor, whose next Samuel Goldwyn-United Artists film, "Dreamland," will go into work shortly, is preparing a text book on radio advertising, to be used at colleges, advertising agencies and broadcasting companies. He recently formed Eddie Cantor, Inc., radio consultant, offering advice on radio advertising.

Cheers "Showmen's Trade Review:"

"BAXTER BRINGS DOWN THE HOUSE IN HIS COLORFUL LATIN ROLE SIMILAR TO THE CISCO KID"



WARNER BAXTER *and* KETTI GALLIAN *in* UNDER *the* PAMPAS MOON

a B. G. DeSylva production
Directed by James Tinling. Screen play by Ernest Pascal and Bradley King. From an original story by Gordon Morris.



More praise for the **"COBRA TANGO"**

"Veloz and Yolanda, popular international dance team, are applauded for their number called 'Cobra Tango,' so plug this team and dance"—
Showmen's Trade Review

YOU HAVEN'T A SHOW WITHOUT FOX

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

ORCHIDS TO YOU

Fox

A smart and gay love story, brilliant settings, a good name value cast, several dramatic situations, sparkling comedy in dialogue and action are the commercial showmanship assets of this picture. They, together with a title that has an appealing sound, plus writer and director credits, give showmen much with which to work. In addition the producers plan to back the feature up with an intensive exploitation campaign.

The film glorifies the American florist, a fact that at once constitutes bases for tieup with every flower shop and nursery in every town in which it will play. It deals with a woman who, having built up a profitable business, encounters romantic and business difficulties which finally land her in the position where unless she talks she'll land in jail. As the plot works out, however, it develops novel and distinctive love interest, comedy and drama.

In the lead roles, it teams three popular players: John Boles, seen in many popular pictures, Jean Muir, in many Warner pictures, currently "Oil for the Lamps of China," and the comedian, Charles Butterworth. Additionally it features Ruthelma Stevens, Harvey Stevens, Arthur Lake, Sidney Toler, Spring Byington, now in "Werewolf of London"; Patricia Farr and John Qualen.

The story is an original by Gordon Rigby and Robert Dillon adapted by William Hurlburt with screen play by Howard Estabrook and Bartlett Cormack and added dialogue by Glenn Tryon. Direction is by William A. Seiter, maker of "Richest Girl in the World," "Roberta" and "The Daring Young Man."

OLD MAN RHYTHM

Radio

In character this production is potentially promising of being an unique showmanship comedy. It's the story of an iron-willed steel-hearted business man who, to prevent his collegiate son from making a romantic contact which the sire believes far beneath the boy's social station, becomes a college freshman to keep an eye on the young fellow and see that he minds his p's and q's. The premise is indicative of the complicated and involved fun that ensues, with all kinds of amusing incidents from comedy fraternity hazings to unexpected romantic developments, a ready idea of the kind of applicable exploitation.

The yarn is an original by Lew Gensler, Sig Herzig and Don Hartman, with screen play by Herzig and Ernest Pagano. Direction is by Edward Ludwig.

An old favorite, long absent from the screen, Charles (Buddy) Rogers, is featured in the lead. In the role of his father, George Barbier will be seen. The girls in the story are Barbara Kent, whom the father wants his boy to marry; the girl whom Rogers is violently in love with is Grace Bradley, beautiful but designing campus siren. Main action centers about this group and John Arledge, who is the old man's collegiate buddy. Other players are Betty Grable, Erik Rhodes, Eric Blore, Joy Hodges, Douglas Fowley, John Mercer, Evelyn Poe and Dave Chasen.

While there is showmanship worth in the cast names, particularly that of Rogers, there is also much that is better than ordinary exploitation value in the story's character and settings. The idea of both boy and father striving to educate each other to the ways of the modern world is something that astute showmanship should find effective in stirring up patron curiosity.

CHEERS OF THE CROWD

Monogram

The story of this picture is a lesson in showmanship. It's the yarn of an exploitation engineer, a doctor of sick shows with a vivid talent for concocting legitimate and illegitimate front page publicity. Though it attracted attention to the clients of his unique service, it developed romantic and dramatic complications when the object of his deluge of printers' ink seemed to turn out as anything but the honest John that he had been created to be. But just when things look to be tragically black for the highly imaginative exploiteer and his hero is about to have his dream castles pulled down about him, the yarn takes a surprising twist as honest John foils the dirty work and makes the press agent a real genius.

Story and screen play are by George Wagner, who has contributed several Monogram features, with direction by Vin Moore.

The cast features Russell Hopton in the role of the exploitation engineer, Irene Ware as the girl reporter with whom he is in love and the girl whom he dupes with his fantastic story of the honesty of Honest John (Harry Holman). Bradley Page is the villain, who, knowing who John really was, almost upsets the grand plan to ballyhoo the show by blackmail and attempts to steal Miss Ware from Hopton. Supporting players include Wade Boteler, Betty Blythe, John Quillan, Roberta Gale and John Dilson.

Showmanship which takes advantage merely of the elements with which the production treats seems to be the logical and most effective brand of exploitation to apply. The title has definite value in connection with this idea and for practical purposes seems to be of more worth than cast names.

ANNA KARENINA

MGM

To bring Count Leo Tolstoy's great dramatic love story to the screen in its full power and beauty, MGM has selected its most important name player for the leading role, surrounded her with a group of name players who are stars in their own right, assigned one of its ace directors, called upon outstanding literary figures to prepare the adaptation and is giving the feature spectacular and authentic production values worthy of the importance of the cast and the story's prestige.

Greta Garbo is starred in a role that should perfectly fit her established screen personality and talents. Fredric March, recently seen in another Tolstoy story, "We Live Again" (Resurrection), and Herbert Marshall, seen with Garbo in "The Painted Veil," are the two men about whom the drama and romance revolve. Principal featured players are youthful Freddie Bartholomew, Basil Rathbone and Maureen O'Sullivan, a trio who were seen in "David Copperfield," May Robson, Reginald Denny and Reginald Owen. Additionally, among others, the cast includes Constance Collier, Cora Sue Collins, Buster Phelps, Sarah Padden, Joan Marsh, Phoebe Foster and Barry Norton.

Adaptation is by Clemence Dane, author remembered for her Radio picture "Bill of Divorcement," in which Katharine Hepburn was discovered, and Salka Viertel, who did the screen plays on two previous Garbo pictures, "Queen Christina" and "The Painted Veil." Direction is by Clarence Brown who, with "Sadie McKee" and "Chained" among his MGM successes, directed Garbo's first talking picture, "Anna Christie."

Locale of the story being Russia, much research was devoted towards obtaining authenticity in settings, costumes and character types. Among the spectacular features are a colorful banquet of the Russian Army officers and an elaborate court ball.

THE RETURN OF PETER GRIMM

Radio

The subject of which this story treats—spiritualism—the attempt to communicate with the dead, or the power of the dead to influence the living from beyond the grave, has intrigued humanity from the beginning of time, giving a vivid idea of the kind of showmanship feature it should be. A fantastic and mystic feature, "The Return of Peter Grimm" as a David Belasco stage play made a profound impression when presented as a legitimate theatre offering. The story of Peter who, unable to make any contact with the world from his grave, returns to the scenes of his life to have his presence noted only at first by his old dog and his ailing child ward, to halt the tragic train of events which his death set in motion, while not entirely unique as screen material, is something that astute and convincing showmanship easily should be able to establish as differently interesting entertainment.

Lionel Barrymore will be seen in the lead role, a tyrannic but kindly old man, confident that his judgment, alive or dead, is the best for all those near to him. His friend, through whom he tries to communicate, is Edward Ellis, seen in "The Thin Man" and "President Vanishes." Helen Mack is the girl, adopted daughter of the old man, whose life he tries to influence as he seeks to have her marry his dissolute nephew, Allen Jenkins, rather than the boy she really loves, James Bush. George Breakston will be seen in the role of the boy, offspring of a clandestine affair between Vincent and a household servant. Others in the cast are Donald Meek and Ethel Griffies.

The screen play is by Francis Faragoh, who recently completed the screen play for the forthcoming "Becky Sharp," and direction is by George Nicholls, Jr., who made "Sylvester Bonnard."

PAGE MISS GLORY

Warner-Cosmopolitan

For Marion Davies' first picture under its banner, Warner has selected a fast moving, thrilling comedy story that proved a popular hit on the legitimate stage; given her two of their outstanding stars, Dick Powell and Pat O'Brien.

(*Continued on page 96*)

There's no doubt about it—

DOUBLE YOUR AD BUDGET—
AND YOU'LL TRIPLE YOUR PROFIT
with Will's most hilarious hit!

WILL ROGERS

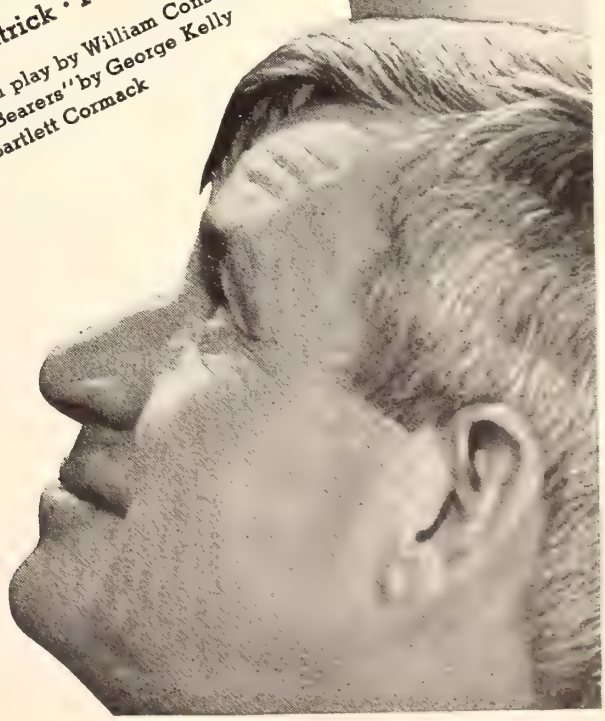
in

"Doubting Thomas"

A B. G. De Sylva production

with **BILLIE BURKE**
ALISON SKIPWORTH
Sterling Holloway · Gail Patrick · Frances Grant

Directed by David Butler · Screen play by William Conselman
From the play "The Torch Bearers" by George Kelly
Adaptation by Bartlett Cormack



YOU HAVEN'T A SHOW WITHOUT FOX

THE CUTTING ROOM

(Continued from page 94)

for the principal supporting roles; lined up a cast chock full of important names, chose one of their ace directors, Mervyn LeRoy, to handle the picture, and called upon every resource of the studio to insure production values that the feature may be worthy entertainment.

"Page Miss Glory" is all comedy. It deals with a trio of promoters who make a composite photo of all the beautiful girls in the world for commercial advertising purposes. Christening her "Dawn Glory," they run into hectic trouble when the ad sponsors demand that "Dawn" be produced in the flesh. Through an accident, Marion Davies, a hick chambermaid, is seen in a costume designed for Dawn delivered in the hotel where the trio are quartered and she is working. A famous stunt flyer falls in love with Dawn's photo. She falls in love with him. Their romance is culminated in a flight over New York.

Miss Davies is Dawn. Pat O'Brien, Frank McHugh and Mary Astor are the promoting trio, Dick Powell is the aviator. Bizarre characters roaming in and out of the story include Patsy Kelly, Lyle Talbot, Mary Treen, Berton Churchill, Helen Lowell, Al Shean, Joe Cawthorn, Hobart Cavanaugh, Lionel Stander, Barton MacLane, Allen Jenkins, Harry Beresford, Oscar Apfel, Gavin Gordon, Jack Mulhall and Gayne Whitman.

Promising to be a fun fest, a quality which is accentuated by the screen reputations of the majority of the players, the picture also promises to be a showmanship treat with which real exploiteers may do much.

BROADWAY JOE

Warner

Replete with mirth and melody, this Joe E. Brown feature has a musical comedy background which should give him unique opportunity to display again the talents that first won him fame on the stage. Singing, dancing, doing acrobatic stunts in the backstage atmosphere of a small-time burlesque and in a pretentious Broadway spectacle, he should also come up with the kind of performance in which showmen like to have him and audiences like to see him. Accompanying Brown's antics is a light dramatic supporting story that tangles the hero's domestic affairs, causes a temporary separation from his faithful pal wife, but winds up in a happy ending triumph for both.

The story is by Lois Leeson and Bert Kalmar, Harry Ruby and Benny Rubin collaborated on the screen play. Music and lyrics are by Mort Dixon and Allie Wrubel, who did those in "Flirtation Walk." Direction is by Busby Berkeley, maker of the spectacular dance effects in many Warner pictures and also director of "Gold Diggers of 1935."

The cast supporting Brown includes Ann Dvorak as his wife; Patricia Ellis, a madcap socialite who joins the burlesque show for a thrill; William Gargan, an advance man who discovers the trio in Joe Cawthorne's troupe to take them to New York in the Joseph O'Neill production. There Joe and the sensational Patricia are starred as Ann waits in the wings imagining that the pair are in love. But when things are straightened out Brown rescues Ann from her self-exiled spot in the old show to return her to a featured spot with him in a new Broadway revue.

Dominating exploitation feature appears to be Joe E. Brown in his singing, dancing acrobatic role, first in the burlesque show atmosphere and then as a big town headliner. As the show is essentiallly comedy, with only a little of the laugh-clown-laugh contrast, it appears to be one that will click with his fans as well as general audience.

SHE

RKO Radio

The story from which this picture is being made is weird, fantastic drama. Authored by Sir Rider Haggard, it is highly imaginative and like a previous picture made by this company, "King Kong," bases much of its potential exploitation and entertainment value on amazing supplementary production effects. In gist the story details the experiences of a scientist, who, following the thread of a five-century-old family legend, ventures into an eerie land. As romance becomes a part of his adventures, he discovers She, ruler of Kor, a woman and mighty queen who has been living more than 500 years. She, believing the scientist a reincarnation of one she has killed centuries before, determines that she will not lose him again and would sacrifice in flames the girl whom he has come to love. The sensational finale is as unearthly as the story's premise.

The screen play is by Ruth Rose, with added dialogue by Dudley Nichols. Direction is by Irving Pichel, known both as an actor and director.

A new screen personality, Helen Gahagan, noted stage performer, will be seen in the title role. The role of the venturesome scientist is taken by Randolph Scott, seen in several Paramount western pictures, and featured in Radio's "Roberta." Helen Mack will be seen as the young lady whose life is menaced. Supporting players are Nigel Bruce, Gustav Von Seyffertitz, Lumsden Hare, Nobel John and Samuel Hinds.

Two of the production effects which should be productive of interest-creating showmanship are the entry into the fantastic world, where, in a glacier, the remnants of the ancient scientific party which first discovered She are found preserved in a glacier, and the highly mechanicized fire sacrifice incident in which She is consumed by the supposedly eternal life-giving flames.

THEATRE NEWS

Warner has opened its new Beverly theatre in Chicago.

Skouras Theatres has taken over the Glen, Glen Cove, L. I., N. Y., formerly operated by Jack Fink.

D. and F. Rogers have purchased a half interest in the Corning theatre, Corning, Cal.

H. Muraki, H. Asano, S. Hattori and K. Yokoi have purchased the Mission in Sacramento from Emil and Catie Heber.

The Liberty, of the National Theatre Syndicate, at Marysville, Cal., has been reopened.

Thomas Herlihy, Jr., Wilmington, Del., attorney, has bought the National in Wilmington at auction for $21,010.

The Ridgely at Ridgely, Md., has been sold to Marsh Gollner, of Lynchburg, Va., by E. L. Moore.

The Elcora at Delmar, Del., closed for the past seven years, has been reopened under the management of a Philadelphia syndicate.

W. A. Collins plans a new theatre at DeSoto, Mo.

The Ansell Amusement Company plans remodeling of the Ritz in St. Louis.

The Sparks Company has remodeled the Nebraska at Sulphur Springs, a Tampa, Fla., suburb, reopening it as the New Roxy.

Mrs. Edward Bok plans a new theatre at Clearwater, Fla.

The Star, Columbus, closed for five years, has been reopened by O. A. Harmer after remodeling.

The Weiss Amusement Company plans to enlarge the Stamford, at Stamford, Conn.

The West 46th Street, formerly the Chanin, and the Imperial, New York houses, have been sold at auction to Jack A. Rothstein. The Times Square and the Apollo are to be sold this week.

Two new theatres in Brooklyn are planned by Victor Salzi. Consolidated Circuit, Eli Maran, Brennan and McCarthy, Springer and Cocalis Circuit, each plan a new theatre in the Bronx.

The San Mateo, San Mateo, Cal., burned last year, has been sold to the San Francisco and San Mateo Amusement Company, a Fox West Coast enterprise.

Standard Theatres Company, Milwaukee, has reopened the Strand for first-run showings.

Athens Theatre, Inc., has been formed to take over the Hollywood, Kansas City. It will be renamed the Roxy and operated in conjunction with the Princess and Regal in Kansas City, Kan., all colored theatres.

Jacob Schreiber has closed the Blackstone No. 1, Detroit house. The building will be dismantled.

Waterbury Amusements, Inc., has been formed at Waterbury, Conn., to operate theatres.

The Jefferson and Mueller theatres in Jefferson City, Mo., have been leased to the Gregory Circuit of Chicago.

Joe Rosenzweig plans to remodel the Empress in New York.

Warner-Spear Company plans a new theatre in the Bronx.

Harry Brandt plans to open the new Colony theatre at Jackson Heights, L. I., N. Y., and has taken over the Electra, Brooklyn, and Arian, Middle Village, L. I.

Milton Fuesner has sold the Oriental at Beaver City, Neb., to John Metzger of Syracuse, Neb.

Earl Kerr has taken over the Broadway, Council Bluffs, Iowa, from Ray Felker.

Ed Pollard has reopened the Opera House at Rumford, Me. Hoart and Pollard have reopened the Ricker Hall in Stratton, and Jack Marsh has opened the Opera House in Dixfield.

Remodeling is under way on the New theatre in Baltimore.

Samuel Kurzon of the Graphic circuit has bought the State theatre at Bridgeton, Me., from C. F. Millett. Mr. Millett plans a new 600-seat house in Bridgeton.

Robert H. Clemmons, developing a new circuit, has acquired the Venus and Glynwood theatres at Shreveport, La., from Claude Hazel.

C. J. Spencer, former Mississippi exhibitor, has opened the renovated Orpheum, Lawrence, Kan., changing the name to the Roxy, and is reported planning acquisition of the Park in St. Joseph, with others to follow.

Ross Garver and M. D. Reinking, owners of the Orpheum and Swan, have acquired the Little Virginia in Terre Haute, Ind. The theatre will be remodeled.

Seneca Theatres, Inc., has leased the Grand and Ritz in Tiffin, Ohio.

Fox West Coast has reopened the New Rialto in San Francisco after extensive remodeling.

Commonwealth Circuit has opened its new Uptown theatre in Columbia, Mo.

Cooper-Paramount interests are opening a new theatre at Colorado Springs, another in Oklahoma City, and a third is planned for Oklahoma City.

Mrs. Helen Seiter is making alterations in the Selma at Selma, Cal.

J. J. Partridge and George C. Moore have become partners in the operation of the California theatre at Coalinga, Cal., and a new house at Avenal, Cal.

Edmund Mantell and Ben Brodie plan a 600-seat house in the Bronx, N. Y.

Sam Rosenshine is building a new 500-seat house at Lock Sheldrake, N. Y.

TECHNOLOGICAL

I GO PROJECTIONEERING

By F. H. RICHARDSON

Responding to invitations from the Independent Managers of Philadelphia, William K. Saxton, city manager of Loew, Inc., in Baltimore, and J. J. Payette, general manager of Warner Brothers Management Corporation, Washington, D. C., to address theatre managers of those cities on projection, I faced about 40 managers in the assembly hall of Independent Theatre Managers headquarters in Philadelphia and later had a further talk with such of the men as were not compelled to rush back to their theatres.

I made a brief visit to the new, commodious and beautifully equipped headquarters of Motion Picture Projectionist Local Union 181, IATSE & MPMO, where time permitted only greetings. I hope to be able to address the local before long. I have done so several times already.

Larry Ruch, manager of the Liberty theatre in Camden, N. J., took me in tow and I once-overed the Broadway theatre in that city, shaking hands with its manager, Joseph J. Kelly, and others. Both sound and projection results were beyond just criticism. RCA Photophone is used, and as the theatre is near the RCA plant—well, it had better be good. RCA experts visit it almost every day.

At the Liberty I met Projectionist F. Schofield. The light tone and distribution on the screen here was good. The sound was also excellent. Brother Schofield was puzzled by the recent development of a faintly visible slot of light (in dark scenes only) at the center of the screen. He had recently had the mirrors resilvered. The effect was not present before this was done. I was unable to offer any helpful suggestion, not being able to see the effect—all scenes while I was present being light ones. Can any reader suggest a possible cause. It is about one foot long, said Schofield. Examination of the mirror disclosed no visible fault.

Manager Ruch then escorted me to the location, just outside the city, of the Drive-In theatre, which accommodates 430 autos on seven ramps. R. H. Smythe is manager. The screen image is 50 feet wide. The projection distance is 178 feet. The projection room is partly sunken, lens and observation port bottoms about even with ground level. The projection angle is upward, of course. Projection room is equipped with Simplex projectors, Hall and Connolly H. I. lamps and RCA sound. This theatre was opening that night for its third season. It has made more than expenses, though financially I was advised it was no world-beater.

Before returning to Philadelphia I paid a visit to the huge offices and factory of RCA and had a talk with some of its officials, Messrs. Goodman and Joyce, to name only two.

While in Philadelphia I attended a Germantown theatre, which, under the circumstances I will not name. The results at this theatre, as viewed and heard that night, were such that certainly the great circuit it is operated by should take little pride in this house. The light was far from brilliant and very poorly distributed. The sound was so poor that half the conversation was unintelligible. I called on the projectionist, an old-timer who, I believe, knows his business, and taxed him with the faults in light, only to be assured that the reflecting mirrors were all "shot to the devil" and he had been unable to obtain either new ones or refinishing. I called at headquarters later and talked with the chief engineer in charge of projection and sound for that district, only to hear, "Must keep within the budget," etc., which frankly did not impress me much. The house was only about half filled, with "Life Begins at Forty" on. No wonder!

"Saving" a few dollars in such a matter will, beyond any possible question of doubt, cost that theatre the price of a hundred such mirrors. When coupled with that terrible sound—well, I would say a thousand times that sum.

In Baltimore

In Baltimore Mr. Saxton assembled 30 managers at a really swank luncheon in the Emerson hotel. And that was a genuine achievement, for it was Decoration Day.

Business Representative Nicholas Ropka of local union No. 181 called at my room while Mr. Saxton and Mr. Goldstein were there, and a friendly, helpful discussion of various things was indulged in. Brother Ropka is a man of mature years, of understanding and good judgment.

While in Baltimore I visited two large downtown theatres, the Keith and Loew's Century. The work at the Keith was very good, except possibly for the sound, which they are trying to improve. I talked with the projectionists, who impressed me as able men doing good work under rather poor conditions. It was a very tight squeeze for me to get between the wall and the lamphouse of No. 1 projector.

At the Century projection was excellent, while the sound was as good as it often is my privilege to hear. The Baltimore Century sound might well be used as a "yard stick" by which to measure sound excellence in other theatres. However, in making that statement I must remark that I tested it from only one point about half to two-thirds of the way down and a bit to the right of center.

Down Washington way, dodging through groups of politicians, I went immediately to the Earle Theatre Building, where are the offices of the Warner Bros. Management Corporation, in charge of J. J. Payette. Frank LaFalce, director of publicity, received ye scribe and put him in touch with Nat Glasser, district manager, whom I hereby declare to be the correct man in the proper place. In fact, all the men I met in the great suite of offices impressed me as able, earnest men who "know their onions" in theatre matters.

I was particularly pleased with Mr. Glasser's views on projection matters. For example, when he is in need of a projectionist, he does not merely call up the union and demand that a man be sent. He calls Business Representative DeForest Ormes up, advises him exactly the calibre of man he wants, and, in friendly spirit, "talks the matter over." Said he:

"I always find Ormes ready, so far as is possible to meet my wishes. He cannot always quite do it but he comes as near as he can."

Brother Ormes attended the meeting at which I spoke.

I had an extended and very pleasant chat with Mr. Payette, who, following the address, suggested that inasmuch as they were to have a meeting of all managers in the district (which covers the District of Columbia and a wide outlying territory) in August, he would very much like to have me come down and address them, which I will, provided time can be taken from my other activities.



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Cifre Starts Equipment Service for Independents

Joseph S. Cifre, pioneer in the motion picture theatre equipment field, started on June 1st, at Boston, a national service to advise independent circuits and owners on equipment, accessories and theatre operations from the standpoint of the mechanics of projection, ventilation, lighting and the like, and also to counsel on purchases. Incorporated as the Joseph S. Cifre Purchasing Counselors, and with headquarters at 694 Washington Street, the company will charge an annual fee based on capacity.

Mr. Cifre's father opened and operated the first nickelodeon in Boston in 1904. He was formerly with the Boston Motion Picture Supply Company and with United Theatre Equipment Corporation, Boston, which was acquired by National Theatre Supply in 1926. Since then Mr. Cifre has managed National's Boston branch, resigning May 31st.

Palmer Joins MPPDA

Kyle Palmer, former Washington correspondent for the *Los Angeles Times*, joins the Hollywood staff of the Motion Picture Producers and Distributors of America July 1 in an administrative capacity and assisting Joseph I. Breen and Fred Beetson.

BLOCK CALLS ACADEMY PRODUCERS' "CREATURE"

Producer Champion of Screen Writers' Guild Says Academy Is Essentially a Company Union

Ralph Block, producer and protagonist of the Screen Writers' Guild, holding various differences with a news article from the HERALD *Hollywood Bureau concerning the NRA Code, the Academy of Motion Picture Arts and Sciences, and the perennial talent problems of Hollywood, published May 18, has addressed a letter to* MOTION PICTURE HERALD *as follows:*

707 North Alpine Drive,
Beverly Hills, California,
May 28, 1935

"Any discussion of the motion picture code must be, since the events of yesterday in Washington, merely academic. Yet I still feel that it is of sufficient importance for people in the industry to have a clear picture of the relationship of actor and writer organizations to conditions here to correct some of the inaccuracies on page twenty-five of the HERALD issue of May 18th.

"I can only speak generally of the Screen Actors' Guild, but certainly I can speak specifically of the Screen Writers' Guild, having retired as president a little more than a month ago. The Screen Writers' Guild is an organization of eight hundred writers, half of whom are the writers who create the screen plays of Hollywood. There are fewer than fifty writers in the Academy of Motion Picture Arts and Sciences. The Screen Writers' Guild has a commission of conciliation and arbitration which has adjusted differences in every studio in the business and is continuously active in this respect. To say, therefore, that the Academy 'is definitely being reestablished as the medium of adjustment of differences' is not merely an inaccuracy. Such statements, along with others, such as 'Actors' Guild fading from picture,' give rise to the suspicion that the HERALD may have been trying stupidly to play a game which has never yet resulted in benefit to any motion picture publication.

Calls Academy Company Union

"The Guilds do not depend upon the existence of the NRA. They were formed long before the NRA was even heard of and have prospered and grown to importance despite the efforts of producers to cripple them through the NRA. The part played by Mr. Sol A. Rosenblatt in this process gives color to the oft repeated assertion that the NRA was set up mainly as a false front, under cover of which employers might more securely entrench themselves in their short-sighted policies as regards labor. But this is really beside the point. The actors' and writers' branches of the Academy were wrecked, not by the NRA—and, in fact, before the NRA existed—but by the recognition on the part of these talent classes that the Academy was essentially a company union, replete with fair promises and short on fulfillment—a creature of the producers' association with the strings but faintly disguised. The Screen Writers' Guild, which has existed for more than a dozen years in Hollywood, was reorganized in its present form at the time the producers tried to railroad through a 50 per cent cut and when they were able to use the Academy to aid them in this objective. The Screen Actors' Guild was born shortly afterwards. The only definite benefit that ever came out of the NRA was the erection of the Extras' Committee, which was a direct result of activity on the part of the Actors' Guild. Both Guilds, on the other hand, had to spend considerable time and money to defeat the inhibitions and limitations on actors and writers which the producers tried to have written into the motion picture code. They were, in fact, written into the code but were eliminated by an executive order from the White House, which suspended them.

"Both Guilds, after a great deal of maneuvering, were able to force producers to appoint representatives to bargaining committees under conditions laid down in the motion picture code. These committees accomplished nothing directly, but indirectly they accomplished a great deal. The 'Standard Players' Contract,' which the HERALD hails in black-face type in its issue of May 18th, was a lesser copy of the demands of actors in the code bargaining committee. It was granted by producers through their creature, the Academy, only because the threat of the Screen Actors' Guild and its relation to Equity to force them into a position of acquiescence. The Academy, as always, became an instrument by which the producers could save their faces. A revised writer-producer code is expected to issue shortly from the Academy and again, only because the Screen Writers' Guild stands as a menace against the continuation of the old *laissez faire* policy of producers. In this connection it might be mentioned that the present writer-producer code of the Academy was written by those writers who were instrumental in reorganizing the Screen Writers' Guild. The producers know that this instrument is now antiquated, unequal to present conditions, but as always, prefer to make rules where they don't have to abide by them—in the Academy.

Calls Issue Confused

"Too often issues of this kind are confused, first by inaccuracy in their public presentation, and second by personal emotions which distort the principles involved. The producers are too often inclined to lump all employees together as Bolsheviks, revolutionaries, or any similar anti-social appellation which will relieve them of the responsibility of facing real issues squarely and working them out. In these respects the motion picture industry is probably the most backward and exhibits the greatest time-lag of any important quasi-public utility in the country. This does not happen to be a time in history in which proper social demands of workers can be merely blinked or evaded. Such evasion sooner or later produces its own accumulated penalties. The Screen Guilds have always considered that they offered a fair and a coherent instrumentality through which producer-writer or producer-actor problems could be satisfactorily settled. But producers still cling to old-fashioned conceptions and insist that if the apple of the industry is to be shared, they shall have the first five big bites.

"I have not indited this comment upon the article in the HERALD without being aware that the HERALD is an important medium of communication among exhibitors. It may be of interest to these who have their own problems, I have no doubt, in the business of buying film from large producing and distributing organizations, to have an accurate if small picture of the situation in certain corners of Hollywood.

Ralph Block."

Supply Dealers To Study Market At Annual Session

Well over a score of manufacturers will have exhibits at the fifth annual convention of the Independent Theatre Supply Dealers Association, eighteen having already arranged for booths and others having signified their intention of doing so. The convention, which will be held at the Edgewater Beach Hotel in Chicago, opens Saturday, June 15, and closes June 18. All business sessions will be held in the Berwyn room, while the equipment exhibits will be in the East Lounge.

This year's convention was extended to four days because the three-day meeting last year did not provide sufficient time to consider the issues placed before it. One of the outstanding problems to come before the convention, according to J. E. Robin, president of the organization, refers to prices and dealer discounts. An attempt will also be made to appraise the effect of new developments in theatre apparatus on the equipment market. There also will be discussion of the resources made available for theatre reconditioning by the Federal Housing Administration.

Manufacturers who have closed for space in the equipment exhibit are:

Brenkert Light Projection Company, Detroit; Wenzel Company, Chicago; Platter Sound Products Corporation, North Vernon, Ind.; Da-Lite Screen Company, Chicago; National Carbon Company, Cleveland; Carbon Products Company, New York; Herman A. DeVry, Inc., Chicago; Baldor Electric Company, St. Louis; Strong Electric Corporation, Toledo; Chicago Cinema Products Company, Chicago; Vulcan Products Company, Newark.

Others are the Clough-Brengle Company, Chicago; Peabody Seating Company, North Manchester, Ind.; Golde Manufacturing Company, Chicago; Projector Improvement Company, New York; United Optical Corporation, New York; Continental Electric Company, St. Charles, Ill., and Neumade Products Corporation, New York.

Academy Moves Offices

The Academy of Motion Picture Arts and Sciences has moved from the Hotel Roosevelt, Hollywood, to the Taft Building.

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PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
CHARLES CHAPLIN			
Chaplin Prod. No. 5	Original screen play, Charles Chaplin. Director: Charles Chaplin.	Charles Chaplin, Paulette Goddard, Carter DeHaven, Henry Bergman, Chester Conklin.	Shooting
COLUMBIA			
"Black Room Mystery"	Original, Arthur Strawn. Screen play, Henry Myers, Arthur Strawn. Director: Roy Wm. Neill.	Boris Karloff, Marian Marsh, Katherine DeMille, Robert Allen, John Buckler, Thurston Hall, Frederick Vogeding, Henry Kolker, Egon Brecher, Lois Lindsey.	Shooting
FOX—			
"Thunder in the Night"	From a story, Ladislaus Foder. Screen play, Frances Hyland, Eugene Solow. Director: Geo. Archainbaud.	Edmund Lowe, Karen Morley, Paul Cavanagh, Una O'Connor, Gene Lockhart, Russell Hicks, Bodil Rosing, Gloria Roy.	Shooting
"Steamboat Bill"	Based on novel, Ben Lucien Burman. Screen play, Dudley Nichols, Lamar Trotti. Director: John Ford.	Will Rogers, Anne Shirley, Irvin S. Cobb, Eugene Pallette, Francis Ford, Berton Churchill, Stepin Fetchit, John McGuire.	Shooting
"Curly Top"	Screen play, Patterson McNutt, Arthur Beckhard. Director: Irving Cummings.	Shirley Temple, John Boles, Rochelle Hudson, Jane Darwell, Etienne Girardot, Arthur Treacher.	Shooting
"Here's to Romance"	Original, Ernest Pascal, Arthur Richman. Director: Alfred E. Green.	Nino Martini, Genevieve Tobin, Anita Louise, Madame Schuman-Heink, Reginald Denny, Maria Gambarelli.	Shooting
"The Lord's Referee"	Screen play, Edward Eliscu, Lou Breslow. Director: Bruce Humberstone.	Lew Ayres, Mae Clarke, Paul Kelly, William Harrigan.	Shooting
HAL ROACH PRODUCTION			
"Bonnie Scotland"	Story, Frank Butler. Director: James W. Horne.	Stan Laurel, Oliver Hardy, James Finlayson, June Lang, David Torrence, Anne Grey, Margaret Mann, Gilbert Emery, Phyllis Barry, William Janney.	Shooting
INVINCIBLE			
"Trouble Ahead"	Story, Karen DeWolf. Director: Frank Strayer.	Lloyd Hughes, Lois Wilson, Maidel Turner, Hedda Hopper, Erville Alderson, Lois January, Grant Withers, Marion Shilling, Guinn Williams, Richard Hemingway, Katherine Sheldon, Anthony Marsh.	Shooting
KENT			
"Lightning Triggers"	Story, E. B. Mann. Director: S. Roy Luby.	Reb Russell, Yvonne Pelletier, Fred Kohler, Edmund Cobb, Jerry Meachan, Lillian Castle, Jack Rockwell, Olin Francis.	Shooting
METRO-GOLDWYN-MAYER			
"Broadway Melody of 1936"	Story, Jack McGowan, Sid Silvers. Director: Roy Del Ruth.	Jack Benny, Eleanor Powell, Robt. Taylor, June Knight, Jeni LeGon, Vilma and Buddy Ebsen, Frances Langford, Una Merkel, Sid Silvers, Carl Randall, Harry Stockwell, Shirley Ross, Nick Long, Jr.	Shooting
"Mutiny on the Bounty"	Novel, Charles Nordhoff, James Norman Hall. Adaptation, Jules Furthman, Talbot Jennings. Director: Frank Lloyd.	Charles Laughton, Clark Gable, Franchot Tone, Eddie Quillan, DeWitt Jennings, DeWitt Jennings, Jr.	
"Manhattan Madness"	Original, David Silverstein, Leonard Fields. Screen play, Otis Garrett, Leon Gordon. Director: J. Walter Rubin.	Joel McCrea, Maureen O'Sullivan, Adrienne Ames, Ralph Morgan, Louis Stone, Louis Calhern, Claude Gillingwater.	Shooting
MONOGRAM			
"Cheers of the Crowd"	Original screen play, George Waggner. Director: Vin Moore.	Russell Hopton, Irene Ware, Harry Holman, Betty Blythe, Bradley Bage, Wade Boteler, John Dilson, John Quillen, Roberta Gale.	Editing
PARAMOUNT			
Untitled	Original, Charles Bogle. Screen play, Jack Cunningham, Ray Harris, Bobby Vernon. Director: Clyde Bruckman.	W. C. Fields, Kathleen Howard, Mary Brian, Gertrude Hoffman, Grady Sutton, Tammany Young, Walter Brennan, Lew Kelly, Edward Gargan, Sarah Edwards, James Flavin.	Shooting
"Peter Ibbetson"	From the novel, George du Maurier, and the play, John Nathaniel Raphael as adapted by Constance Collier. Screen play, Vincent Lawrence, Waldemar Young. Director: Henry Hathaway.	Gary Cooper, Ann Harding, John Halliday, Ida Lupino, Douglas Dumbrille, Ferdinand Gottschalk, Gilbert Emery, Dickie Moore, Virginia Weidler, Doris Lloyd.	Editing
"Annapolis Farewell"	From short story, Stephen Morehouse Avery. Screen play, Grover Jones, William Slavens McNutt, Frank Craven. Director, Alexander Hall.	Sir Guy Standing, Tom Brown, Richard Cromwell, Louise Beavers, John Cox, Richard Brodius, Douglas Blackleaf, Benny Baker, John Morley, Ric Paige, Rosalind Keith.	Shooting
"The Last Outpost"	From a stoy, F. Britten Austin. Screen play, Arthur Phillips, Philip MacDonald. Director Charles Barton.	Cary Grant, Gertrude Michael, Claude Rains, Kathleen Burke, Colin Tapley.	Shooting
RKO RADIO			
"The Return of Peter Grimm"	Play, David Belasco. Screen play, Francis Edw. Faragoh. Director: Geo. Nicholls, Jr.	Lionel Barrymore, Helen Mack, James Bush, Donald Meek, Geo. Breakston, Constance Purdy, Allen Vincent, Lucien Littlefield.	Editing
"Jalna"	Novel, Mazo de la Roche. Adaptation, Garrett Fort, Larry Bachmann. Screen play, Anthony Veiller. Director: John Cromwell.	Ian Hunter, Kay Johnson, Nigel Bruce, Peggy Wood, C. Aubrey Smith, Jessie Ralph, John Wood, Molly Lamont, Theodore Newton, Halliwell Hobbes, Geo. Offerman, Jr., David Manners.	Shooting
"Last Days of Pompeii"	Novel, Edw. Bulwer-Lytton. Screen play, James Creelman, Melville Baker. Director, Ernest Schoedsack.	Preston Foster, Helen Mack, John Beal, Alan Hale, David Holt, Gloria Shea, Louis Calhern, Wyrley Birch.	Shooting
"Alice Adams"	Novel, Booth Tarkington. Screen play, Jane Murfin, Dorothy Yost. Director: George Stevens.	Katharine Hepburn, Fred MacMurray, Fred Stone, Charles Grapewin, Ann Shoemaker, Frank Albertson, Walter Brennan.	Shooting
UNIVERSAL			
"Lucky in Love"	Story, Robert Harris. Director: Stuart Walker.	Ricardo Cortez, Dorothy Page, Henry Mollison, Hugh O'Connell, Regis Toomey, Jean Rogers.	Shooting
WARNER BROS.-FIRST NATIONAL			
"The Irish in Us"	Story, Frank Orsatti. Screen play, Earl Baldwin. Director: Lloyd Bacon.	James Cagney, Pat O'Brien, Frank McHugh, Joseph Cawthorn, Allen Jenkins, Olivia DeHaviland, Mary Gordon.	Shooting
"The Little Big Shot"	Story, Harrison Jacobs. Screen play, Robert Andrews, Jerry Wald, J. J. Epstein. Director: Michael Curtiz.	Glenda Farrell, Robert Armstrong, Edward Everett Horton, Gene Morgan, J. Carroll Naish, Sybil Jason, Edgar Kennedy.	Shooting

WABASH AVENUE

CHICAGO

SEVEN hundred finely groomed film folk and guests frolicked at the Medinah Club on Friday of last week and made the 1935 Film Relief Dinner Dance a party to date parties from. The multi-penned publicists' association had been hard at it for weeks, snaring a special section in the *Evening American* and publicity in all the best places. Cuisine and music coaxed the customers into a perfect mood for a choice lot of mechanical incitements to charitable impulse, which clicked so merrily that something like $3,500 was estimated net replenishment of the relief fund, and a good time was had by all.

▽

Everybody's worried about what becomes of the code board and Emma Abplanalp, its gracious, energetic and imperturbable secretary, except the lady herself. It seems there's a farm in Pennsylvania, a homey, restful kind of farm, without too many acres to worry about, and it's a long, long time now since she's fed the chickens in person. And the supreme court seems to be pretty sure about the status of the poultry business if nothing else.

▽

Warners' new Beverly theatre, at 95th street and Ashland avenue, tapping the heart of Chicagoland's rich, populous old Beverly Hills, opened to the public June 4 with "Go Into Your Dance," after a private performance the night before in benefit of the community Women's Club and after publication of a special section in the *Sunday Herald and Examiner* arranged by Warner publicist Larry Stein. The theatre seats about 1,200 and crowds the clock for modernity. Ronald F. Perry was the architect.

▽

Plasterers, brick masons and overalled comrades in confusion are driving the Allied States Association office staff crazy, but when they've finished their sawing and hammering Aaron Saperstein will sit at the head of a long, spacious Board Room, when addressing meetings, and floor space throughout will fit the rapidly developing requirements of the organization. The work's been going on a week and will be completed in another.

▽

Walter Babitz, Cicero exhibitor, will leave Chicago about June 15 for an extensive business and pleasure trip through the West and taking in the Pacific Coast.

▽

Jack Eckhardt, son of Clyde and like his father a demon drummer-up of Fox film sales, married Dorothy Schmidt, non-professional, at the bride's home in Chicago on June 1.

▽

Irving Mack, who's been in the business long enough to know all the answers to all the questions, can't figure out why Filmack did a bigger gross in May of this year than in December of last, the holiday month being traditional top o' the trade, but he admits he loves it in May as he did in December and vice versa.

▽

What with Si Greiver pushing the Ross-McLarnin fight films and A. Teitel pushing the Italian-American bout pictures, Chicago screens are giving the citizenry plenty of good red meat and the box offices that vital something extra to feed on. After two nights spent in three Loop theatres each, your reporter claims the shadow-boxing championship of the wide world.

▽

Sam Schaefer, who learned to take it on the chin back in the days when the world war was a rumor, forgot to learn about taking it on the ankle. So he's hobbling around Illinois Theatre Equipment headquarters with one foot in a house slipper and putting the best one forward.

▽

The boys along the Row, as fine a lot of unidentified horseplayers as ever died broke, are waiting for the bigwigs in City Hall to ask a favor. Reason: The politicos have taken over the race tracks, and clubhouse badges, which used to grow on trees, are harder to get than percentage bookings on Sunday. And they've closed the bookies, with their left hand, to make the pay-and-like-it policy stick. Result: Hizzoner, Winter-book favorite and easy winner in his first start, is a top-notch morning glory if you ask the boys.

▽

Harry E. Holquist has shelved pencil and pad for pen and dotted line entitling signers to the used of paid advertising space in *Educational Screen,* pioneer publication in the school field.

▽

Straw hats have mushroomed all over Film Row and everybody's got one but—

WEAVER



You've heard about the dog that howled at his suffering while sitting on a burr, yet was too lazy to move — ***but what about the patron who has no option?*** RESEAT — INCREASED PATRONAGE HAS PAID THE COST FOR MANY OWNERS.

Ask Us, "How can I reseat and pay for new chairs conveniently?"

AMERICAN SEATING COMPANY

Makers of Dependable Seating for Theatres and Auditoriums

General Offices: Grand Rapids, Michigan

BRANCHES IN ALL PRINCIPAL CITIES

NRA U.S. WE DO OUR PART



COMFORT — *The Greatest Star Of Them All!*

Sunday Pictures In Pennsylvania Now up to Senate

The fate of Sunday films in Pennsylvania now rests with the Senate, following adoption by the lower branch Tuesday of the Schwartz-Melchiorre-Barber bill to legalize Sabbath showings under the local option plan. The vote was 120 to 80. Legislative circles believe the measure stands a strong chance of enactment.

The bill would require each municipal subdivision in the state to vote at the next general election in November on the question of permitting shows after 2 o'clock on Sunday.

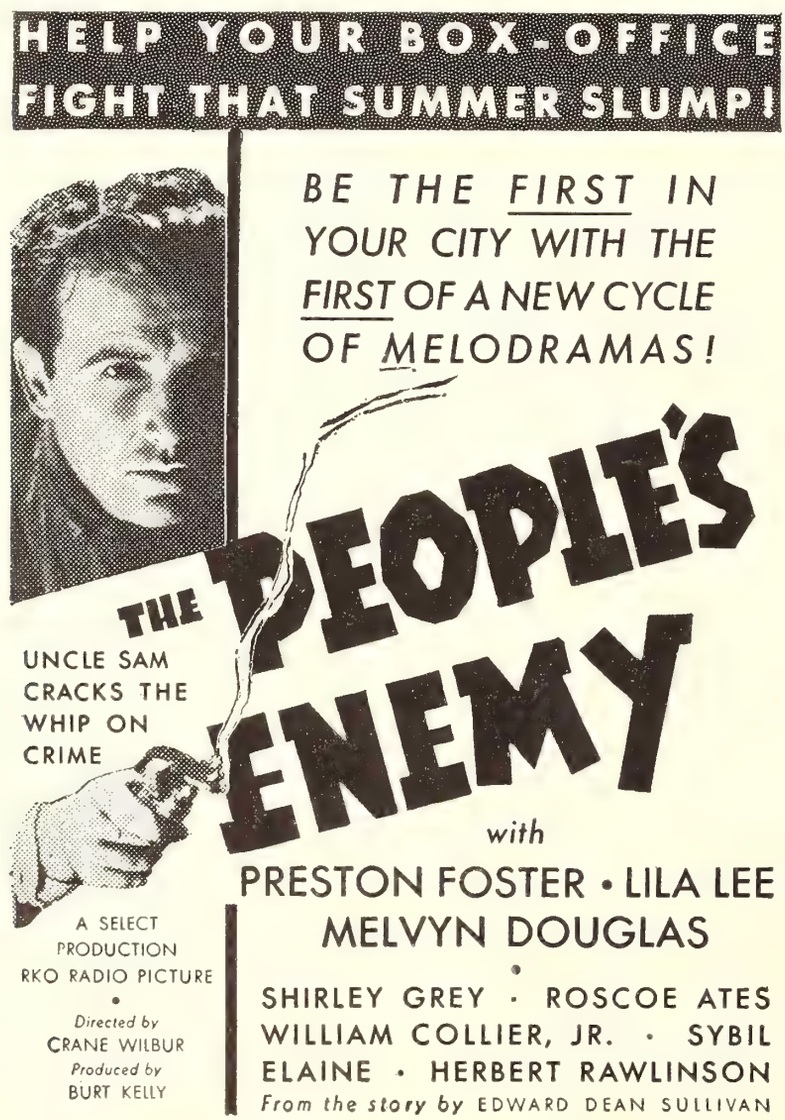
Test of the constitutionality of the recent enactment in Ohio prohibiting the designation of playdates in film contracts will be undertaken by distributors immediately after the law goes into effect on July 6. Reports from Columbus were that the test suit will be under the direction of the Motion Picture Producers and Distributors of America, with a company member as the plaintiff. The law was declared unconstitutional by Attorney General John W. Bricker, and Governor Davey refused to sign it, preferring that the measure become a law without his signature in order to hasten a court test of its legality. The law levying a $3 per reel censorship tax on newsreels may be repealed.

In California, scene of a flood of adverse legislative proposals, the state assembly began what is expected to be the closing week of a long session, with a number of bills awaiting action.

Bills to be acted on before the session ends are a one per cent gross transactions tax and income and other nuisance levies. Hollywood favors the transactions impost. It is predicted it will pass the House but fail in the Senate. A compromise income tax is also expected to prevail with rates about one-fourth of the federal scale.

In Missouri the industry escaped directly adverse legislation during the assembly session which closed late last week. An exhibitor committee is planning to confer with state officials to work out a system of collection of the one per cent sales tax on admissions. The levy becomes effective 90 days after signing by the governor and must be passed to the consumer. Bills killed included a drastic censorship measure, 10 per cent admission tax, footage tax, "standing room only" bill, prohibition of "bank night" and other forms of reduced admission, chain store tax affecting theatres and a licensing fee for billboards. The legislature imposed a tax of from $3 to $15 a year on all forms of slot and vending machines.

The Florida legislature adjourned with no direct taxation on amendments having been enacted.



TRAVELERS

JOHN MAXWELL, head of British International Pictures, arrived in New York from London.

RICHARD DIX and MADGE EVANS sail this week for London to appear in GB's "The Tunnel."

CHARLES BOYER and his wife, "PAT" PATERSON, will sail for France, to return in the fall.

GRETA GARBO is en route east, bound for Sweden. She will return to MGM in the fall.

LYLE TALBOT arrived in New York from Hollywood with his father.

CARL LAEMMLE went from Hollywood to Chicago for Universal's sales convention. JAMES R. GRAINGER left New York for the sales meeting.

JAIME YANKELEVITCH, president of Compania Argentine de Films, left New York for Hollywood by motor.

KENNETH MACGOWAN arrived in New York from the Coast to attend the Music Hall opening of "Becky Sharp."

DOUGLAS LOTHERINGTON, RKO sales manager at Sydney, Australia, has arrived in New York from the Coast.

M. H. HOFFMAN, of Liberty Productions, is in New York from the Coast.

JOSEPH SCHILDKRAUT is in New York from Hollywood.

LILLI and ARTHUR MAYER sailed for Mexico via Guatemala.

WELDON WATERS, ad sales supervisor for Paramount in the East, returned to New York from Philadelphia.

CLAYTON BOND, chief film buyer for Warner theatres, left for the Coast with Mrs. Bond.

SIDNEY R. KENT, president, is expected at the Fox Coast studio on June 15.

GEORGE A. HICKEY, MGM western district manager, has left New York on a tour of exchanges.

NAT LEVINE, Mascot president, is in New York from the Coast, in search of talent.

SIR GUY STANDING is in New York from the Coast.

SIDNEY SAMUELSON, Allied States president, returned to New York from Chicago.

WILLIAM SATORI-SCHACHERL, new European representative for Republic International Corporation, sails for Europe this week.

MONTY SHAFF, producer of "Dealers in Death," is on a tour of exchanges.

HAL ROACH is in New York to produce a two-reeler with the winners of the Roach-*Mirror* Amateur Comedy Contest.

GUY PEARCE, Hollywood makeup expert, and Mrs. Pearce, sail this week for the GB studio in England.

E. R. GOURDEAU, head of Interworld Film Studios, London, arrives this week in New York.

Czechoslovakia Has 260 Films

Czechoslovakia has a total of 260 new films on this season's schedule, according to a report of Sam E. Woods, commercial attache at Prague. Of the total, 37 are domestic, 106 German, 48 American, 40 English, 23 French, and six of Russian, Polish, Hungarian and Italian origin.

Egypt Cuts Taxes

The Egyptian government has reduced taxes on admissions up to five piasters to 0.1 piaster for each one piaster of admission, although above five piasters the schedule remains as it is, according to a report to the Department of Commerce.

Radio Films to Norway

Radio Pictures International, Ltd., has closed a deal with Kinografens Filmbureau of Oslo, Norway, for distribution of all the comapny's 1934-35 product.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended June 1, 1935, from 106 theatres in 18 major cities of the country reached $914,050, a decrease of $69,900 from the total for the preceding week, ended May 25, when 106 theatres in 18 major cities aggregated $983,950.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1934) (Dates are 1934 unless otherwise specified.)	
Boston			**Picture**	**Gross**	**Picture**	**Gross**		
Boston	3,246	25c-50c	"Brewster's Millions" (U.A.) and "The Man Who Knew Too Much" (GB Pictures)	9,000	"The Informer" (Radio) and..... "Laddie" (Radio)	9,000	High 4-27-35 "Transient Lady".....	31,000
							Low 2-2-35 "One Exciting Adventure"..	8,500
Fenway	1,382	30c-50c	"The Girl from Tenth Avenue".. (F.N.) and "Behind the Green Lights" (Mascot)	5,000	"The G Men" (F. N.) and..... "$10 Raise" (Fox)	6,000	High 1-6 "Lady Killer" and "Girl Without a Room"	12,000
							Low 3-9-35 "One More Spring" and "Lottery Lover"	2,500
Keith's Memorial	2,907	25c-65c	"Werewolf of London" (Univ.).. (6 days)	7,000	"Let 'Em Have It" (U. A.).....	15,000	High 3-23-35 "Roberta".....	30,000
							Low 1-19-35 "Evergreen"	7,000
Loew's State	3,537	25c-55c	"Age of Indiscretion" (MGM) and "Eight Bells" (Col.) (6 days) (25c-65c)	8,000	"Les Miserables" (U. A.).....	19,000	High 4-7 "Riptide"	22,000
							Low 6-1-35 "Age of Indiscretion" and "Eight Bells"	8,000
Metropolitan	4,332	35c-65c	"People Will Talk" (Para.).....	24,000	"Goin' to Town" (Para.).....	25,000	High 4-6-35 "Private Worlds".....	41,000
							Low 4-20-35 "Traveling Saleslady"....	20,000
Paramount	1,793	25c-50c	"The Girl from Tenth Avenue".. (F.N.) and "Behind the Green Lights" (Mascot)	7,000	"The G Men" (F. N.) and..... $10 Raise" (Fox)	9,000	High 1-6 "Lady Killer" and "Girl Without a Room"	12,000
							Low 3-23-35 "Love in Bloom" and "Car 99"	4,000
Buffalo								
Buffalo	3,500	30c-55c	"Our Little Girl" (Fox).....	14,900	"The Flame Within" (MGM).....	12,300	High 1-6 "Design for Living".....	26,000
							Low 12-19 "Music in the Air".....	5,000
Century	3,000	25c	"Hold 'Em Yale" (Para.) and.... "Cowboy Millionaire" (Fox)	5,000	"The People's Enemy" (Radio) and "One New York Night" (MGM)	5,100	High 5-11-35 "Mark of the Vampire" and "Gigolette"	8,200
							Low 12-29 "I Am a Thief" and "Side Streets"	4,000
Great Lakes	3,000	25c-40c	"Les Miserables" (U. A.).....	11,200	"Goin' to Town" (Para.).....	8,400	High 9-29 "Belle of the Nineties".....	18,800
							Low 12-22 "Gentlemen Are Born" and "Marie Galante"	3,800
Hippodrome	2,100	25c-40c	"The Case of the Curious Bride" (F.N.) and "Vagabond Lady" (MGM)	6,000	"Strangers All" (Radio) and..... "Stolen Harmony" (Para.)	6,200	High 5-19 "The House of Rothschild"..	18,000
							Low 7-28 "Here Comes the Navy"....	4,800
Lafayette	3,300	25c	"Princess O'Hara" (Univ.) and.. "Secret of the Chateau" (Univ.)	5,300	"It Happened One Night" (Col.) and "The Unwelcome Stranger" (Col.)	7,600	High 3-10 "It Happened One Night" and "Before Midnight"	16,700
							Low 11-17 "Jane Eyre" and "Young and Beautiful"	4,200
Chicago								
Apollo	1,400	25c-50c	"Mark of the Vampire" (MGM)..	9,000	"The Devil Is a Woman" (Para.) (3 days)	1,000	High 9-8 "The Cat's Paw".....	16,000
							Low 4-27-35 "Private Worlds"	4,000
Chicago	4,000	25c-68c	"Our Little Girl" (Fox).....	30,000	"Reckless" (MGM)	31,000	High 8-11 "She Loves Me Not".....	66,000
							Low 5-26 "Thirty Day Princess'.....	19,000
Garrick	900	25c-40c	"Reckless" (MGM)	6,000	"The G Men" (F. N.)..... (25c-50c)	8,000	High 2-23-35 "Baboona"	8,500
							Low 5-4-35 "One New York Night"..	3,000
Oriental	3,940	25c-40c	"Casino Murder Case" (MGM)..	23,000	"McFadden's Flats" (Para.).....	15,000	High 1-5-35 "Big Hearted Herbert"...	25,000
							Low 6-16 "Registered Nurse".....	12,000
Palace	2,509	25c-50c	"Break of Hearts" (Radio).....	18,500	"Werewolf of London" (Univ.)...	14,000	High 3-30-35 "Roberta"	30,000
							Low 12-1 "Kentucky Kernels"	8,000
Roosevelt	1,591	25c-50c	"Goin' to Town" (Para.)..... (2nd week)	15,000	"Goin' to Town" (Para.)..... (1st week)	18,000	High 1-5-35 "Forsaking All Others"....	27,000
							Low 8-18 "Paris Interlude".....	6,000
State-Lake	2,776	20c-35c	"Mister Dynamite" (Univ.).....	12,000	"Behind the Green Lights" ..... (Mascot)	13,000	High 9-8 "The Most Precious Thing in Life"	19,000
							Low 5-2-35 "Helldorado"	11,000
United Artists	1,700	30c-60c	"Les Miserables" (U. A.)..... (2nd week)	13,000	"Les Miserables" (U. A.)..... (1st week)	19,000	High 5-5 "House of Rothschild".....	30,000
							Low 4-13-35 "Vanessa: Her Love Story"	10,000
Cleveland								
Allen	3,300	30c-42c	"Our Little Girl" (Fox)..... (6 days)	2,800	"The G Men" (F. N.).....	4,100	High 10-27 "Six-Day Bike Rider".....	7,000
							Low 12-15 "Silver Streak"	1,400
Circle	1,925	15c-30c	"Imitation of Life" (Univ.)..... (Return Engagement)	4,000	"Eight Bells" (Col.).....	2,800	.....	
Hippodrome	3,800	30c-42c	"Doubting Thomas" (Fox).....	6,800	"Our Little Girl" (Fox).....	10,500	High 3-16-35 "Roberta"	23,000
							Low 3-17 "Journal of a Crime".....	2,900
RKO Palace	3,100	30c-60c	"Black Fury" (F. N.)..... (6 days) (30c-42c)	6,100	"It Happened in New York" (Univ.)	15,250	High 4-6-35 "Transient Lady".....	39,000
							Low 5-19 "Where Sinners Meet".....	4,000
State	3,400	30c-42c	"Goin' to Town" (Para.)	20,000	"Les Miserables" (U. A.).....	14,000	High 1-12-35 "Forsaking All Others"..	28,000
							Low 12-29 "Private Life of Don Juan"..	3,500
Stillman	1,900	30c-42c	"Les Miserables" (U. A.).....	7,300	"McFadden's Flats" (Para.)..... (25c-35c)	2,900	High 9-15 "Chained".....	10,000
							Low 1-12-35 "Our Daily Bread".....	2,000
Denver								
Aladdin	1,500	25c-60c	"Les Miserables" (U.A.)..... (3rd week)	3,000	"Les Miserables" (U. A.)..... (2nd week)	5,000	High 5-5 "House of Rothschild"	9,000
Broadway	1,500	25c-40c	"Our Little Girl" (Fox).....	1,500	"Cardinal Richelieu" (U. A.)..... (4 days)	1,500	Low 8-11 "I Give My Love".....	1,200
							.....	
					"Runaway Queen" (U. A.) and.. "The Return of Bulldog Drummond" (U. A.) (3 days)	500		
Denham	1,500	25c-50c	"Goin' to Town" (Para.)..... (2nd week)	4,000	"Goin' to Town" (Para.)..... (1st week)	9,000	High 9-29 "Belle of the Nineties".....	16,500
							Low 4-7 "She Made Her Bed".....	800
Denver	2,500	25c-50c	"Black Fury" (F. N.).....	5,000	"Our Little Girl" (Fox).....	10,000	High 1-13 "Roman Scandals".....	17,500
							Low 9-29 "British Agent".....	4,000
Orpheum	2,600	25c-40c	"Laddie" (Radio)	7,000	"The Informer" (Radio)	5,000	High 2-17 "Hi Nellie"	19,500
							Low 12-29 "Hat, Coat and Glove".....	1,000
Paramount	2,000	25c-50c	"Let 'Em Have It" (U. A.).....	4,000	"The Case of the Curious Bride" (F. N.)	2,000	High 5-11-35 "Bride of Frankenstein"..	7,000
							Low 6-9 "Uncertain Lady".....	400

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1934.) (Dates are 1934 unless otherwise specified.)	
			Picture	Gross	Picture	Gross		
Hollywood								
Chinese	2,500	30c-55c	"The Flame Within" (MGM) and "George White's 1935 Scandals" (Fox) (6 days)	7,400	"Our Little Girl" (Fox) and "Baby Face Harrington" (MGM) (6 days)	7,400	High 4-14 "House of Rothschild" Low 12-29 "Music in the Air"	25,171 4,292
Pantages	3,000	25c-40c	"Werewolf of London" (Univ.) (2nd week)	3,200	"Werewolf of London" (Univ.) (1st week)	3,500	High 12-8 "Imitation of Life" Low 3-3 "Fugitive Lovers" and "The Poor Rich"	12,200 1,500
W. B. Hollywood	3,000	25c-40c	"Black Fury" (F.N.) (6 days)	10,000	"Go Into Your Dance" (F. N.) (6 days)	10,600	High 9-8 "Dames" Low 4-13-35 "Laddie"	25,000 5,700
Indianapolis								
Apollo	1,100	25c-40c	"Our Little Girl" (Fox) (2nd week)	3,000	'Our Little Girl" (Fox) (1st week)	5,500	High 4-13-35 "Life Begins at 40" Low 5-4-35 "Thunder in the East"	7,500 1,600
Circle	2,800	25c-40c	"Goin' to Town" (Para.) (2nd week)	5,000	"Goin' to Town" (Para.) (1st week)	7,000	High 12-15 "Lady By Choice" Low 1-19-35 "The President Vanishes" and "Enter Madame"	8,500 2,000
Lyric	2,000	25c-40c	"The Daring Young Man" (Fox)	8,000	"Cowboy Millionaire" (Fox)	6,500	High 4-6-35 "Traveling Saleslady" Low 7-28 "Half a Sinner" and "Embarrassing Moments"	11,000 2,000
Palace	3,000	25c-40c	"Mark of the Vampire" (MGM)	4,500	"Les Miserables" (U. A.) (2nd week)	4,000	High 2-3 "Sons of the Desert" Low 4-6-35 "Casino Murder Case"	12,500 2,750
Kansas City								
Mainstreet	3,100	25c-40c	"The G Men" (F.N.) (6 days-2nd week)	7,300	"The G Men" (F. N.) (1st week)	14,300	High 6-23 "Glamour" Low 1-12-35 "I Sell Anything"	23,000 2,000
Midland	4,000	15c-40c	"The Flame Within" (MGM)	8,900	"Les Miserables" (U. A.)	9,500	High 4-7 "Riptide" Low 12-22 "Private Life of Don Juan"	21,400 4,000
Newman	1,800	25c-40c	"Goin to Town" (Para.) (2nd week)	7,000	"Goin' to Town" (Para.) (9 days-1st week)	14,000	High 9-29 "Belle of the Nineties" Low 4-13-35 "Rocky Mountain Mystery"	14,000 3,500
Tower	2,200	25c	"Party Wire" (Col.)	7,800	"Mister Dynamite" (Univ.)	7,500	High 1-12-35 "Broadway Bill" Low 5-5 "Let's Fall in Love"	14,000 4,000
Uptown	2,000	25c-40c	"Our Little Girl" (Fox)	5,600	"Baboona" (Fox)	2,700	High 10-27 "Judge Priest" Low 1-27 "Good Bye Again"	9,200 1,700
Los Angeles								
Filmarte	800	40c-50c	"Beyond Bengal" (Showmen's Pictures)	1,550	"My Heart Is Calling" (GB Pictures) (5th week)	1,700	High 4-14 "Moon Over Morocco" Low 6-30 "Island of Doom"	7,600 160
Four Star	900	30c-55c	"Les Miserables" (U. A.) (6 days-2nd week)	5,100	"Les Miserables" (U. A.) (6 days-2nd week)	6,300	High 5-18-35 "Les Miserables" Low 12-15 "Have a Heart"	7,800 2,500
Loew's State	2,500	30c-55c	"The Flame Within" (MGM) and "George White's 1935 Scandals" (Fox) (6 days)	7,700	"Our Little Girl" (Fox) and "Baby Face Harrington" (MGM) (6 days)	8,900	High 4-7 "Riptide" Low 12-29 "Music in the Air"	28,500 4,206
Paramount	3,596	30c-55c	"Goin to Town" (Para.) (2nd week)	13,000	"Goin' to Town" (Para.) (1st week)	25,000	High 9-1 "Now and Forever" Low 12-22 "One Hour Late"	29,998 12,500
RKO	2,700	25c-40c	"Black Fury" (F. N.) (6 days)	11,200	"Go Into Your Dance" (F. N.) (6 days)	10,000	High 3-16-35 "Roberta" Low 1-27 "Let's Fall in Love"	16,000 1,800
Minneapolis								
Alvin	1,486	15c-40c	"Modern Motherhood"	4,000	"Night Life of the Gods" (Univ.)	4,500		
Century	1,650	25c-40c	"Les Miserables" (U. A.)	5,000	"George White's 1935 Scandals" (Fox)	4,500	High 10-20 "Barretts of Wimpole Street" Low 3-16-35 "Rumba"	6,500 4,000
Lyric	1,238	20c-25c	"Let 'Em Have It" (U.A.)	1,500	"The Great Hotel Murder" (Fox)	1,500	High 3-16-35 "Baboona" Low 1-27 "Jimmy and Sally"	2,000 500
Palace	900	15c-25c	"By Your Leave" (Radio)	2,000	"Maybe It's Love" (F. N.)	2,000	High 1-5-35 "Romance in the Rain" Low 6-1-35 "By Your Leave"	3,000 2,000
RKO Orpheum	2,900	25c-40c	"Traveling Saleslady" (F. N.)	6,700	"Black Fury" (F. N.)	6,500	High 5-11-35 "The G Men" Low 8-25 "The Lady is Willing"	7,000 2,700
State	2,300	25c-40c	"Our Little Girl" (Fox)	6,900	'Goin' to Town" (Para.)	6,000	High 8-18 "She Loves Me Not" Low 5-4-35 "Private Worlds"	7,000 5,000
Time	300	20c-25c	"Hell's Angels" (U. A.) (revival)	1,500	"The Lost City" (Regal)	1,500	High 10-20 "Girl of the Limberlost" Low 12-8 "Cimarron"	3,500 1,000
World	400	25c-55c	"My Heart Is Calling" (GB Picturse) (4th week)	3,000	"My Heart Is Calling" (GB Pictures) (3rd week)	3,000	High 5-11-35 "My Heart Is Calling" Low 3-23-35 "Narcotic"	4,000 2,000
Montreal								
Capitol	2,547	25c-60c	"The Bride of Frankenstein" (Univ.) and "Princess O'Hara" (Univ.)	9,000	"West Point of the Air" (MGM) and "The Florentine Dagger" (W.B.)	10,500	High 2-24 "Queen Christina" Low 12-22 "Great Expectations" and "Wake Up and Dream"	13,500 3,500
Imperial	1,914	20c-34c	"Mary Jane's Pa" (F. N.) and "42nd Street" (W. B.) (revival)	3,000	"Damaged Lives" (Independent)	4,000	High 6-23 "Wine, Women and Song" and "Pride of the Legion" Low 3-3 "Fanny"	6,500 1,500
Loew's	3,115	30c-60c	"Lest We Forget" (Canadian Official Picture) and "It Happened in New York" (Univ.)	7,000	"George White's 1935 Scandals" (Fox) and "$10 Raise" (Fox)	9,000	High 12-8 "Six-Day Bike Rider" Low 7-21 "Fog Over Frisco" and "Affairs of a Gentleman"	14,500 4,500
Palace	2,600	25c-65c	"Goin' to Town" (Para.) and "People Will Talk" (Para.)	11,000	"Naughty Marietta" (MGM) (2nd week)	7,000	High 4-27-35 "Roberta" Low 7-21 "Shoot the Works" and "Friday the 13th"	15,000 6,000
Princess	2,272	30c-65c	"Les Miserables" (U.A.) and "A Night at the Ritz" (W. B.)	9,500	"Cardinal Richelieu" (U.A.) and "I'll Love You Always" (Col.) (2nd week)	6,000	High 1-5-35 "Kid Millions" and "Fugitive Lady" Low 8-4 "House of Rothschild" and "Most Precious Thing in Life"	10,500 4,500
New York								
Capitol	4,700	35c-$1.65	"The Girl from Tenth Avenue" (F. N.)	34,000	"Age of Indiscretion" (MGM)	26,000	High 10-6 "Barretts of Wimpole Street" Low 12-29 "The Band Plays On"	65,860 4,500
Mayfair	2,300	35c-65c	"Chinatown Squad" (Univ.)	6,400	"Shot in the Dark" (Chesterfield) (8 days)	5,000	High 1-27 "Sixteen Fathoms Deep" Low 6-2 "Unknown Soldier Speaks"	15,300 1,250
Palace	2,500	25c-75c	"The Informer" (Radio)	11,500	"The Scoundrel" (Para.)	7,000	High 7-21 "Of Human Bondage" Low 12-22 "Babbitt"	16,200 6,500
Paramount	3,700	35c-99c	"Goin' to Town" (Para.) (3rd week)	20,000	"Goin' to Town" (Para.) (2nd week)	29,000	High 8-25 "Cleopatra" Low 8-11 "Elmer and Elsie"	72,000 10,500
Rivoli	2,200	40c-99c	"Les Miserables" (U. A.) (4 days-6th week)	10,000	"Les Miserables" (U. A.) (5th week)	20,000	High 4-27-35 "Les Miserables" Low 4-13-35 "Brewster's Millions"	60,115 13,400
RKO Music Hall	5,945	35c-$1.65	"Escape Me Never" (U. A.)	72,000	"Break of Hearts" (Radio)	65,000	High 1-5-35 "The Little Minister" Low 1-19-35 "Evergreen"	110,000 52,000
Roxy	6,200	25c-55c	"Mister Dynamite" (Univ.)	25,000	"Bride of Frankenstein" (Univ.) (2nd week)	25,000	High 12-1 "Imitation of Life" Low 6-30 "Affairs of a Gentleman"	44,000 13,700
Strand	3,000	25c-55c	"The G Men" (F. N.) (4th week)	19,000	"The G Men" (F. N.) (3rd week)	29,200	High 5-11-35 "The G Men" Low 1-20 "Easy to Love"	60,138 9,271

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934.) (Dates are 1934 unless otherwise specified.)
Oklahoma City							
Capitol	1,200	10c-41c	"Four Hours to Kill" (Para.)	1,700	"Stolen Harmony" (Para.)	3,000	High 1-6 "Going Hollywood" 4,100 Low 9-8 "You Belong to Me" 800
Criterion	1,700	10c-55c	"The G Men" (F. N.)	7,000	"Our Little Girl" (Fox)	5,500	High 1-27 "Dinner at Eight" 9,000 Low 10-13 "Madame Du Barry" 3,000
Liberty	1,500	10c-36c	"Cowboy Millionaire" (Fox) (4 days) "A Night at the Ritz" (W. B.) (3 days)	1,700 400	"Case of the Curious Bride" (F.N.) (4 days) "By Your Leave" (Radio) (3 days)	2,600 400	High 4-6-35 "While the Patient Slept" and "We're Rich Again" 4,100 Low 3-23-35 "The Winning Ticket" 400
Midwest	1,500	10c-56c	"In Caliente" (F. N.)	4,000	"Bride of Frankenstein" (Univ.)	4,500	High 12-29 "Bright Eyes" 9,540 Low 5-26 "Merry Wives of Reno" 2,000
Omaha							
Brandeis	1,200	25c-40c	"The Informer" (Radio) and "Mary Jane's Pa" (F. N.)	4,200	"Black Fury" (F. N.)	4,100	High 1-12-35 "The Little Minister" 9,100 Low 2-16-35 "Babbitt" and "Murder in the Clouds" 3,000
Omaha	2,200	25c-40c	"Goin' to Town" (Para.) and (2nd week-5 days) "Naughty Marietta" (MGM) (5 days-return engagement)	5,800	"Goin' to Town" (Para.) (1st week)	7,800	.....
Orpheum	3,000	25c-40c	"The Glass Key" (Para.) and "A Night at the Ritz" (W. B.)	6,250	"Our Little Girl" (Fox) and "Baby Face Harrington" (MGM)	9,200	High 3-10 "Easy to Love" 17,250 Low 12-29 "Babes in Toyland" and "Home on the Range" 5,000
Philadelphia							
Aldine	1,200	40c-65c	"Les Miserables" (U. A.) (6 days-3rd week)	6,500	"Les Miserables" (U. A.) (6 days-2nd week)	11,000	High 5-5 "House of Rothschild" 23,000 Low 4-20-35 "Brewster's Millions" 3,000
Arcadia	600	25c-50c	"Let's Live Tonight" (Col.) (6 days)	1,700	"Naughty Mariettta" (MGM) (6 days-2nd week)	2,200	High 1-6 "Duck Soup" 6,500 Low 1-27 "Women in His Life" 400
Boyd	2,400	40c-55c	"The Scoundrel" (Para.) (6 days)	11,000	"The Flame Within" (MGM) (5 days)	7,000	High 1-6 "Little Women" 30,000 Low 2-23-35 "The Night Is Young" (5 days) 6,500
Earle	2,000	25c-50c	"Mister Dynamite" (Univ.) (6 days)	14,000	"People Will Talk" (Para.) (6 days)	13,000	High 4-7 "Harold Teen" 40,000 Low 7-21 "Cockeyed Cavaliers" 11,000
Fox	3,000	40c-65c	"The Daring Young Man" (Fox) (5 days)	10,000	"Our Little Girl" (Fox) (6 days-2nd week)	14,000	High 12-29 "Bright Eyes" 28,500 Low 7-28 "She Was a Lady" 7,000
Karlton	1,000	25c-40c	"Dinky" (W. B.) (4 days)	1,200	"Cardinal Richelieu" (U. A.) (6 days)	3,000	High 11-3 "One Night of Love" 8,500 Low 4-20-35 "One New York Night" 2,100
Keith's	2,000	30c-50c	"Star of Midnight" (Radio) (5 days)	2,600	"Bride of Frankenstein" (Univ.) (6 days)	3,300	High 3-3 "Carolina" 8,000 Low 1-5-35 "Sweet Adeline" 1,500
Stanley	3,700	40c-55c	"Goin' to Town" (Para.) (4 days-2nd week)	6,500	"Goin' to Town" (Para.) (6 days-1st week)	12,000	High 1-5-35 "Broadway Bill" 22,000 Low 12-29 "Behold My Wife" 7,500
Stanton	1,700	30c-50c	"Air Hawks" (Col.) (6 days)	5,400	"The G Men" (F. N.) (6 days-2nd week)	6,000	High 3-31 "The Lost Patrol" 9,000 Low 1-5-35 "Man Who Reclaimed His Head" 2,000
Portland, Ore.							
Blue Mouse	700	15c-25c	"Roberta" (Radio) (3rd week)	1,400	"Roberta" (Radio)) (2nd week)	1,200	.....
Broadway	1,912	25c-40c	"Mary Jane's Pa" (F. N.)	5,000	.....		High 4-7 "Wonder Bar" 13,000 Low 7-14 "The Circus Clown" and "I Give My Love" 3,900
Mayfair	1,700	25c-40c	"Goin' to Town" (Para.)	4,000	"Hold 'Em Yale" (Para.) and "Sing Sing Nights" (Republic)	3,000	High 6-1-35 "Goin' to Town" 4,000 Low 1-19-35 "Behold My Wife" and "Defense Rests" 1,600
Orpheum	1,700	25c-40c	"Star of Midnight" (Radio) (2nd week)	5,000	"Star of Midnight" (Radio) (1st week)	4,000	High 12-1 "Kentucky Kernels" 8,000 Low 11-10 "Wednesday's Child" 3,500
Paramount	3,008	25c-40c	"Under the Pampas Moon" (Fox) and "Party Wire" (Col.)	8,000	"Our Little Girl" (Fox)	7,000	High 3-24 "David Harum" and "Once to Every Woman" 12,000 Low 6-30 "Now I'll Tell" and "Springtime for Henry" 4,000
United Artists	945	25c-40c	"Let 'Em Have It" (U. A.)	5,000	"Les Miserables" (U. A.) (2nd week)	5,000	High 4-28 "House of Rothschild" 9,800 Low 8-4 "Paris Interlude" 3,700
San Francisco							
Clay	400	25c-50c	"Madame Bovary" (Tapernoux)	1,000	"Don Quixote" (Du World) (2nd week)	1,000	.....
Embassy	1,200	25c-35c	"My Heart Is Calling" (GB Pictures) (3rd week)	4,000	"My Heart Is Calling" (GB Pictures) (2nd week)	5,000	.....
Fox	4,600	15c-40c	"Laddie" (Radio) and "Vagabond Lady" (MGM)	8,000	"Ladies Love Danger" (Fox) and.. "Dinky" (W. B.)	9,000	High 3-3 "Son of Kong" 14,000 Low 8-18 "Sin of Nora Moran" and "Along Came Sally" 4,500
Golden Gate	2,800	25c-40c	"The Nitwits" (Radio)	14,000	"Village Tale" (Radio)	12,000	High 3-16-35 "Roberta" 23,000 Low 7-7 "Cockeyed Cavaliers" 10,200
Orpheum	3,000	15c-40c	"Werewolf of London" (Univ.) and "Cowboy Millionaire" (Fox) (2nd week)	8,000	"Werewolf of London" (Univ.) and "Cowboy Millionaire" (Fox) (1st week)	9,000	High 6-9 "Sing and Like It" 19,500 Low 6-30 "Affairs of a Gentleman" and "Orders is Orders" 5,000
Paramount	2,670	25c-40c	"The Flame Within" (MGM) and "The Daring Young Man" (Fox)	10,500	"The Devil Is a Woman" (Para.) and "People Will Talk" (Para.)	10,000	High 9-29 "Belle of the Nineties" 19,000 Low 1-20 "Four Girls in a Boat" and "Fugitive Lovers" 8,000
St. Francis	1,400	15c-40c	"The G Men" (F. N.) (4th week)	3,500	"The G Men" (F. N.) (3rd week)	4,500	High 1-19-35 "The County Chairman" 11,000 Low 4-14 "Registered Nurse" and "Murder in Trinidad" 3,500
United Artists	1,200	15c-40c	"Thunder in the East" (U. A.)	7,500	"Let 'Em Have It" (U. A.) (2nd week)	7,500	High 1-6 "Roman Scandals" 15,000 Low 3-9 "Private Life of Don Juan" 4,000
Warfield	2,700	25c-55c	"Goin' to Town" (Para.)	24,000	"In Caliente" (F. N.)	22,000	High 12-29 "Bright Eyes" 29,000 Low 3-31 "Gambling Lady" 15,500
Seattle							
Blue Mouse	950	25c-55c	"Les Miserables" (U. A.) (2nd week)	5,100	"My Heart Is Calling" (GB Pictures) (4 days-3rd week) "Les Miserables" (U. A.) (3 days-1st week)	2,000 3,500	High 2-17 "Roman Scandals" 7,500 Low 7-7 "Tomorrow's Children" 2,550
Fifth Avenue	2,500	25c-55c	"Goin' to Town" (Para.)	6,800	"Private Worlds" (Para.)	7,200	High 4-14 "Riptide" 12,750 Low 3-24 "Fashions of 1934" 3,500
Liberty	1,800	10c-35c	"Party Wire" (Col.) and "Swell Head" (Col.)	3,750	"I'll Love You Always" (Col.) and "Stone of Silver Creek" (Univ.) (15c-35c)	3,700	High 2-16-35 "Broadway Bill" (2d week) 7,100 Low 4-13-35 "White Lies" and "Happy Landing" 2,700
Music Box	950	25c-55c	"The G Men" (F. N.)	3,800	"Go Into Your Dance" (F.N.)	4,100	High 4-14 "Spitfire" 6,500 Low 1-26-35 "Man Who Reclaimed His Head" 2,850
Orpheum	2,450	25c-50c	"Black Fury" (F. N.)	6,600	"The G Men" (F. N.) (2nd week)	7,100	High 5-18-35 "The G Men" 9,700 Low 4-21 "Two Alone" and "I Believed in You" 3,750
Paramount	3,050	25c-40c	"Naughty Marietta" (MGM) (4 days-2nd week) "The Devil Is a Woman" (Para.) and "Vagabond Lady" (MGM) (4 days)	2,400 2,100	"Naughty Marietta" (MGM) (1st week) (25c-55c)	5,200	High 3-23-35 "Shadow of Doubt" 8,700 Low 12-8 "Peck's Bad Boy" and "Menace" 3,300

J. C. Jenkins--His Colyum

Neligh, Nebraska

DEAR HERALD:

There now, what did we tell you last summer? It has been raining here for the last ten days and nights and yesterday it broke away for a while but last night it set in again and has kept it up until now (and we have just had breakfast), and it looks like it would rain all day. There has been more water fallen here in the last ten days than we have had in the last ten months and the farmers are already estimating their crop yields for this year. They claim that their crops are now assured but we have always considered it good business not to sell our potatoes until after we had them dug. A lot of things could occur between now and harvest time. You know that a lot of eggs sometimes get cold and don't hatch, especially if the roosters are hanging around too close.

▽

An Open Letter to Wallace

We are right on the verge of writing an open letter to Wallace Beery and we have decided to do it provided Mr. Rovelstad will keep it quiet by letting it appear in this colyum.

Dear Wallace:

We saw you last night in "West Point of the Air" and we have wondered ever since whether you intended that picture as a big spectacle or a preachment for loyalty to the United States Air Corps. Wallace, you had several awfully good folks in that picture with you, for instance there was Lewis Stone, Robert Young, Maureen O'Sullivan and Jimmy Gleason, any of whom could make a picture all by themselves if they were given a chance.

There is no use to tell you that you are good, Wallace, for everybody knows that already, and everybody would be pleased to send you some all-day-suckers if you will stay out of those durned gangster pictures and stick to teaching the youth of the land their loyalty to Uncle Sam as you did in "West Point of the Air." Our especial delight in seeing this picture was largely due to the story and the cast, but partially due to the fact that we were at Randolph Field at San Antonio only a few weeks ago and this picture called it to mind very vividly.

A Waste of Raw Material

Lewis Stone makes a splendid Commandant and would also make an excellent general, and who knows but what he'd make good Presidential timber? We'll bet that Robert Young played quarterback on the college team, although as fullback he took the ball over for a touchdown. Anyhow he made a touchdown in this picture.

Maureen O'Sullivan suited us a whole lot better when she kissed Robert Young than when she kissed that potthound pup in "David Copperfield." Every time we see a girl kiss a scurvy pup it makes us so disgusted that we want to take our hat and go home. Kissing dogs is a waste of raw material.

Jimmy Gleason is always funny. We have to laugh at that guy every time we see him. What we hope to see some day is that they have put Jimmy and Zasu and Thelma and Patsy Kelly all in one feature comedy, and when they do that just watch us paw up the sand and beller.

If "West Point of the Air" doesn't bring them out it will be because they are not overly strong for airplane pictures, and say, Wallace, don't you ever give Jimmy Gleason those two bucks for that book you threw away, the darn thing wasn't worth it.

▽

Crooners and Microbes

The press says that a scientist has discovered that radio sound waves will kill microbes. Personally we believe that is a lot of horseradish, for we know some love song crooners who have been at it for more than five years and who can still lisp and eat as many onions as a section hand.

▽

"Oh gorsh," as Joe E. Brown says. If this rain keeps up for another week we are going to send out an S.O.S. for Noah to fire up his old Ark and come on. And if the Elkhorn River stays up on a rampage like it is now, we'll betcha that there will be thousands of catfish come up here from the Missouri River right at a time when we are pestigating around with the boys in southern Iowa and over in Wisconsin, and besides that those blue pelicans won't be able to find a dry enough place to build a nest in that "Shelterbelt." Oh Gorsh!

▽

Doesn't it strike you as being a little peculiar that one court will declare bank night a lottery and unconstitutional and another court will say that it is legal and all right and tell the boys to go to it. But then you boys who have been following the ponies know that the sorrell will win one day and the roan the next, both running on the same track. It also depends upon which horse kept his mind on the race the closest.

▽

Taking the Census Now

Harrisburg, Illinois, at one time was just a wide place in the road. It had one post office, a garage, a blacksmith shop, six sheep and two sows belonging to Bill Jones, but Steve Farrar moved in there and opened the Grand and Orpheum theatres and since then they have been taking the census of the town and we find that it is now a city that is not to be sneezed at.

Steve wrote us the other day and said he wanted the MOTION PICTURE HERALD and *Motion Picture Daily* and sent us a check as a guarantee that he would read 'em. He said that he had seen Joe Hewitt of Robinson and that Joe told him that we would send the magazines to him if he would write us and provided we were on good terms with the Warden. (Doggone that Joe Hewitt anyhow; he has been sore at us ever since we beat him playing golf that time.) Well, anyhow, these two guys are a couple of old timers in the business and are largely responsible for the corn belt being about the best place to live that we have found, except possibly, Mission and McAllen, Texas, but then these two places are not very far from where they catch red fish.

Well, anyhow, thanks, Steve, and if we ever get down in your part of the United States we are sure going to come and see you, and we wish you would tell Joe that hereafter not to give his HERALD renewal check to a traveling saleswoman, for sometimes they are crooked. Joe will know what you mean.

▽

The Projection Book

Before we forget about it we want to remind you projectionists that Richardson's book on Projection soon will be ready for distribution and it will be to your advantage to secure a copy and get yourselves thoroughly informed. You can write the book department of the HERALD at 1790 Broadway, New York City.

▽

We know of several jazz orchestras that have applied to the government for relief. That's all right, they ought to have it, but how about the public that has been forced to listen to 'em? Aren't they entitled to some consideration?

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

Alliance Previews Ten New Feature Films

Alliance Films, Ltd., subsidiary of British International Pictures, this week is holding a series of previews of 10 features designed for the United States market. The showings are being held from Monday through Friday, during the afternoon and evening, at the Chanin Auditorium. The previews are under the supervision of Arthur Dent, executive of British International.

The 10 features are: "Secret Agent," with Greta Nissen; "Mimi," with Douglas Fairbanks, Jr., and Gertrude Lawrence; "Scotland Yard Mystery," with Sir Gerald du Maurier; "Dance Band," with Charles "Buddy" Rogers; "Give Her a Ring," with Zelma O'Neal; "Red Wagon," with Charles Bickford and Raquel Torres; "Girls Will Be Boys," with Dolly Haas; "Elizabeth of England," with Matheson Lang; "Old Curiosity Shop," with Elaine Benson; "Radio Parade of 1935," all star cast.

Town's Business Men Organize Theatre Firm

The Citizens' Theatre Company, composed of approximately 50 of the leading business men of the town of Henderson, Ky., has arranged to lease a theatre being constructed by Henry Kraver. The house will seat 1,000 and will be modernly equipped throughout with a stage of sufficient size to accommodate stage shows.

Officers of the company are: Mr. Kraver, president; Claud Brown, vice-president; W. E. McClure, secretary and treasurer; Lee W. Moffitt, general manager, and Leon Pickle, manager. Mr. Moffitt, operator of the Seville in Owensboro, Ky., will manage the new theatre.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
1790 Broadway, New York

Columbia

CARNIVAL: Lee Tracy, Jimmy Durante, Sally Eilers—A good picture, but failed to draw for me. Those that came were satisfied. Played April 21-22.—Chas. Nelson, Fay Theatre, Jasper, Fla. Small town and rural patronage.

I'LL LOVE YOU ALWAYS: Nancy Carroll, George Murphy—Played on Cash Night to a satisfied audience. Nancy Carroll well received here. A little sobby in places. Played May 23.—Charles Nelson, Fay Theatre, Jasper, Fla. Small town and rural patronage.

IN SPITE OF DANGER: Marian Marsh, Wallace Ford—Not much of a picture. Business not so good. It seems as if Columbia gets the footage too short on many of their pictures. Running time, 57 minutes. —P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

REVENGE RIDER: Tim McCoy, Billie Seward—Tim McCoy is no good in westerns.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

REVENGE RIDER: Tim McCoy—Tim always gets them in for me. This is one of his best westerns yet. Business good. Played May 18.—Chas. Nelson, Fay Theatre, Jasper, Fla. Small town and rural patronage.

UNWELCOME STRANGER, THE: Jack Holt—A pleasing program picture. Played April 25.—Chas. Nelson, Fay Theatre, Jasper, Fla. Small town and rural patronage.

First National

GOLD DIGGERS OF 1935: Dick Powell, Gloria Stuart, Alice Brady—This will give satisfaction, but every one of these "Gold Diggers" gets worse than the last one. Patrons comment about 50-50 regarding liking it. Picture is too long.—H. G. Stettmund, H. and S. Theatre, Chandler, Okla. Small town patronage.

MARY JANE'S PA: Aline MacMahon, Guy Kibbee —Average Kibbee-MacMahon with enough comedy to put it over.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

TRAVELING SALESLADY: Joan Blondell, Glenda Farrell—Here is a swell picture, full of laughs and plenty of action. Did good business and pleased. Running time, 63 minutes. Played May 11.—Phil Billiet, Coliseum Theatre, Annawan, Ill. Small town patronage.

TRAVELING SALESLADY: Joan Blondell, Glenda Farrell—Just a fair picture that pleased fairly well, especially the young folks. Not so good as the usual feature with this team. Running time, 63 minutes. Played May 25-26.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Fox

CAT'S PAW, THE: Harold Lloyd, Una Merkel—A swell picture that drew well. They seemed to remember Harold Lloyd from the old silent days and all the old folks turned out and brought the young set. The picture has comedy in it for all and some Chinese tricks that make the shivers run down your back. Played May 11.—I. Rayburn, Arcade Theatre, Newell, S. D. Small town patronage.

CHARLIE CHAN IN PARIS: Warner Oland, Mary Brian—Pleased as have all the "Chan" series. Clean, interesting detective stories and with a variety of locales. Running time, 70 minutes. Played April 19-20.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

CHARLIE CHAN IN PARIS: Warner Oland—Better than "Chan in London." Played it on weekend to good business. Every one pleased. I don't think any one will regret running this one. Played May 3. —Chas. Nelson, Fay Theatre, Jasper, Fla. Small town and rural patronage.

COUNTY CHAIRMAN: Will Rogers, Evelyn Venable—Drew well even on a cold, rainy day and evening. Better yet, it pleased old and young. Played May 19-20.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

DARING YOUNG MAN, THE: James Dunn, Mae Clarke—Average programmer.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

GREAT HOTEL MURDER, THE: Edmund Lowe, Victor McLaglen—A drama of dark mystery and bold adventure in the bright lights of a big city, with furious action. You will guess and gasp and roar with laughter. Very good. Played to average business. Played May 17-18.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

GREAT HOTEL MURDER: Edmund Lowe, Victor McLaglen—A good picture that was only fair at the box office. However, this was no fault of the picture, but due to the fact that detective stories do not go over here. Running time, 70 minutes. Played May 13-14.—H. G. Crawford, Palace Theatre, Plano, Texas. Small town and rural patronage.

HELL IN THE HEAVENS: Warner Baxter, Conchita Montenegro—Flying ace in war time. Did not expect business on this, but was pleasantly surprised, and the picture pleased all. Played May 10-11.—P. G. Estee, C. T. Theatre, Parker, S. D. Small town patronage.

IT'S A SMALL WORLD: Spencer Tracy, Wendy Barrie—A very human picture. Life would be dry if we did not have any more communities such as we find in this picture.—E. T. Mathes, Avalon Theatre, Bellingham, Wash. General patronage.

LIFE BEGINS AT 40: Will Rogers—As usual, Will always gets 'em in. I think this is his best yet. Kept my audience in an uproar. Every one pleased. I think they should have had Slim Summerville with Will Rogers long ago. Played on May 12-13.—Chas. Nelson, Fay Theatre, Jasper, Fla. Small town and rural patronage.

LITTLE COLONEL, THE: Shirley Temple—Rain both days, but did a good business just the same. Played May 19-20.—Chas. Nelson, Fay Theatre, Jasper, Fla. Small town and rural patronage.

LOTTERY LOVER: Lew Ayres, "Pat" Paterson, Peggy Fears—Good little picture that drew fair.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

ONE MORE SPRING: Janet Gaynor, Warner Baxter—About one more spring and Miss Gaynor won't spend any more winters on the coast.—R. V. Fletcher Lyric Theatre, Hartington, Neb. General patronage.

ONE MORE SPRING: Janet Gaynor, Warner Baxter—Only a good program picture. Janet Gaynor don't mean a thing any more at the box office.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

ONE MORE SPRING: Janet Gaynor, Warner Baxter—This simple little story pleased our patronage. Personally I consider it below Gaynor's average.— J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

OUR LITTLE GIRL: Shirley Temple—Fox, do not mature Shirley too fast. Come back with a picture with James Dunn and Claire Trevor. The world is all alike. They love their "first love" best. This will boost Shirley up strong and people picture the three together because that is how they first saw Shirley when they learned to love her. This picture needs a good one to come back with. Played May 26-28.—Howard F. Matthews, Roxy Theatre, Ontario, Ore. General patronage.

PECK'S BAD BOY: Jackie Cooper, Thomas Meighan, Jackie Searl—A fair program picture and not much of a drawing card.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

SERVANTS' ENTRANCE: Janet Gaynor, Lew Ayres—This is a good picture and will please all that come. Did average business. Running time, 90 minutes. Played May 14-15.—Harry Newman, Liberty Theatre, Lynden, Wash. Small town patronage.

365 NIGHTS IN HOLLYWOOD: James Dunn, Alice Faye—Very good program picture. Liked by all. Running time, 75 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

UNDER PRESSURE: Edmund Lowe, Victor McLaglen—A satisfactory program picture which has greater appeal for men than for women. Plenty of action.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

WHITE PARADE, THE: Loretta Young, John Boles—Comedy, pathos and drama in a big city hospital. Loretta Young gives her best performance and the entire cast is good. This one held the interest through the entire show and pleased. Running time, 83 minutes. Played May 1-2.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Mascot

IN OLD SANTA FE: Ken Maynard, Evalyn Knapp —The success we enjoyed with this picture again proves the value of the exhibitors' reports. Had it not been for the glowing tributes paid to this film by fellow exhibitors we would have relegated this film to our "B" house and then forgotten about it. However, after reading reports on it we made a radical departure from our almost set policy of playing everything except westerns at our A house and booked it. It took some clever selling and the elimination of Maynard's name from the billing to put it over, but we stood them up and also received many compliments on the picture. It is well made and is almost as good as the Fox and Paramount westerns. The recording is perfect and the photography is fine. —J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

MGM

AFTER OFFICE HOURS: Clark Gable, Constance Bennett—Just an ordinary program picture classed as a special at a special price. Good picture of kind. It was boosted as the season's most lighthearted romance, but it sure proved light at the box-office, for a special at a very special price. Played to average business. Running time, seven reels. Played May 12-14.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

AFTER OFFICE HOURS: Clark Gable, Constance Bennett—This was the first time that a Gable picture did not go above average business. A very fine picture with lots of comedy and romance. Pleased all that came to see it. Running time, 73 minutes. Played May 17-19.—Harry Newman, Liberty Theatre, Lynden, Wash. Small town patronage.

DAVID COPPERFIELD: All Star Cast—Played this one late, but packed them in. Above average at the B. O. Had several walkouts on this one, probably due to the length of the picture. The trailer was one of the sorriest things that I have ever had the displeasure to witness. Running time, 133 minutes. Played May 22-23.—H. G. Crawford, Palace Theatre, Plano, Texas. Small town and rural patronage.

DAVID COPPERFIELD: Frank Lawton, Freddie Bartholomew, Lionel Barrymore, Edna May Oliver, W. C. Fields—One of the year's greatest pictures. Wonderful story, great acting. Brought out all the old folks and they are still raving about the picture. Above average business. Running time, 133 minutes. Played May 10-12.—Harry Newman, Liberty Theatre, Lynden, Wash. Small town patronage.

MARK OF THE VAMPIRE: Lionel Barrymore, Elizabeth Allan—A creepy mystery drama which my audience didn't take seriously. The women probably won't like it. The kids were scared to death.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

NAUGHTY MARIETTA: Jeanette MacDonald, Nelson Eddy—Remarkably fine picture. Good music, interesting plot, good ideas. Okay.—E. T. Mathes, Avalon Theatre, Bellingham, Wash. General patronage.

ONE NEW YORK NIGHT: Franchot Tone, Una Merkel—Not so good as it should be with this cast. Just another picture. Running time, 71 minutes. Played May 22-23.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

PAINTED VEIL, THE: Greta Garbo—There seem to be enough Scandinavians to make a Garbo picture pay out here and all the highbrows like her very much. The picture is really a very fine one and Garbo is truly fascinating. Running time, 83 minutes. Played May 12.—I. Rayburn, Arcade Theatre, Newell, S. D. Small town patronage.

RECKLESS: William Powell, Jean Harlow—Miss Harlow evidently miscast in this one. She cannot dance, neither can she sing. The majority of people like Powell and will come to see him. This one is

not a knockout, but will give about average satisfaction. Played May 19-20.—H. G. Stettmund, H. and S. Theatre, Chandler, Okla. Small town patronage.

SEQUOIA: Jean Parker—One of the finest pictures of real animal acting I have seen in many years. It is well directed and a very good picture for any night of the week. It satisfied them all. Played to average business. Running time, seven reels. Played May 24-25.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

SEQUOIA: Jean Parker, Russell Hardie—Very fine picture; B. O. said so.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

SHADOW OF DOUBT: Ricardo Cortez, Virginia Bruce—From the shadows of a murder mystery spring romance as two lovers solve the most baffling crimes. Funny, mysterious, and very good dramatically. Average business. Running time, eight reels. Played May 15-16.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

SOCIETY DOCTOR: Chester Morris, Virginia Bruce—Very good picture.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

TIMES SQUARE LADY: Virginia Bruce, Robert Taylor—Just a program picture, nothing to write home about, but pleased fairly well. Pinky Tomlin might be rather good with some songs, but "The Object of My Affections" makes "The Bear Went Over the Mountain" look like a classic. Running time, 60 minutes. Played May 4-5.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

VAGABOND LADY, THE: Robert Young, Evelyn Venable—Comedy romance, resulting in many amusing situations. A young business man leaves his secretary-sweetheart in the care of his irresponsible brother while he takes a business trip. Very good. Played to average business. Running time, eight reels. Played May 26-28.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

VANESSA: HER LOVE STORY: Helen Hayes, Robert Montgomery, May Robson—In my opinion, this is one of the best, if not the best show of the year. In spite of the fact it is a costume show, I think it pleased 95 per cent. May Robson is superb. Beautiful scenery, good acting, good story, good cast and good comments, with a satisfactory box office makes this one of my outstanding pictures. Running time, 77 minutes. Played May 15-16.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

WICKED WOMAN: Mady Christians, Charles Bickford—This program picture is above the average. It received fine audience response.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

WINNING TICKET, THE: Leo Carrillo, Louise Fazenda, Ted Healy—Fair.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

WINNING TICKET, THE: Leo Carillo, Louise Fazenda—Ditch this one if you can. It is awful. It might make a mildly amusing two-reel short, but why they wanted to drag it out over 70 awful minutes is more than I can see. I was ashamed to take their money. Leo Carrillo, Ted Healy and Louise Fazenda are bad enough in small parts, but as co-stars they are awful. Since running this one I am seriously considering going to Hollywood. I couldn't be worse than the socalled stars of this so tragic comedy. Pass it up. Running time, 70 minutes. Played May 11-12.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Monogram

GIRL OF THE LIMBERLOST: Marian Marsh—Showed this in rainy, muddy weather, so many from the country could not get in, but still we did very well and everyone seemed to like the picture. It is a fine one to tie up with school or church. Every mother and teacher will want her children to see it. The young fellows are not so excited over it, but they will come. Running time, 86 minutes. Played May 15.—I. Rayburn, Arcade Theatre, Newell, S.D. Small town patronage.

MILLION DOLLAR BABY: Ray Walker, Arline Judge—Just fair. Rather crude in spots. Running time, 68 minutes. Played May 17-18.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

NUT FARM, THE: Wallace Ford—Just "nuts" is all we can say for this one. Very poor entertainment. Running time, 60 minutes. Played May 10-11.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

NUT FARM, THE: Wallace Ford—The silliest comedy I ever saw. Nothing to it. Skip it if you can. Played May 2.—Chas. Nelson, Fay Theatre, Jasper, Fla. Small town and rural patronage.

WOMEN MUST DRESS: Minna Gombell—Fair program picture. Pleased some, others didn't like it. Played May 16.—Chas. Nelson, Fay Theatre, Jasper, Fla. Small town and rural patronage.

Paramount

ALL THE KING'S HORSES: Mary Ellis, Carl Brisson—Booked for return engagement; very good picture from start to finish. Played to average business. Running time, nine reels. Played May 29-30.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

FOUR HOURS TO KILL: Richard Barthelmess, Joe Morrison, Helen Mack, Gertrude Michael—Another good picture from Paramount. Although some complained that the plot was too jumbled, they all seemed to like it. Average at the box office. An excellent trailer helped a lot. Running time, 72 minutes. Played May 20-21.—H. G. Crawford, Palace Theatre, Plano, Texas. Small town and rural patronage.

GILDED LILY, THE: Claudette Colbert, Fred MacMurray—Another one of Paramount's master productions and it pleased all of our customers. Colbert is gradually pushing her way into the heart of every movie fan. She acts excellently in this picture as she has in many before it. Running time, 80 minutes. Played April 21-22.—Sherman Hart, Palace Theatre, Colorado, Texas. General patronage.

GOIN' TO TOWN: Mae West—This is a typical Mae West picture, wisecracks, but no story. Entertaining, but just a programmer.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

LIVES OF A BENGAL LANCER: Gary Cooper, Franchot Tone, Richard Cromwell—This picture was exhibited on Sunday and Monday and to my knowledge is one of Paramount's masterpieces. We had a good attendance and all of our customers were more than well pleased. Cooper was always good in action pictures and always will be. Tone showed his ability to be excellent when it comes to playing a real he-man part. Cromwell also did exceptionally good acting. Running time, 89 minutes. Played April 7-8.—Sherman Hart, Palace Theatre, Colorado, Texas. General patronage.

LIVES OF A BENGAL LANCER: Gary Cooper, Franchot Tone, Richard Cromwell—A wonderful action picture that was a box office flop. The men all came and the women stayed home. Did below average business. Running time, 100 minutes. Played April 26-28.—Harry Newman, Liberty Theatre, Lynden, Wash. Small town patronage.

McFADDEN'S FLATS: Andy Clyde, Richard Cromwell, Betty Furness, Walter C. Kelly—A good picture that pleased everyone. Sort of a followup hit to the Cohens and Kellys. Betty Furness getting to be popular here. Running time, 65 minutes. Played May 26.—Phil Billiet, Coliseum Theatre, Annawan, Ill. Small town patronage.

PRESIDENT VANISHES, THE: Arthur Byron, Janet Beecher—A thrilling mystery story, supplying an enjoyable evening's entertainment for the mystery fans. Played to average business. Running time, nine reels. Played May 22-23.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

PRIVATE WORLDS: Claudette Colbert, Charles Boyer, Joel McCrea—A distinct cinematic achievement, but I doubt if it will have the popular appeal of previous Colbert efforts. It is intelligent to a point of brilliance and has an unusual locale, that of an asylum for the mentally unbalanced. Several factors militate against this film's success in the smaller towns, I believe, and these are a lack of action, too much dialogue, morbid story, and very little comedy. Claudette Colbert turns in a finished performance as the woman doctor, but she is sure to disappoint her followers who like her best in such films as "Gilded Lily" and "It Happened One Night." Personally, I found this picture to be one of the best and I thoroughly enjoyed it.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

RUGGLES OF RED GAP: Charles Laughton, Charles Ruggles, Mary Boland, Zasu Pitts—Harry Leon Wilson's comedy tale of "Ma" Pettingill and other characters of Red Gap was well directed and brilliantly acted. Pleased. Played May 1-2.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

WINGS IN THE DARK: Myrna Loy, Cary Grant, Roscoe Karns—This picture together with the excellent acting of Loy and Grant inspires and gives hope to people of today in the advancement of aviation. Our customers were exceptionally pleased and complimented us on it. Karns also added that comical touch to the picture which helped also to put it over. Running time, 75 minutes. Played April 16-17.—Sherman Hart, Palace Theatre, Colorado, Texas. General patronage.

RKO

BY YOUR LEAVE: Frank Morgan, Genevieve Tobin, Neil Hamilton—Fair program picture.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

CHASING YESTERDAY: Anne Shirley, O. P. Heggie, Helen Westley—Fair program picture.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

DOG OF FLANDERS, A: Frankie Thomas, Helen Parrish—Good family picture. Especially good for boys and girls. Need more like it.—E. T. Mathes, Avalon Theatre, Bellingham, Wash. General patronage.

GRIDIRON FLASH: Eddie Quillan, Betty Furness—A fine little picture that pleased everyone. Did not draw so well because the stars are not so well known, but we thought Eddie Quillan did a fine job of acting and would like to see him again. This picture holds the interest of young and old all through the picture. Running time, 65 minutes. Played May 9.—I. Rayburn, Arcade Theatre, Newell, S. D. Small town patronage.

LADDIE: John Beal, Gloria Stuart—The leads do splendid work in Gene Stratton Porter's famous novel, but without Virginia Weidler it would have been dull to us. Picture drew and pleased, but give plenty of credit to "Little Sister" (Virginia). Played May 12-13.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

LADDIE: John Beal, Gloria Stuart—The cast in this means nothing, but Gene Stratton Porter's name as the author is the thing to advertise. This is one of those pictures that brings out the folks who seldom attend the show. Picture is excellent and will give 100 per cent satisfaction. Played May 16-17.—H. G. Stettmund, H. and S. Theatre, Chandler, Okla. Small town patronage.

LITTLE MINISTER, THE: Katharine Hepburn, John Beal—Barrie's novel well picturized with leads doing good work. Our people seemed to think it Miss Hepburn's best to date. We feared it would be too slow moving to draw, but were wrong, and comments were favorable. Played April 21-23.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

LITTLE MINISTER, THE: Katharine Hepburn—A good picture, but didn't draw for me. Katharine Hepburn doesn't go over at all here. Played May 5-6.—Chas. Nelson, Fay Theatre, Jasper, Fla. Small town and rural patronage.

MURDER ON A HONEYMOON: Edna May Oliver, James Gleason—The team of Oliver and Gleason solve another murder mystery and while doing it afford the audience genuine laughs. Good. Played May 3-4.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

MURDER ON A HONEYMOON: James Gleason, Edna May Oliver—Here is one that will keep 'em laughing. Played on cash night and every one pleased. I haven't played a bad RKO picture yet. Played May 9.—Chas. Nelson, Fay Theatre, Jasper, Fla. Small town and rural patronage.

ROBERTA: Irene Dunne, Ginger Rogers, Fred Astaire—These clever young people win again. Drew and pleased as a very good musical, with style show thrown in. Played May 5-7.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

ROBERTA: Irene Dunne, Fred Astaire, Ginger Rogers.—A knockout. Box office said so.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

ROMANCE IN MANHATTAN: Francis Lederer, Ginger Rogers—Very good program picture that drew well at the box office.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

STAR OF MIDNIGHT: Ginger Rogers, William Powell—Very good. Powell, a lawyer, turns detective. Some delightful romance and clever comedy keep the tale in an entertaining groove. Ginger Rogers always good, whether in musical or drama. Played May 17-18.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

STAR OF MIDNIGHT: William Powell, Ginger Rogers—A good mystery drama; if anything, a little bit complicated. However, well liked. Running time, 92 minutes. Played May 20-21.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

WEST OF THE PECOS: Richard Dix, Martha Sleeper—Although we didn't have such a good crowd on this picture, the ones that saw it were well pleased. Also it pleased our customers because it seemed more at home to us as the Pecos River isn't very far from our town. Richard Dix in action pictures pleases our customers more, as he did in this one and in "The Vanishing American." Running time, 69 minutes. Played April 19-20.—Sherman Hart, Palace Theatre, Colorado, Texas. General patronage.

WEST OF THE PECOS: Richard Dix, Martha Sleeper—Very good Zane Grey that drew quite well at the box office. Better than many socalled specials. We played this on Sunday and were well pleased.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

United Artists

COUNT OF MONTE CRISTO, THE: Robert Donat, Elissa Landi, Sydney Blackmer—This is one of the best pictures that I have ever played. Most of the patrons agreed that it was the best they had ever seen. Groups from schools in several small towns surrounding came to see it. Running time, 112 minutes. Played May 15-16.—H. G. Crawford, Palace Theatre, Plano, Texas. Small town and rural patronage.

MIGHTY BARNUM, THE: Wallace Beery, Adolphe Menjou, Janet Beecher, Virginia Bruce—A rain knocked off business considerably, but there was still an average crowd. A splendid picture. Wallace Beery is always good, but the midgets stole the picture. Running time, 105 minutes. Played May 17-18.—H. G. Crawford, Palace Theatre, Plano, Texas. Small town and rural patronage.

WEDDING NIGHT, THE: Gary Cooper, Anna Sten, Ralph Bellamy, Helen Vinson—A very fine picture to poor business.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

Universal

GOOD FAIRY, THE: Margaret Sullavan, Herbert Marshall—One of the silliest and most tiresome so-called comedies that I have ever run. Why, oh why,

do they ruin a star like Margaret Sullavan and allow her to play in such a sickly direction as this turned out to be. Running time, 98 minutes. Played May 5. —Phil Billiet, Coliseum Theatre, Annawan, Ill. Small town patronage.

GOOD FAIRY, THE: Margaret Sullavan, Herbert Marshall, Frank Morgan—One of those pictures where they talk a person almost to death.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

IT HAPPENED IN NEW YORK: Heather Angel, Lyle Talbot—Good comedy of the New York taxi driver who was caught between two forces—his stenographer and friend and the movie queen (Gertrude Michael), who tried to crash into the romance. Played April 28-29.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

NIGHT LIFE OF THE GODS: Alan Mowbray—Nothing to this. We pulled this off. So silly and crazy that no one liked it.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

STRAIGHT FROM THE HEART: Mary Astor, Roger Pryor—Baby Jane is also in this rather slow moving tale of the good-bad politician who reforms for the child. The little girl will please and the leads do excellent work. Played April 26-27.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

TRANSIENT LADY: Gene Raymond, Henry Hull—Good picture that drew only fair.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

WHEN A MAN SEES RED: Buck Jones—Pretty good; not near as good as many of his others.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Warner

BORDERTOWN: Paul Muni, Bette Davis—Good entertainment and well liked. Running time, 90 minutes. Played May 17-18.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

NIGHT AT THE RITZ, A: William Gargan, Patricia Ellis—This one displeased 100 per cent. Didn't take in film rental. Running time, 62 minutes. Played May 18-19.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

SWEET MUSIC: Rudy Vallee, Ann Dvorak—This picture pleased about 90 per cent. Personally thought it to be swell entertainment, but had a few complaints. Regardless, I would advise you to play it, but feature Ann Dvorak instead of Rudy Vallee and I think you will do better business, although no fault of Rudy's. Running time, 95 minutes. Played May 19-20.—Phil Billiet, Coliseum Theatre, Annawan, Ill. Small town patronage.

SWEET MUSIC: Rudy Vallee, Ann Dvorak—Much the best Rudy Vallee picture to date. Ann Dvorak not so good in her part. Ned Sparks gives a very good performance. Think this one pleased most of the patrons. The final sequence is essentially good. Running time, 95 minutes. Played May 8-9.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Short Features

Columbia

BACK TO THE SOIL: Sidney and Murray—Very funny; a good two-reel slapstick. Running time, 18 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

BIRDMAN: Krazy Kat—As a whole Krazy Kat cartoons are good. I haven't played a bad one yet.—Chas. Nelson, Fay Theatre, Jasper, Fla. Small town and rural patronage.

GOLD GETTERS: Scrappy Cartoon—Good cartoon. —P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

HORSE COLLARS: Three Stooges—These three crazy nuts go over big here. They please big, little, old or young. I wish they would make more of them. —Chas. Nelson, Fay Theatre, Jasper, Fla. Small town and rural patronage.

SHIVERS: Harry Langdon—A pretty good comedy. Both kids and grown-ups liked it.—Chas. Nelson, Fay Theatre, Jasper, Fla. Small town and rural patronage.

Educational

BIG BUSINESS: Musical Comedies—Worst I ever hope to run. No excuse for having released it. Running time, too long.—Howard F. Matthews, Roxy Theatre, Ontario, Ore. General patronage.

BILLBOARD GIRL: Bing Crosby—This two-reel reissue is good enough to play anywhere. Recording good. There is plenty of comedy and Bing sings two songs.—Chas. Nelson, Fay Theatre, Jasper, Fla. Small town and rural patronage.

CHUMS: Treasure Chest Series—An interesting one-reeler from the Treasure Chest.—H. G. Crawford, Palace Theatre, Plano, Texas. Small town and rural patronage.

DEPARTMENT WORTH PRICE

"It is indeed a pleasure to join in with other exhibitors in the 'What the Picture Did for Me' department," writes CHARLES NELSON, of the Fay theatre, at Jasper, Fla. *"I think this section alone is worth the small price of the* HERALD."

GENTLEMEN OF THE BAR: Ernest Truex—A good comedy that pleased. Running time, two reels. —H. G. Crawford, Palace Theatre, Plano, Texas. Small town and rural patronage.

GIRL FROM PARADISE, THE: Musical Comedies Series—Fairly good musical comedy. Running time, two reels.—H. G. Crawford, Palace Theatre, Plano, Texas. Small town and rural patronage.

HELLO, SAILORS: Tom Patricola, Buster West—Very good.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

HOT SANDS: Terry-Toon—Pretty good.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

HOUSE WHERE I WAS BORN, THE: Song Hit Stories Series—This is one of the Song Hit Stories, but it missed its mark. A producer who puts no more in a subject than this one is not deserving of much credit. Running time, 10 minutes.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

JUST A CLOWN: Terry-Toons—Just average cartoon. Did not get any remarks. Recording well done. It seems the recording is getting better on these cartoons.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. Special patronage.

MAGIC FISH, THE: Terry-Toon—One of the best of the Terry-Toon series. Running time, one reel.—H. G. Crawford, Palace Theatre, Plano, Texas. Small town and rural patronage.

ONE-RUN ELMER: Star Personality Comedies—Boys, if you want a comedy that is absolutely funny, get this one. Buster is a wow as a "slugger." Running time, 19 minutes.—Phil Billiet, Coliseum Theatre, Annawan, Ill. Small town patronage.

PALOOKA FROM PADUCAH: Buster Keaton—Another good Buster Keaton comedy. Buster Keaton is always good and his comedies are far above the average Educational comedy. Running time, two reels. —H. G. Crawford, Palace Theatre, Plano, Texas. Small town and rural patronage.

SECOND HAND HUSBAND: Tom Howard—A fair comedy. I wish Tom Howard would quit talking through his nose. Running time, two reels.—H. G. Crawford, Palace Theatre, Plano, Texas. Small town and rural patronage.

SHE'S MY LILLY (I'M HER WILLIE): Will Mahoney—Good musical.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

TOM, TOM, THE PIPER'S SON: Terry-Toon—Just a fair comedy.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Fox

FILMING THE GREAT: Adventures of the Newsreel Cameraman Series—This wasn't as good as was generally expected. Instead of showing a bunch of thrill shots as we were expecting, this reel showed scenes of the European nobility. Running time, one reel.—H. G. Crawford, Palace Theatre, Plano, Texas. Small town and rural patronage.



3-mile-a-minute twin-engined transports flown at comfortable altitudes.
UNITED AIR LINES

Master Art Products

WINE, WOMAN AND SONG: Organlogues—Below the average Organlogue. In several places the photography was flickering.—H. G. Crawford, Palace Theatre, Plano, Texas. Small town and rural patronage.

MGM

CALICO DRAGON: Happy Harmonies Series—Another 100 per cent perfect Happy Harmony. Running time, 8 minutes.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

CRUISING IN THE SOUTH SEAS: FitzPatrick Travel Talks—We always like Metro's travelogues and this is no exception to the rule.—I. Rayburn, Arcade Theatre, Newell, S. D. Small town patronage.

FIXER-UPPERS: Laurel & Hardy—Very good.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

GOOFY MOVIES: No. 10—I hope this is the last one. Running time, 9 minutes.—Rudolph J. Covi, Covi Theatre, Herminie, Pa. Town and country patronage.

GYPSY NIGHT: Musical Revues—A lot of beautiful technicolor wasted. My patrons and myself were certainly glad when this was over. Running time, 20 minutes.—R. D. Ashmun, Strand and Temple Theatres, Caro, Mich. Small town patronage.

HONKY-DONKEY: Our Gang—We all enjoyed this fine two-reel. The trained donkey in this was quite a surprise. We would sit down whenever a bell rang and run after anyone who sneezed. Quite a few comical situations arise.—I. Rayburn, Arcade Theatre, Newell, S. D. Small town patronage.

LOS ANGELES, WONDER CITY OF THE WEST: FitzPatrick Travel Talks—Glimpses of interesting spots in Los Angeles. Did not appeal to my audience, I fear, although the color is very good. —John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

LOST CHICK, THE: Happy Harmonies—You will not see a better all-color cartoon than this. I only wish they were all as good. Running time, nine minutes.—R. D. Ashmun, Strand and Temple Theatres, Caro, Mich. Small town patronage.

MAMA'S LITTLE PIRATE: Our Gang—A good Our Gang short. "Spanky" McFarland as usual is the whole show. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

MIKE FRIGHT: Our Gang—Very good comedy. Everyone enjoyed the kids. Running time, 19 minutes. —Rudolph J. Covi, Covi Theatre, Herminie, Pa. Town and country patronage.

ONE MORE CHANCE: Bing Crosby—Too much Bing Crosby on the screen. Like Bing all right, but with all the features and comedies he is in, it's too much. Running time, 2 reels.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

POKER AT EIGHT: Charley Chase—A very good Charley Chase. I think it is his best in a long time. Entertaining comedy.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

SING, SISTER, SING: Todd-Kelly—The usual Todd-Kelly comedy that pleased most of the patrons. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

TIT FOR TAT: Laurel & Hardy—A Laurel and Hardy that was good for a lot of laughs. Running time, 2 reels.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

TIT FOR TAT: Laurel and Hardy—Laurel and Hardy always please and this one is no exception. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

TIT FOR TAT: Laurel and Hardy—This is the best these boys have made for a long time.—H. G. Stettmund, H. and S. Theatre, Chandler, Okla. Small town patronage.

YOU SAID A HATFUL: Charley Chase—Got the laughs, though I can't see how Charley ever broke into the movies. However, if my patrons say he is okay it is all right with me. Running time, two reels. —Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Paramount

CHOOSE YOUR "WEPPINS": Popeye Cartoon—Another very good Popeye. My audience laughed plenty.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

FEMININE RHYTHM: Ina Ray Hutton and Her Melodears—One of the best music reels yet. Running time, one reel.—H. G. Crawford, Palace Theatre, Plano, Texas. Small town and rural patronage.

MILLION DOLLAR NOTES: Headliners—Here is one of the best orchestra reels ever made. Running time, nine minutes.—Phil Billiet, Coliseum Theatre, Annawan, Ill. Small town patronage.

PLEASED TO MEET CHA: Popeye the Sailor—

Another good Popeye cartoon. Popeye cartoons are the best on the market. Running time, one reel.—H. G. Crawford, Palace Theatre, Plano, Texas. Small town and rural patronage.

SHIVER ME TIMBERS: Popeye the Sailor—All Popeyes are swell. Just as good as Disney's high-priced cartoons if not better. Running time, seven minutes.—Phil Billiet, Coliseum Theatre, Annawan, Ill. Small town patronage.

TAKING THE BLAME: Betty Boop Cartoon—My audience thought this the best Betty Boop cartoon to date. Running time, one reel.—H. G. Crawford, Palace Theatre, Plano, Texas. Small town and rural patronage.

RKO

BANDITS AND BALLADS: Ruth Etting—This is the best Ruth Etting short I have ever seen. She sings "In the Shade of the Old Apple Tree" and every one was pleased to hear the old favorite sung so beautifully. Running time, 20 minutes.—I. Rayburn, Arcade Theatre, Newell, S. D. Small town patronage.

CAT FISH ROMANCE, A: Aesop Fable—This is an unusually good cartoon with some marvelous music. Four turtles sing a quartet that is one of the most unforgetable combinations of male voices I have ever heard. Running time, nine minutes.—I. Rayburn, Arcade Theatre, Newell, S. D. Small town patronage.

HOW TO BREAK 90 AT CROQUET: Four Star Comedies—Terrible. Very poor. Need I say more? Running time, 15 minutes.—Phil Billiet, Coliseum Theatre, Annawan, Ill. Small town patronage.

IN-LAWS ARE OUT: Edgar Kennedy—Edgar Kennedy promises his wife he will not lose his temper. His mother-in-law and brother-in-law try every trick known to make him mad and the clock further irritates him until he finally breaks loose. A good comedy. Running time, 20 minutes.—I. Rayburn, Arcade Theatre, Newell, S. D. Small town patronage.

RAINBOW PARADE CARTOONS: I have played several of these color cartoons and find them fair.—Chas. Nelson, Fay Theatre, Jasper, Fla. Small town and rural patronage.

United Artists

BABES IN THE WOOD: Silly Symphony—Very good.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

BUGS IN LOVE: Silly Symphony—One of the older Silly Symphonies and a black and white print. It was one of the best cartoons we have run in some time and the print was perfect. Running time, one reel.—H. G. Crawford, Palace Theatre, Plano, Texas. Small town and rural patronage.

WAYWARD CANARY, THE: Mickey Mouse—If you haven't already run this old Mickey Mouse cartoon, don't lose any time in booking it. It kept the audience in a continual uproar from the title to the finish. Running time, one reel.—H. G. Crawford, Palace Theatre, Plano, Texas. Small town and rural patronage.

Universal

WILLIAM TELL: Oswald Animated Cartoon Series—Only fair.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Vitaphone

COUNTRY BOY: Merrie Melodies—The best one of this series. Good color and some very clever acts. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

GYPSY SWEETHEART: Broadway Brevities—A two-reel musical short in color that is fine. The Apache dance and the ballet are especially good. Went over good. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

GYPSY SWEETHEART: Broadway Brevities—A wonderful picture with brilliant color. The gypsies put on a dance with very lovely harmonious music and we felt the short was very much worth showing and should draw extra business. Running time, 20 minutes.—I. Rayburn, Arcade Theatre, Newell, S. D. Small town patronage.

I HAVEN'T GOT A HAT: Merrie Melodies—Good colored cartoon. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

MY GREEN FEDORA: Merrie Melodies—Not quite so good as some of this series. A little too scary for the kiddies. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

OFF THE BEAT: Broadway Brevities—This is good and seemed to please. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

PHIL SPITALNY AND HIS MUSICAL QUEENS: Melody Masters—Excellent musical short. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

SHOW KIDS: Broadway Brevities—The son of the worried theatre manager sends his father fishing and puts on a matinee with dancing school pupils during his father's absence. It fills the house to overflowing and everyone is delighted. The child numbers are splendid.—I. Rayburn, Arcade Theatre, Newell, S. D. Small town patronage.

SOFT DRINKS AND SWEET MUSIC: Broadway Brevities—Excellent short, music, dancing and two old-time "meller drammer" acts that were great. This one will please them all. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

VAUDEVILLE REEL NO. 4: Pepper Pot—This series is good. Several good acts in each one. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Serials

Mascot

LAW OF THE WILD: Rex, Rin Tin Tin, Jr., Ben Turpin, Bob Custer—I have run one of this serial. Animal acts always go over. Running time, 20 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

LOST JUNGLE, THE: Clyde Beatty—This serial seemed to please. Clyde Beatty is the whole show together with the wild animals. A better than average serial. Running time, two reels each chapter.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Universal

TAILSPIN TOMMY: Maurice Murphy—I have played six chapters of this serial and it is holding up fine. About the best continued picture to date.—Chas. Nelson, Fay Theatre, Jasper, Fla. Small town and rural patronage.

NEW COMPANIES INCORPORATED

Among motion picture and amusement companies incorporated recently at Dover, Del., are included the following:

Fox Film Distributing Corporation, to deal in motion pictures, listing a capital of $1,000. Incorporators are David H. Jackman, Edward S. Williams and Charles N. Caldwell, Jr., of New York City.

Sussex Theatre Corporation, to operate theatres, opera houses and amusement parks, listing a capital of $100,000. Incorporators are M. C. Swearer, M. E. Pinder and A. G. Foulk, of Wilmington.

Hamilton Stuart Productions, Inc., to deal in motion picture machines, listing capital stock of 2,000 shares, no par value. Incorporators are Bernard O'Connor, Ridgewood, Queens, N. Y.; William Miller, Astoria, L. I., N. Y.; A. M. Docken, Sunnyside, L. I., N. Y.

March of Time Distributors Corporation, to deal in all kinds of motion pictures, listing capital of $100,000 Incorporators are Russell A. Smith, Jackson Heights, L. I., N. Y.; Keith T. Middleton, New York City, and Henry G. Walters, Jr., Elmhurst, L. I., N. Y.

The new Jitney Players, Inc., to promote the public appreciation of the dramatic and related arts, listing no capital stock. Incorporators are Charles N. Caldwell, Jr., David H. Jackman and Edward S. Williams, of New York City.

The following companies were incorporated to conduct theatres and music halls, each listing a capital of $1,000: Grenek Realties, Inc., Huntco Realties, Inc., Rock-Brook Realties, Inc., Frankstram Realties, Inc., Hemfree Realties, Inc., Washport Realties, Inc., Merja Realties, Inc., Sunny-Bliss Realties, Inc. The incorporators for all are L. H. Herman, B. R. Jones and Walter Lenz, of Wilmington.

Fox Rockhill Theatre Corporation changed its name to Fox Laramie Theatre Corporation, New York.

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Better Amusement Company, Inc., in Illinois, to operate theatres, listing capital stock of 100 shares. Incorporators are Ullus Gudder, George Gudder and Ben Gudder.

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At Albany, N. Y., several new film and theatre firms have incorporated:

Hurley Screen Company, Inc., by Dina Braun, Sylvia Rohm and Hilda Pachman; True-life Pictures Corp., by Ann Victor, Rheita K. House and Ruth Wedeen; Techni-Film Advertisers, Inc., by Ernest M. Terry, Thomas C. Brett and Kenneth I. Walton; B. K. Blake, Inc., exhibition, by Nathan B. Shapiro, Ira Ehrlick and Elizabeth Fodor; Broadway Productions, Inc., exhibition, Howard M. Antevil, Georgette Levy and Hannah Fahrier; Theatro Campoamor, Inc., by Primitivo Flores, Jesus Martinez and Hyman Bernstein.

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The Blue Moon Theatres, Inc., Oklahoma City, with branch office at Lindsay, Okla., has been incorporated. Capital stock is listed at $5,000. Incorporators are Avece T. Waldron of Oklahoma City, Harry G. Waldron of Oklahoma City and Lindsay and Mary Hammett. Garber, Okla.

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The following companies have been incorporated in California:

The Buchanan Amusement Co., Bakersfield, capital $50,000; L. E. Nance, Leola Nance and L. R. Buchanan.

Market Street Theatres, Inc., San Francisco, capital 1,000 shares of no par value; Herman Cohen and Ethel Gottstein.

Motion Picture Service Co., San Francisco, capital 1,000 shares of no par value; S. C. Newburgh and E. Allojian.

Residential District Theatres Co., San Francisco, capital 10,000 shares of no par value; directors, Richard, George, James and E. Nasser and Maria Dolliver.

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Incorporated at Frankfort, Ky., recently were: Nicholsville Amusement Company, Nicholsville, capital $12,500. Incorporators are Charles H. Behlen, Effie Ott Behlen and H. C. Congleton.

The Citizens' Theatre Company, Henderson, with capital stock of $10,000, by Henry Kraver, Leon Pickle, William V. Neel, C. B. Jennings, W. E. McClure, J. T. Reed, Louis Hayes, Powell and Martin, C. E. Anderson, Worsham & King, Gibney Oscar Letcher, Maurice E. Field, M. Bohn, H. H. Farmer, L. M. Wolf, F. J. Pentescot, John A. Funk, E. C. Farmer, William Soaer, Jr., Claud Brown, H. Boog, Clore Lumber Company, J. A. Ballard and X. R. Royster.

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The Trade Amusement Co. has been incorporated at Jefferson City, Mo., with a capitalization of $25,000 to engage in the general amusement business and to dispose of indoor and outdoor amusement devices. Incorporators are M. W. Reinke, Kansas City, president, William C. Cole, St. Joseph, vice-president and James F. Shelby, St. Joseph, secretary

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Incorporated at Albany, N. Y., were: Traumack Corporation, New York City, theatrical business; capital, 100 shares preferred stock, $100 par value; incorporators, Jules M. Pavitt, Shepard Traube, Ira Ashley. James F. Victor Attractions, Inc., Brooklyn, theatrical business; capital, $10,000; incorporators, Michael F. Victor, Thomas F. Victor, Anna Masone, James F. Victor. Island Amusement Corporation, Bronx, by Carl M. Sapir and David Samuelson. Gloria-Patricia Amusement Corporation, Brooklyn, by Simon Gurton, Emil Klien, Harry P. Albert. Coney Island Motion Picture Corporation, by Sidney Kotkin, Louis Goldberg and Jacob Weisman.

In Delaware was incorporated Monopak Film Industries, Inc., to deal in recording devices; capital, $735,000; incorporators, Emma N. Stewart, Arley B. Magee and Ellendar P. Jones.

In Kentucky was incorporated the Twila Amusement Company, Twila, Ky.; capital, $2,000, by Ted Creech, J. E. Winters and O. M. Howard.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

HANDWRITING ON THE WALL

Without dipping too deeply into the structure of industry, we may say that the lineup of any organization depending for existence upon sales is divided into two main groupings—Group One, the salesmen bringing in the business, and Group Two, those whose services are confined to manufacture and physical distribution of the product sold. In other words, the first brings in the orders and the second is responsible for production and delivery.

Recognizing the unique value of the services rendered by skilled salesmen, the business world takes for granted the importance of the selling function by paying to the salesman a definite percentage of every dollar's worth of orders he creates.

But, generally speaking, as the services of Group Two are more or less automatic and dependent, of course, upon sales, these workers receive a predetermined weekly wage which may vary slightly, depending upon business conditions and other external factors.

Essentially, these economic fundamentals apply as well to the industry of the motion picture; but, unfortunately, the theatre manager is classified mistakenly by being placed in Group Two—which he isn't. The theatreman, if he is one, is a salesman, and nothing else but.

Your able showman has always been, and continues to be, the bird who sells the picture at the box office. His talents, his efforts, his ingenuity are no less valuable nor unique than any other highly held salesman; but, in the main, exhibitors feel otherwise, and suffer thereby.

* * *

On a following page are published further letters from managers on the bonus question recently discussed in the Round Table. These opinions are set down by men who have spent their lifetimes in theatre operation. What they have to say may be taken as representative of managerial thought as a whole, and wise is the exhibitor who gives ear.

Again we say the bonus drive is wasteful, uneconomical. With which there is evident concurrence from RKO, Famous Players Canadian, Consolidated Amusements of New York, among the prominent circuits that have successfully instituted the permanent percentage plan of remuneration for their managers—their salesmen.

Obviously, the best men will eventually be found on the payrolls of those theatre organizations paying off in kind. It is to be regretted that exhibitors of limited vision cannot see the handwriting on the wall.

RESPECTFULLY WE POINT

Called especially to the attention of the membership this week are the recent accomplishments of Round Tablers Bill Exton, of the Kenosha, Kenosha, Wisconsin, and Martin J. Kelly, adman in Minnesota Amusement's St. Paul sector. Detailed in this issue, the efforts of these laddies add a flock of points to the box-office credit of keen eyed exploitation.

Exton's "dare you" newspaper campaign, zealously groomed and perfectly planted, kept the good Wisconsin burghers in a commendable dither of excitement for days and days and succeeded, so Bill reports, in cracking wide open a lot of opening days' records on Universal's "Bride of Frankenstein."

St. Paul's Kelly takes a bow not only for engineering a splendid Twin City street car campaign on Paramount's "Goin' To Town," but also for selling the plan from now on.

The dictionary contains no definition of the term "showmanship," but to the wide-eyed novitiates who query its meaning, we point a respectful forefinger above to the results obtained by the gentlemen from Kenosha and St. Paul.

▽ ▽ ▽

A LIFETIME, NO LESS

Kansas City's downtown theatremen were reported to have "received the surprise of a lifetime" when Manager Barney Joffee of the Tower recently appended to his opening day's ad a three column box plugging the shows at the downtown opposition first runs.

Consensus of opinion called it a "splendid idea and a fine gesture," with which incidentally the business can do a whole heluva lot more of. After all, fresh blood in the industry does not have to come from cutthroat competition.

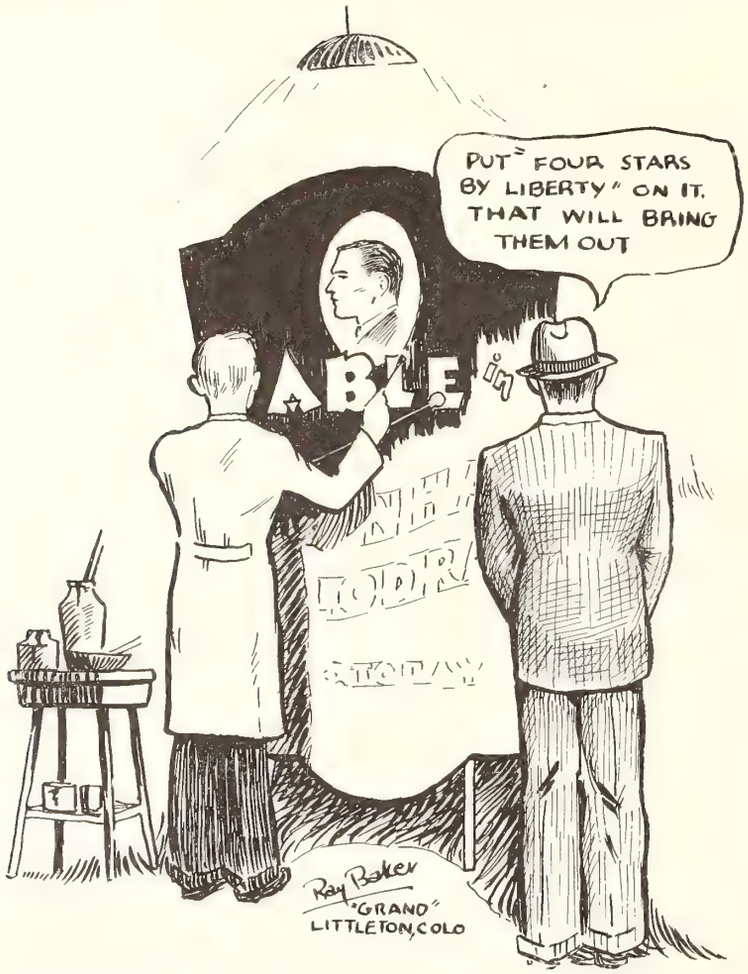
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VALE

Only indirectly and then only indirectly does the passing of the NRA affect the manager who from the very beginning was given less consideration by the code makers than the second cousin of a stepchild's stepchild. In our part of the grandstand, there are few tears to shed and still fewer to shed them.

A. Mike Rogge

SHOWMEN'S LOBBY LAFFS!



Are we to understand that Ray is waxing a bit "skastic"?

Joe Promotes Governor For "Marietta" Okay

Letter of endorsement on "Naughty Marietta" was arranged by Joseph DiPesa, Loew's State, Boston, from Governor Curley, one-sheet reproduction made and used for lobby display.

Local furrier plugged featured songs on Sunday night program, as did various dance orchestras. Music heralds were distributed at five and tens and poster displays used in windows and store counters. Hairdress supply company inserted circulars in monthly statements. Liquor pads and lipstick tissues were distributed in restaurants, etc.

"Prepared For Summer?"



GREETS STUDIO. John McManus (right), Loew's Midland, and Miss Mary McElroy bid welcome to Eddie Carrier and the MGM traveling studio at Kansas City.

Canadian Legionnaires Aid Graburn Campaign

A preview of "Lest We Forget" was arranged by Larry Graburn, Metropolitan, Regina, Saskatchewan, for government officials, who broadcast views over mike hooked up in lobby, Royal mounties and military organizations also attended.

Canadian Legion sponsored a "Lest We Forget" campaign, sending announcement of playdates to all members, who were given special admission prices, and officers of the Legion placed posters in various posts. Over Mrs. Graburn's signature, letters were sent to various ladies' auxiliaries calling attention to playdates, and schools tied in on war poster contest, work displayed in lobby.

Radio station tied in with war time song memory contest, listeners were asked to guess titles of melodies and check against names of songs later mentioned in broadcast.

"Prepared For Summer?"

Bloomberg Lands Story On Bracker Posters

That Leone Bracker, artist, who created the institutional posters gotten out by MPPDA lives nearby, was reason enough for Manager Phil Bloomberg, Paramount, Salem, Mass., to tie it in locally with his papers for a two-column cut of one of the posters and story.

Human interest angle in publicity was inclusion of names of local men and women who had posed for the artist in the reproduced poster, story also stating that it would be on display in the theatre lobby.

No Cost Car Cards Plug Coming Dates

Reported as a first of its kind in that sector is a street car tieup arranged by Martin P. Kelly, Minnesota Amusement ad manager in St. Paul to plug attractions at the Paramount in that spot and the State, in Minneapolis. Transit company is placing car cards, 25 by 12, and imprinted on both sides, in the 1,200 cars servicing the Twin Cities, these plugs planted prominently in upper sections of outside windows so they can be seen by car riders and pedestrians. New pictures will be plugged similarly every two weeks, one week ahead and during local first-run engagement.

Copy of course ties in with advantages of street car transportation, the first as follows:

"Everybody's Goin' to Town . . . it's the national pastime, says Mae West. When goin' to town, ride street cars."

Card is illustrated with big head of West with further picture and theatre credits, the hookup being entirely gratis to the theatres, even to the printing of cards.

Kelly says the transportation executives approved the idea, taking the viewpoint that interest in stars and pictures would increase effectiveness of car promotion copy. Tieup to continue indefinitely is slated for additional publicity in street railway's newspaper ads in five Twin City dailies.

"Prepared For Summer?"

Black Hokus Pokuses "Frankenstein" Lobby

They do say that the folks up in New Haven were properly amazed with Harry Black's eerie lobby layout on "Bride of Frankenstein" at the Loew's Poli.

Most attention-compelling in the display was block of dry ice exuding white vapor above head of dummy (see photo), general effect heightened by the apparatus board which featured flasher bulbs and pendulum moving in heart-beat rhythm.

Buzzer, hooked up to transformer, gave off crackling noises and flasher operated behind cutout eyes of the giant head taken from the 24 sheet.



Black Creates a Mate

Crime Displays Used On "Let 'Em Have It"

Stressing the police angles for exploitation on "Let 'Em Have It," at the New York Rivoli, Hal Horne's United Artists' stunt-framers concentrated on a front and lobby wherein were displayed lethal weapons used by detectives in combating criminals, such as tear bombs, gas guns, automatic repeaters, and scientific equipment that included microscopes and instruments of magnification.

Postal Telegraph tied in with distribution of pamphlets, copy hooking up to the picture and what part the telegraph plays in criminal investigation.

Motorcycles used in the picture formed the basis of a tieup with Harley-Davidson whereby action stills of Bruce Cabot and Dorothy Appleby were planted in bike windows. Woman angle also was given a plug by Gimbels, store running photos of Virginia Bruce coiffure styles in windows and beauty departments.

Front, illustrated in photo below, shows unique treatment to emphasize perfection of federal scientific detection methods. Thus cutouts of apple, shoe, glove, etc., clues in the picture, are shown and their part in the drama described.

"Prepared For Summer?"

Planck Puts On "Ruggles" Rope Guessing Contest

Novel contest was engineered in hardware window by George Planck for his "Ruggles" date at the Palace, Marion, Ohio, with cutouts of Laughton and Ruggles at one end of the window and cutout of cowboy on horse at other. A looped rope extending from cowboy's upraised arm to figures of stars was the highlight of the display with cash prizes offered to those correctly guessing the length of rope used.

"Prepared For Summer?"

Gene Curtis Not Ready To Announce New Plans

Although he reports an anticipated connection with a Canadian theatre company involving a financial interest, Gene Curtis, former Famous Players-Canadian sales promotion director, says he is not ready at this time to give out any further details, outside of the fact that he will be Managing Director. At this writing, no successor to Curtis has been announced by J. J. Fitzgibbons, General Manager.

"Prepared For Summer?"



Rivoli "Let 'Em Have It" Front



WHERE IT STARTED. George Y. Henger, of Standard Theatres, Oklahoma City, Oklahoma, devised this unusual lobby flash used by the circuit's houses to sell "G Men". Display is a map of the state showing locations of actual clashes between federal operatives and various public enemies, with descriptive captions further localizing these engagements.

Warner Athletic Club Proves Prestige Builder

To offset criticism by local athletic groups on any theatre opposition to daylight saving, and to carry the interest of the Warner houses into the sport pages and before recreational organizations, Ralph Crabill, Jamestown, district manager, last year organized and successfully sponsored a Warner Theatres Athletic Club, composed of 24 of the city's best all around athletes, and which is clicking currently.

The Warnerites are thus represented by teams in the community's leading athletic leagues, and the activities of the group keep the theatres on the front page and secure additional publicity at fight clubs and other spots.

Operated as a social organization, the club maintains rooms in the Warner Palace Theatre building and through its activities is enabled to finance itself.

The club idea, reports Crabill, has done more than anything else to convince the citizenry of Jamestown and vicinity of Warners' interest in recreational doings and general interest in the younger element.

"Prepared For Summer?"

But Publicity Does

Attending a local Kiwanis meeting, Manager Frank Shaffer, Virginia, Harrisonburg, Va., heard one of the speakers emphasize that crime does not pay, and immediately got out a letter to club members, ministers, and teachers, tying in the talk to "Buried Treasure," the first of his "Crime Doesn't Pay" short series which was dated in a few days ahead.

Famous Players Canadians Win "Festival" Prizes

Prizes of $50 each for the best continuous efforts during April in Famous Players Canadian's "Spring Festival" exploitation contest have been awarded by General Manager J. J. Fitzgibbons to Lloyd Dearth, Capitol, Vancouver; Ernie Moule, Capitol, Brantford, and Charles Dilley, Port Arthur.

For the best April campaigns $25 awards went to Harold Bishop, Capitol, Winnipeg; Jack Purves, Capitol, Sudbury; Ernie Petch, Strand, Brandon, and Bill Novak, Gaiety, Winnipeg.

The Famous Players competitions were divided into two sections, with prizes also given for the best exploitation during March, results of which were run May 11.

"Prepared For Summer?"



FOLIES FLOAT. A small band with girls singing "Folies" tune hits plied streets for John Goodno, Palace, Huntington, W. Va., for date on the Chevalier picture

Armstrong Transforms Front For "Bengal Lancer" Date

John Armstrong, ad director Paramount, London, England, Theatres, put over sock campaign on "Bengal Lancers" at the Carlton with entire atmospheric front, each side of marquee carrying giant lancer figures with smaller cutout heads placed over title.

Entire staff was dressed in costume (see photo) with lancer on white horse as street bally. Sandwich men marching in file with cutout Cooper heads toured downtown districts and special programs were distributed at opening.

"Prepared For Summer?"

Dixon Hosts Septuagenarian Witnessing Her First Film

Life may begin at forty for some folks, but as far as the lady in accompanying photo is concerned it started at the age of seventy-five, when D. B. Dixon, Princess, Gadsden, Ala., invited her to see Will Rogers in his current opus.

The guest was induced to view her first film because of her professed enjoyment of the Rogers newspaper articles. Stunt broke papers and photos were sent to Rogers.

"Prepared For Summer?"

Harris' Co-op Page

A full page co-op ad was promoted by Harry Harris, Exchange Kinema, Lincoln, England, on "One Night of Love," center of which contained large cut of Grace Moore with story, cast and highlights of premieres in New York and London.

"Prepared For Summer?"

Yovin-Janecky Use "Ruggles" Visiting Card

Joe Yovin, Crescent, Astoria, L. I., forwards "called to see you" visiting card on "Ruggles," executed by Hal Janecky, Jamaica, L. I., and used by other theatres over the circuit. The name, Marmaduke Ruggles, is centered, Red Gap, U. S. A., in lower left hand corner, copy written across the face.

"Prepared For Summer?"

Get a Temple Bob, Suggests Arthur

Even children are not immune from the influence of Hollywood coiffures in Toronto, Canada, where Jack Arthur at the Imperial, tied in with barber shops and beauty parlors on "Little Colonel." Cards showing La Temple haircut were planted in windows with copy suggesting that local youngsters be coiffed accordingly.

"Prepared For Summer?"

Queries Patrons Regarding Gaynor's Leading Men

In the form of a memory identification contest was Gene Ford's newspaper tiein on "One More Spring" at the Washington Loew-Fox, patrons being asked to identify pictures of leading men in previous Gaynor vehicles, name of feature in which they appeared, and ten-word opinion praising or criticising the casting. Daily ran different shot each day of the contest. Gene found a "Janet Gaynor" in the local phone book and broke some publicity by having gal at theatre to see the show.

Hooking title of picture to the annual Washington cherry blossom ceremonies, Ford blanketed front with sprigs of imitation fruit and landed ace window (see photo) of prominently located furniture store.



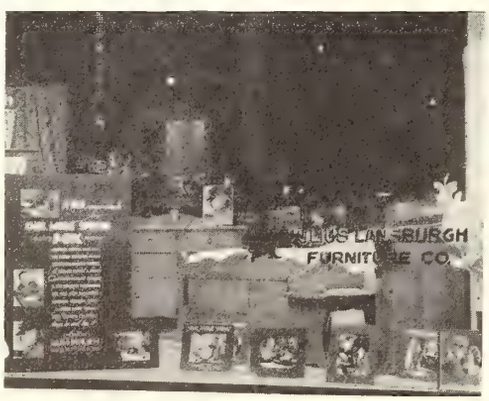
Shirley Receiving Souttar's Card



Armstrong's "Lancer" House Staff



Dixon's Guest at First Film Show



Ford's "One More Spring" Window

Souttar's Plan Enables Scouts to Attend Camp

Fine institutional stunt is being worked by Fred Souttar, Lincoln, Belleville, Ill. whereby any boy scout unable to pay his way to camp this summer is permitted to sell theatre tickets on percentage to earn expenses. Fred limits sales so that no individual scout can earn any more than enough to cover cost of one week at camp. Further, tickets cannot be sold during theatre hours.

On "Little Colonel" large birthday card was displayed in lobby which later was mailed to the starlet, arriving on her birthday. Accompanying photo shows Shirley with the card. This photo was displayed in Fred's lobby and used in newspaper stories.

"Prepared For Summer?"

Boucher's Amateur Contest

The first stunt put on by Frank Boucher in his new assignment at the Paramount in Lynchburg, Va., was an amateur contest consisting of 21 home talent acts. Cash prizes were awarded and contest was advertised in dailies and plugged at theatre.

On "Goin' to Town," Frank promoted co-op ad with all merchants' ads carrying tiein copy.

"Prepared For Summer?"

Fill a Flush, Says Gow

A little different twist to the press book poker hand stunt was used by J. M. Gow, Capitol, Nanaimo, Canada, on "Ruggles," for which ordinary playing cards were distributed in advance, theatre and playdates printed on back. Recipients were instructed to bring card to theatre, where, on poster in lobby, incomplete four card flush was displayed. Those holding missing card were awarded tickets to following week's show.

"Prepared For Summer?"

Dr. Tubman Prescribes "Ruggles" for All Ills

"I threw them pills away," says Lizzie Glutz . . . "try 'Ruggles of Red Gap' for what ails you."

"I hadn't smiled for over 20 years, life held nothing for me, but I got relief in 10 minutes," writes Sarah Schlitz, "by seeing 'Ruggles.'"

The above, adequately and mirthfully illustrated, in the form of prescriptions, were some of the laff ads used by Ray Tubman, Capitol, Ottawa. Bannered delivery trucks and newsboys parading to see the show were other slants used by Tubman to put this one over.

"Prepared For Summer?"

Become A Gold Digger, Says Bill Exton

Warners' "Gold Diggers" is making possible a lot of tieups between managers and jewelers soliciting old valuables of the gold content, and among the latest of these is Bill Exton's, at the Kenosha, Kenosha, Wisc., who arranged a window with copy inviting folks to start digging around their homes for gold. Lobby display included lollypops marked gold-digger suckers, jeweled cosmetic case and other accessories called the miscellaneous tools of the gold digger.

For lobby flash on "West Point of Air," Bill secured an aerial bomb converted into a lamp stand upon which were inscribed names of prominent world flyers.

"Reckless" Wreck Bally Leads Newsman Astray

For his street bally on "Reckless," Ray Jones, Loew's Vendome, Nashville, parked a wrecked car in street (see photo) with "drive carefully" copy, and reports that before he had a chance to get a banner on the car news photographer took a shot of the "wreck" and thus came in for plenty of riding.

Chain druggist used six-foot head of Harlow and plugged sundae named for star. Hat shop displayed enlargement of Powell cut-out as center-piece flanked on either side by enlargement of Harlow in dance costume.

"Prepared For Summer?"

Butterfield Inaugurates Screen Vodvil Nights

To pep up his mid-weeks, Ken Butterfield, Roxy, Frankfort, Ind., has started what he calls "screen vodvil" policy, using five single and two reel subjects each week, such as band numbers, star names, etc., to make up program which he advertises as a vaudeville show, stressing, however, that it is on the screen.

"Prepared For Summer?"

"Why I Like" Contest Plugs Baltimore Date

As part of the "Gold Diggers" campaign at the Baltimore Stanley, Rodney Collier tied up with local daily on contest with cash prizes awarded to winners of set "Why I like Dick Powell" letters.

Department store featured Powell shirt window, five and ten displayed sheet music and scene still and newsboys wore "Gold Digger" aprons.

"Prepared For Summer?"

Scott Invites Patrons To Find "Car 99"

Bearing copy on "Car 99" were cards distributed by Sid Scott, of Capitol, Windsor, Ontario, with invitations to those receiving cards to write down names and addresses. Writers were then instructed to watch for cruising "Car 99" and present card to driver. Names of those selected for guest tickets were posted in lobby.

"Prepared For Summer?"

Janssen Distributes Dick Magazines on "Charlie Chan"

As an advance giveaway on "Charlie Chan in Paris," A. Janssen, Minneapolis Astor Theatre, attached stickers to promoted detective magazines placed in hotel lobbies, beauty parlors, doctors' offices, barber shops, etc. Additional magazines were handed out ahead to patrons leaving theatre. Janssen paid for the stickers, newsdealer supplying magazines in exchange for credit line.

"Prepared For Summer?"

Candid Photographer Snaps 'Em for De Rosa

With a candid photographer snapping folks on street, Manager Jerry De Rosa assisted by publicist Henry Spiegel ushered in his "Town's Talking" campaign at Loew's Bronx Paradise. Faces were circled and planted in lobby and to those identifying themselves guest tickets were awarded.

A word game contest was put on in daily, with prizes offered to those getting greatest number of words from title of film. Tobacco shop devoted window display to enlargement of Robinson smoking pipe and doorknob and telephone hangers were profusely used.



Sugarman's Auto Display in Forecourt



Jones' "Reckless" Wreck Bally



Crull Jablons' Twin Contestants



Toups' "Marietta" Drawings

Amateur Photographers Tie In With Sugarman

With automobile dealer cooperating with Harry Sugarman, Hollywood Egyptian for "Town's Talking" opening, the entire theatre's forecourt (see photo) was devoted to display of cars and large easel containing copy on contest open to amateur photographers. Cash prizes were offered for best photos submitted on pictures taken of various cars displayed. Street parade of bannered cars was held and merchant's ads gave picture mention.

"Prepared For Summer?"

Crull-Jablons Stage Twin Contest for "Town's Talking"

Manager Harry Crull, assisted by Freddy Jablons, publicist, Loew's Valencia, Jamaica, L. I., on "Whole Town's Talking" tying in with the double slant in the picture put on a twin contest with paper cooperating and Ben Bernie on the stage bill acting as master of ceremonies. Accompanying photo shows some of the twins.

Candy manufacturer contributed samples distributed on street by girl and boy in Dutch costume with imprinted sashes. Merchant held fashion show on stage and auto tieup resulted in parade of bannered cars.

"Prepared For Summer?"

Toups Hosts "Marietta" Director at Premiere

In town for the world premiere of "Naughty Marietta," Director Van Dyke was guest at special press lunch put on by Rodney Toups, Loew's State, where picture was shown. Each course on menu carried tie-in copy on Van Dyke and date.

Securing original drawings of production scenes from studio, Rodney contacted local jeweler who devoted space to display (see photo) and theatre copy. Entire front was covered with compoboard on which large cutouts of stars were mounted, and large sign over box office stressed the New Orleans background of picture. Moise Bloch assisted on the campaign.

"Prepared For Summer?"

Warshauer's Photo Stunt

Tying in with street candid cameraman on "Gold Diggers," Manager A. G. Warshauer, San Francisco Paramount, ran photos in the classified section of daily inviting represented persons to call at newspaper building where each was presented with enlarged picture and a pair of guest tickets.

"Prepared For Summer?"

Kann Hires Roving Cameraman For "Whole Town's Talking"

Roving photographer was turned loose by George Kann, Loew's Willard, Woodhaven, L. I., for "Town's Talking," with tickets awarded to those identifying their photos on lobby easel. Teaser stories on "Mr. Jones" were planted in papers, merchants came in with co-op ads and window displays.

Parade of bannered cars headed by old time model stopped at busy corners where circulars were distributed. Phone hangers, tack cards on traffic signals and inserts in laundry packages were used. Herman Addison assisted on campaign.

MORE ABOUT BONUS DRIVES

Some weeks back we published a spirited attack upon the system of bonus drives, written by a long-time member Round Tabler who cited his own case to back up his statements. As to be expected, other letters on the subject were forthcoming, and here are further expressions from two prominent Round Tablers, both firm advocates of the percentage plan of payment and which has been adopted by a number of theatre circuits.—A-MIKE.

FAVORS VARYING PERCENTAGE PLAN

DEAR MIKE:

Regarding bonuses it is just possible my experiences in connection with bonuses to employees might be of interest. Of course you know that my longest engagement, a term of fifteen years, was with F. F. Proctor of the Keith and Proctor and later, RKO organizations. Mr. Proctor engaged me for the operation of the houses, which were more or less in the red, and gave me a guaranteed salary with a guarantee of 52 weeks in the year and ten per cent of the profits.

I was sure of a good steady position and equitable salary for the work that I did, plus additional money at the end of the year in the form of ten per cent of the profits for extra efforts, ingenious ideas and schemes that increased the business from time to time that I took over the operation of the theatres. I started with one theatre in Elizabeth, New Jersey, and then another theatre in the same town was added, and, eventually, three theatres. My anxiety to increase my guaranteed salary so that I could procure ten per cent of the profits made it necessary for me to devise ways and means to make sure that there was a profit so that I could get my ten per cent. Therefore, you can readily visualize my plugging day and night because of my ten per cent interest.

My written contract permitted Mr. Proctor to have the use of my services in any of the theatres of his circuit that he might choose. And for the time and energy expended for the operation of those theatres which were not on the ten per cent basis, Mr. Proctor invariably handed me a fat bonus check at the end of each year, which was in addition to the money received from those theatres in which he had declared me for a ten per cent of the profits.

Believes Plan Gross Builder

I believe if the firms of the present day show-business, now that depression is over, would consider operating a bonus plan similar to Mr. Proctor's, that the grosses would improve immediately, and there would be more harmony, good feeling and efficient work done by managers working under such arrangement and more gratifying and profitable results for the employers.

The ten per cent should apply on the additional profits over and above the average profit that the theatre or theatres were making at the time that the bonus arrangement would go into effect. For it must be remembered that my ten per cent of the profits was given me in theatres that were operated in the red when I took hold of them. Therefor, it would be unfair to ask an employer to cut a manager in for ten per cent of the profits that were already there in his operation and that were not due to any effort on his part.

Under such conditions I would suggest that the ratio of profit sharing between employer and employee where houses are operating profitably, should be as follows: a straight three per cent of the profits, payable annually at the end of the year. Ten per cent of the profits of houses that have been constantly operating in the red.

Should a manager leave before the year expires, he should be paid, pro rata, for the time during which he worked, from the profits that accrue at the end of the year, and should his employer shift him from one location to another operated by the same firm, he should be paid pro rata according to the profits from both situations.

The three per cent profit sharing plan or bonus should apply to every operation that the manager is supervising individually. In the case of a district manager who operates more than one theatre, or supervises other managers and said managers are procuring the three per cent bonus, the district manager should get three per cent of the profit on the total number of houses he supervises.

This also applies to a division manager. A district or division manager who supervises twenty houses, his three per cent would not apply only to the profits of the profitable houses, but would only be three percent of the profits on the whole. For instance, if ten houses were in the red and ten in the black, his three per cent would only apply on the profit after the losses were deducted. This three per cent would of course be in addition to the guaranteed salary.—E. M. HART, Oxford Theatre, Plainfield, N. J.

"Prepared For Summer?"

CALLS BONUS DRIVE UNFAIR TO MANAGER

DEAR MIKE:

I agree whole-heartedly with the writer of the bonus article, having been through the same experience with a large theatre chain. I found that managers of the larger theatres are particularly penalized with high par quotas, and have very little chance to earn bonus money in any of the drives. The writer of the article is also correct in his assertion that if a manager does win a drive his par quota is immediately revised, so that he is automatically eliminated from the following drive.

During the depression period, theatre managers' salaries were continually reduced, and in very few instances have salaries been increased. Managers were told that they would be given an opportunity to earn additional money through the medium of the bonus drive, but only a very few were fortunate enough to win sizable amounts, and in most all cases these were managers of very small theatres.

It is a well known fact that most all theatre managers are under-paid in accordance with the responsibilities and the hours they work, and the only sensible plan of remuneration to theatre managers is a fair and just weekly salary with a percentage of the profits on a six months' or yearly basis. Each theatre situation is different and the amount of percentage would have to be governed by the individual case. There are some theatres that never have made profits, and probably never will, and in these cases managers should be rewarded for their efforts, if improvements are shown in decreasing the losses.

In my present situation I receive a very fair and equitable salary, and, in addition, get a bonus of five per cent of the profits of the theatre at the end of each year. It is a happy situation and a profitable one, and if the proposed RKO plan is to be of the same nature, then it certainly looks like the most constructive move made to date by any organization to take care of the men in the field, upon whom results of profits or losses depend.—ROUND TABLER.

Showmen's Calendar

JULY

1st	Batile of San Juan Hill—1898
	Battle of Gettysburg—1863
	First Air Mail from Chicago to New York—1919
3rd	Idaho Admitted to Union—1890
	Wynn Gibson's Birthday
4th	Independence Day
	Calvin Coolidge (30th President) Born—1872
	Nathaniel Hawthorne (Author) Born—1804
5th	Lewis and Clark Expedition Set Out—1804
6th	Ricardo Cortez Birthday
	Com. Sloat Took Possession of California—1846
	John Paul Jones Born—1747
7th	Inauguration of Rail-Air Passenger Service known as Lindbergh Line between New York and Cal.—1929.
9th	General Braddock Defeated—1755
10th	Wyoming Admitted to Union—1890
	Evelyn Laye's Birthday
	Slim Somerville's Birthday
	Lily Damita's Birthday
	John Gilbert's Birthday
	John Quincy Adams (6th President) Born—1767
11th	Aaron Burr Killed Alexander Hamilton in Duel—1804
12th	Marjorie Rambeau's Birthday
	Jean Hersholdt's Birthday
15th	Saint Swithin's Day
16th	Ginger Rogers' Birthday
	Barbara Stanwyck's Birthday
17th	Sherman's March to the Sea—1864
	James Cagney's Birthday
18th	Lupe Velez Birthday
	Richard Dix Birthday
	America Successful in Attack Repulse on Chateau Thierry—1918
21st	Battle of Bull Run
24th	Pioneer Day—Utah
25th	Alison Skipworth's Birthday
	Lila Lee's Birthday
26th	Postal System Established—1775
27th	Wireless from Japan to U. S. Established—1915
28th	Joe E. Brown's Birthday
29th	William Powell's Birthday
31st	Lafayette Arrived from France—1777

THE ANNIVERSARY CAMPAIGN

Various Angles to Be Exploited In Celebrating Theatre Birthday Are Detailed by Harry Browning



Willis' "Roberta" Gas Station Plug

Various Accounts of "Roberta" Campaigns

Frank Willis at the Metropolitan, Winnipeg, Canada, held a special screening of "Roberta" for newspapermen and department store heads, thus insuring cooperation of merchant for series of style tieups. Frank opened date with special midnight shows.

Fashion stills were blown up and used in lobby displays with special copy describing each dress. Accompanying photo shows easels placed in gas and oil stations, music stores devoted windows to displays, using cutouts of Astaire and Rogers, and restaurant menus carried picture plugs.

Moving on to Worcester, Mass.

Where Harry B. Watts at the Poli secured cooperation of leading beauty salon which plugged a "Roberta" coiffure, using cuts of Rogers in ads. Another store featured "Roberta" shoe also showing photo of star in picture. Various stores used imprinted paper bags and theatre tabloids were distributed to offices and stores.

In Montreal

Contest was arranged by George Rotsky at the Palace with newspaper cooperating to find the perfect "Roberta" girl as per measurements of Virginia Reid, perfect model in picture. Prizes of compacts were given to four girls coming closest to size of model. Winners' pictures were published in paper with stories.

Winding Up in Watertown, S. D.

With Mike Guttmann at the Colonial, who promoted giveaway of photos of Rogers and Astaire with theatre copy and store's credit line. Attractive tire covers with pictures of stars were used, as were gaily colored standees in shop windows.



MONSTER IN BOSTON. Jack Goldstein's idea for sock lobby display on "Bride of Frankenstein" at Keith's Memorial, Boston. Cyl Champlin, artist, is credited.

Included among those events which have become a "must" in the schedule of smart showmen, is a proper celebration of a theatre anniversary. Put on effectively, such an occasion provides for additional grosses while adding immeasurably to theatre good will and prestige.

Harry Browning, M. and P. New England theatres ad head, has gathered a lot of excellent anniversary material used in the field and found profitable. These various angles have been put together in manual form and below, with an acknowledgment to Browning, is briefly set down the highlights of the numerous exploitations.

Planning the Campaign

The various angles to work on include newspapers, radio, merchant tieups, stage presentations, lobbies, special programs, mailing lists, special nights, marquee and front.

Drive should be started from two to four weeks ahead so as to plant it solidly in the minds of patrons. It is suggested that the event be referred to in all advertising as a "week," thus giving the theatre a seven-day period to expedite tieups and general merchandising.

Newspapers

Frequently successful has been a contest plugged by the local press to secure a slogan title to replace the conventional "anniversary week." One such campaign broke a lot of space for two weeks ahead and the winner awarded with a term pass for describing the theatre's third anniversary as "A Triennial Triumph,"

In addition to the contest, newspapers will of course be depended upon to run other stories of the theatre's history, editorials, interviews with theatre heads, photos. Special section with co-op ads from participating merchants is also to be considered.

Special Program, Mailing List

Souvenir programs gotten up especially would make a nice gift. This should be as elaborate as possible, and much of the cost if not all, can be laid off with merchants' ads. Photos, and stories of anniversary week's show plus information on outstanding coming attractions is suggested for material to be included.

The mailing list offers a good opportunity for the personal touch and it is suggested that wherever possible letter be addressed to the feminine head of the home. Mention should be made of extra attractions, gifts, or special features, and if letter is mimeographed names and addresses should be typed individually to make it more of personal message. Letters of course should include program of week's attractions.

Lobby Front and Marquee

Lobby of course will carry anniversary announcement well ahead as well as your screen. If slogan contest is put on, lobby easel will carry same copy as on trailer. Wired congratulations from stars, local civic officials, and possibly governor are to be included in lobby flash. Copies of wires from stars can be distributed house to house or placed in all outgoing messages. Photos of wires can also be included in advance trailer.

Exploitation tieups are also in order for lobby display, including the all important birthday cake, florist tiein, etc., detailed below.

Marquee and front can be tricked up to help along the event at little expense. Discreet use of paint to touch up bad spots, cleaning of frames, new backgrounds for frames, and if possible, new compo front are in order.

If you have the facilities, construct a huge compoboard birthday cake on marquee with the proper amount of compo candles lighted by ordinary bulbs. If the cake gag is "out" then try and use candles along the marquee front with cutout "anniversary" lettering. Flags, banners and burgees will also help.

Presentations, Special Nights

A recent anniversary presentation ran as follows week ahead: Special set of colored slides with stenciled song choruses of hits of former years was run. Then as slide with copy "this brings us to 1935," is flashed, traveler opens revealing large compo birthday cake in three layers with candles, with singer on top in spot doing special birthday numbers.

Advance presentation served as good current entertainment and also sold the coming week's shows in a forceful manner.

Special nights for various clubs, fraternal and racial groups, etc., are also to be considered during the anniversary week. Theatre can add entertainment to the program and perhaps talented members of these various groups may want to participate. Presentation by pupils of local dancing school is also suggested.

Tieups and Stunts

Special gifts for one or more nights can be promoted from cooperating merchants in exchange for lobby, ad and trailer credits, says Browning. The more valuable gift awards might be tied in to a weight-guessing contest on a huge birthday cake displayed in the lobby and obtained from baker, who can also make up special anniversary cakes named after theatre and featured at food stores week ahead. Guest tickets might be enclosed in a number of these cake packages. For cake weight-guessing contest, coupons should be given with admissions.

Golden wedding theatre party is another publicity builder, with paper tied in to publicize stunt. All local couples married 50 years are invited to theatre to participate in some special ceremony and receive gifts.

Banks have also been tied in to open savings accounts for all babies born during anniversary week and children with birthdays during week can be guests. These two slants rate newspaper cooperation, as both have been put on with one of the local dailies. Paper runs coupons during week for one or both stunts, which are to be filled out properly and presented at newspaper for the savings account credits, or the theatre guest tickets.

On this page are presented graphically and in detail, reproductions of the seven two-column newspaper ads that tell entirely the story of Bill Exton's "dare you" stunt on "Bride of Frankenstein" at the Kenosha, Kenosha, Wisc. Ads were planted, one a day as designated, a full week ahead and built up so much interest and suspense that the opening day's records were cracked wide open. Box shown in lower right hand corner was used at top of regular opening day ad. Incidentally, these seven ads are cheerfully recommended for duplication of a similar stunt on the same or any other horror picture.

WHO

WILL BE KENOSHA'S

BRIDE OF FRANKENSTEIN

LADIES — HERE'S A GOLDEN OPPORTUNITY—SOME CERTAIN ONE YOUNG LADY IS GOING TO GET THE THRILL OF HER LIFE!

READ MONDAY'S KENOSHA THEATRE AD FOR DETAILS!

FIRST DAY

LADIES . . .

WHICH ONE OF YOU WOULD LIKE TO BE KENOSHA'S

BRIDE OF FRANKENSTEIN

HAVE YOU ANY NERVE?

I'll Give a Crisp $5.00 Bill to Any One Lady Over 21 Years of Age

that dares to sit alone in the Kenosha theater during the screening of this picture

STARTING AT 12:00 MIDNIGHT

SOME CERTAIN NIGHT THIS WEEK

APPLY IN PERSON
WILLIAM EXTON
KENOSHA THEATER

SECOND DAY

I AM STILL LOOKING

FOR A BRAVE WOMAN DARING ENOUGH TO ACCEPT MY OFFER OF

A CRISP $5.00 BILL

merely to sit alone in this vast 2200 seat theatre—with all lights out—while I screen

Bride of Frankenstein

FRIDAY AT 12 MIDNIGHT

WHICH ONE OF YOU LADIES WILL TAKE THIS CHANCE?

APPLY TO ME IN PERSON

WILLIAM EXTON
KENOSHA THEATER

THIRD DAY

By All Means . . No!

WHICH EVER LADY IS ACCEPTED FOR THE SPECIAL PREVIEW SCREENING FRIDAY.

12:00 MIDNIGHT

MUST SIT ALONE!

POSITIVELY NO ESCORT

ALL LIGHTS WILL BE OUT AND YOU WILL BE IN THIS BIG THEATER

ALL BY YOURSELF

with

FRANKENSTEIN

AND IF YOU ARE THERE AT THE FINISH OF THE PICTURE You'll Receive a

CRISP $5.00 BILL

ONLY ONE LADY WILL BE ACCEPTED

WILLIAM EXTON,
KENOSHA THEATRE

FOURTH DAY

TONIGHT at 12:00 MIDNIGHT



This Monster Will Appear on the Screen Exclusively for

MRS. EDITH SWARTZ

7006 — 36th Ave.

Selected from over one hundred brave Kenosha ladies — Defying all the fears and scares of sitting alone — (No other persons except projection operators) in this vast 2200 seat theater — Surrounded only by empty seats!

AND WHEN THE LIGHTS GO UP – IF SHE IS STILL THERE

A Crisp $5.00 Bill Is Her Reward

I'll tell you in Tomorrow's Ad What She Says as She Hurries on Her Way Out!

WILLIAM EXTON
Kenosha Theater

AND REMEMBER

Bride of Frankenstein

with

BORIS KARLOF

STARTS TOMORROW

KENOSHA

Trained nurse and first aid room during showing of this picture

SIXTH DAY

FIFTH DAY

What's the Matter Girls . . . ?

'FRAID OF SPOOKS OR SOMETHING' — THERE'S NO SPOOKS —BUT I'LL GUARANTEE TO THE WOMAN WHO DARES TO SIT THROUGH THE SPECIAL SCREENING TOMORROW AT

12:00 MIDNIGHT

80 MINUTES OF THE MOST BLOOD CURDLING THRILLS SHE HAS EVER EXPERIENCED!

Bear in mind—whoever accepts this challenge will sit in one of 2200 seats — alone — lights out with no other person in the theatre except motion picture operators who will be too far away to interfere or be of assistance.

I can hardly wait to see who it will be!

WILLIAM EXTON
KENOSHA THEATRE

SEVENTH DAY

MRS. EDITH SWARTZ

7006 36th Avenue

ATTENDED THE SPECAL MIDNIGHT PREVIEW SHOWING LAST NIGHT AND AS SHE HURRIED HOMEWARD, SAID:

"I WAS REALLY STARTLED AT TIMES — MORE SO, WHEN I BECAME CONSCIOUS OF BEING ALONE — WITH NOTHING BUT EMPTY SEATS FOR COMPANY. IT WAS FASCINATING AND I DARED NOT TAKE MY EYES OFF THE SCREEN—I RECEIVED THE FIVE DOLLARS—BUT

WOULD NOT SIT ALONE THROUGH IT AGAIN — FOR TEN TIMES THE AMOUNT"

(Signed) MRS. EDITH SWARTZ

personalities

IRA EPSTEIN
Sheepshead Theatre, Brooklyn, stopped into club headquarters to pay a welcomed visit.

▽

LEO LIEBERMAN
assistant at the Oriental, Boston, also used the welcome mat and came in to say hello.

▽

MARK R. CHARTRAND
has been transferred from the Biltmore, Miami, to the Tower. G. LEONARD BENNETT is now managing the Ritz and Dixie in Ocala and he is succeeded at the Capitol in Plant City by JOHN BLACK.

▽

BERT MILLER
has taken over the Town Theatre, Valpariso, Neb., from W. T. DURLAND.

▽

JAMES GAVI
has been shifted from the West Englewood, Chicago, to the Cosmo, while E. ERICKSON moves from assistant at the West Englewood to manage the Highland.

▽

RAY MAYER
has been named manager of the Palace in Milwaukee, Wis., succeeding GEORGE GAMBRILL, resigned. Mayer, formerly at the Wisconsin, has been succeeded by JOHN ZEMPKE, formerly at the Palace.

▽

ABE LUDACER
former manager of the United States and De Luxe in the Bronx, has been appointed manager of the Tower there.

▽

HENRY SUMMERS
manager of the closed Indiana, Indianapolis, is on a three months' tour of the Katz houses as relief manager.

▽

JACK RETLAW
manager of the Avon and Olympic, Watertown, N. Y., has been appointed city manager of Schine's theatres in Northern New York.

▽

C. L. AMBERCROMBIE
has been made manager of the State, Winston-Salem, N. C., switching posts with H. S. ORR, who goes to the Wilson to manage that house there.

▽

ROBERT K. FULTON
is now managing the Paramount Theatre, Des Moines, Ia., with KERMIT CARR, formerly assistant at the Des Moines, managing the Roosevelt.

▽

WILLIAM BECKLEY
is the new manager of the remodeled Strand Theatre in Des Moines, Ia.

▽

HAL E. DAIGLER
has been named manager of the Paramount Theatre in Portland, Oregon, succeeding FRANK NEWMAN, Jr., of Seattle.

▽

ROBERT KAY
former New York State exhibitor will reopen the Community Theatre in Kent, Conn.

▽

EDWIN S. RAFFILE
has taken over operation of the Glove Theatre in New Haven, Conn.



SUZANNE WHILDEN SHEPHERD,
daughter of Mr. and Mrs. Sonny Shepherd arrived May 17th. Daddy manages the Mayfair, Miami, Fla.

EDWARD DOLAN
is now managing Loew's Globe in Bridgeport, Conn., and WILLIAM HENSON has been transferred to the College in New Haven, while BEN COHEN takes over the Bijou.

▽

BEN KATZ is now managing the Warner in Milwaukee, this in addition to his duties as advertising and publicity director for Warner theatres in Milwaukee. JACK KEEGAN will supervise the neighborhood houses.

▽

WILLIAM CLARK has been named manager of the Grand Opera House, Canton, Ohio.

▽

ED KURRELL goes from the Cosmo to the Beverly in Chicago.

▽

CHARLES H. PETERSON
has purchased the Windsor, Hampton, Iowa.

▽

AL FINKELSTEIN
has been transferred to the Evergreens, in Portland, Oregon.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

1790 Broadway, New York

Please enroll me in the Club

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Absolutely No Dues or Fees!

BERT MILLER
is now managing the Town in Valparaiso, Ind.

▽

IRWIN WEISS
has been made assistant to HARRY SCHERER, managing director of the State Theatre, Johnstown, Pa.

▽

LEONARD BENNETT
is now managing the Ritz in Ocala, Fla., succeeding GORDON REAP.

▽

FRITZ MAY
is managing the Strand in Birmingham, Ala., succeeding JIMMY PEPPER.

▽

WILLIAM PETERS
has arranged to erect a theatre at Manteca, Cal.

▽

RUSSELL OSBORNE AND ANDREW PAGANO
have purchased the Lincoln Theatre in Alameda, Cal.

▽

PAUL KASTNER
has leased the Lyric Theatre at Goldfield, Nev.

▽

BEN DOMINGO
manager of the RKO Bijou, Boston, has been advanced to the managership of the RKO Keith, replacing BERT HENSON resigned because of ill health.

▽

FRANK NEWMAN
has just been appointed manager of the Fifth Avenue Theatre, in Seattle, Wash., with HERB SOBOTTKA at the Paramount.

▽

FRITZ MAY
is now managing Wilby's Strand in Birmingham, Ala.

▽

NEIL McGILL
formerly assistant at the Carolina Theatre, Charlotte, N. C., has been promoted to manager of the Victory, Salisbury, with ROSSER FARR, chief of service at the Carolina, succeeding McGill as assistant.

▽

EARL KERR
has purchased the Broadway, Council Bluffs, Iowa, from RAY FELKER.

▽

KENNETH C. COBB
former manager of the Capitol, Rochester, N. Y., is now at the Century.

▽

JAMES O'BRIEN
assistant at the Madison, Oneida, N. Y., has been promoted to manage the Temple.

▽

BILL HENDRICKS
Warner Temple, Memphis, Tenn., has had to postpone his contemplated trip to New York. Looks like the shooting galleries will have a rest for a time longer.

▽

WALTER McDOWELL
is now at the Winter Garden, Jamestown, N. Y., replacing IRVING WATERSTREET, resigned.

WHAT POSTER ARTISTS ARE DOING



A new contributor to this page is Artist Glen Wilson at the Criterion Theatre, Medford, Oregon. These attractive heads of Gable and Bennett were done with opaque water paints.



J. R. Kline, artist at Loew's Theatre, Canton, Ohio, sends along this lobby display on "Folies Bergere", which was later used in merchant's window.



Eddie Melniker at Loew's Grand, Atlanta, Ga., sends along this poster of "Copperfield" done by artist Sid Smith. Figures were in pastel shades on suede.

Birthday Greetings

Murray Alper
Haig Assadourian
L. S. Bach
N. J. Banks
Carl Beals
Oscar Beer
Mark E. Berkheimer
Russell O. Bovim
Murray Bracker
C. J. Brown
C. E. Byars
James F. Delaney
R. V. De Gruy
Joseph C. Dougherty
Henry C. Earle
Marshall A. Edwards
Charles L. Elper
Ira Eschay
George H. Fennelly
E. V. Gassaway
Edward E. Gentes
Roy Giese
Will J. Glaser
Marsh Gollner
William A. Guinan
Ben Griefer
L. P. Hageman
Thor Haurschild
Roy S. Helson
Joe Heweitt
A. R. Hiland
Irwin Kay
Les Kaufman
La Mar Keen
Charles Kirkconnell
Joe Klein
R. N. Koblegard, Jr.
Mac Krim
Paul Kunze
Samuel Leffler
Charles T. Lehning
Samuel J. London
William McCarrell
C. W. McHale
Stewart Martin
John C. Makemson
Gene Michael
Jack Nelson
Don F. Nichols
Floyd Nutting
James A. O'Kelly
Erik Paulson
Christopher Parello
Oscar H. Phillips
Dick Pritchard
Roy O. Prytz
A. N. Ricciardi
Cecil B. Rosson
Roy H. Rowe
Hubert N. Schrodt
Silvert Setron
Joe Seaboldt
William Sherman
E. W. Sokolowsky
W. L. Snapp
George Stoves
Albert T. Stretch, Jr.
B. J. Vanderby
L. Vaughan
John P. Vogt
Martin Weinstein
William D. Yeakle



C. M. Griepenburg, Elks Theatre, Rapid City, S. D., forwards this attractive air brushed head of Myrna Loy done in natural colors.



Harold Bishop, Capitol, Winnipeg, Manitoba, uses this attractive poster of heads of Laurel and Hardy in department store window. See Mickey Mouse center below?

Some Added Pointers From Walter Davis

Now doing a snappy job at the Capitol, Regina, Canada, Walter Davis has put many years of effort into building up theatres. In addition to the ideas he contributed to the recent Birthday Number, Walter sends along some others he has found helpful, as follows:

Lighting and Ventilation

Watch your lighting. Eliminate any lighting glare between the patron's eye and the screen. Would you hold a candle between your eye and the paper you are reading? Of course not, says Walter, but in effect that is what they try to do in many theatres, says Walter.

To keep temperature under control, lash thermometers to chairs in every section of the house and check with printed form for hourly readings.

Good Will Builders

Encourage mothers to bring the children to matinees and when the youngsters get restless, send an usher down with a lollypop which Davis buys in gross lots and finds effective in keeping the kids quiet. Each month birthday greeting cards are issued to children between eight and twelve years of age, giving child the privilege of bringing father and mother to see particular picture listed on card. This listing acts as a cutoff for the life of the invitation.

Davis has cards printed with envelopes to match for patrons who may wish to buy theatre tickets as gifts, and says that the special service sells a great many additional admissions.

"Prepared For Summer?"

Joiner Puts On Man Hunt For "Ruggles of Red Gap"

An advance teaser newspaper campaign was put over by Maynard Joiner, Orpheum, Vancouver, on "Ruggles of Red Gap." Maynard put his "Ruggles" out on street, offering cash prize, shared by paper, for his capture. Hunt was plugged daily in papers, all newsstands were placarded with "Read about the Ruggles hunt." Cards and newsboys plugged it. Radio news on daily results of hunt were broadcast, thus insuring additional coverage. Stunt was reported by papers to be one of the biggest put over there.

Street ballys consisted of man on bannered horse and chap sitting in front of box-office waited for show to open. Passes were awarded to those guessing names of stars in picture whose voices were heard over lobby mike.

"Prepared For Summer?"

Pollock Distributes Rings For "Wedding Night" Date

Les Pollock, Loew's Rochester, Rochester, N. Y., distributed small cards with wedding bands attached with injunctions to place ring on finger as a reminder to attend showing.

On "West Point of the Air" Junior Birdmen column devoted several plugs to plane contest for which promoted loving cup was awarded. The arrival of film by plane broke dailies and throwaways were dropped from cruising plane over city and suburbs.

TO VACATIONING ROUND TABLERS

What with the summer upon us and vacation time around the corner, your Round Table again extends a hearty invitation to visiting Round Tablers and other New York bound managers to make full use of this office as a mailing address, for hotel reservations and other similar services.

Write, wire, or just drop in. The door is on the latch, and we'll be pleased to see you.—A-MIKE.

Hartnett's Style Show

Fashion show staged at the Embassy, Waltham, Mass., on tieup with leading department store was feature of campaign put on by Manager Bill Hartnett for "One More Spring." Store went heavy for windows on the hookup, featuring cutout drawings of Gaynor in costumes from the picture. Idea was plugged further in counter cards scattered about store and also given a break in newspaper ads and stories.

"Prepared For Summer?"

Warners Go Chain-Letter

It was only a question of time until the press book lads got hold of the current chain letter craze, the first reported being the Warnerites, who are using it as exploitation on "Stranded." Theatre playing the picture starts the chain, offering autographed photo of Kay Francis to all bringing copy of letter to box office during run.

Goldstein Finishes First In Quaker Oats Contest

Manager Harry Goldstein, Shawmut, Roxbury, Mass., takes down the first prize of $500, in the "Devil Dogs-Quaker Oats" exploitation contest, according to Terry Turner, of Lord and Thomas, agency handling the cereal account.

Second money, $250, goes to Ken Grimes, Warner, Morgantown, West Va., and third prize, $150, to Al Sindlinger, Appleton, Appleton, Wisc. Al copped two firsts in previous Warner-Quaker Oats contests.

Fourth, $100, Ed Hart, Plainfield, N. J.; Fifth, $90, Gerald F. Baker, Kennedy, Kirksville, Mo., and sixth, $75, to Hadden Mathews, 69th Street Theatre, Upper Darby, Pa. Seventh and eighth money, $50 and $35, went to Guy P. Collier, Orpheum, Mitchell, Ind., and Nevin McCord, Orpheum, Twin Falls, Idaho, respectively. Fifty prizes of $25 were also awarded to other winning managers.

"Prepared For Summer?"

Webster Arranges Benefit With PTA on "Old Girl"

With the PTA expressing a desire for benefit on some picture which would enable them to sell tickets to pay for shrubbery around new school building, J. H. Webster, Carolina Theatre, Elizabeth City, N. C., made the deal on his "Grand Old Girl" date. School paid for printing of benefit tickets, PTA receiving 25 per cent of their sales.

From Columbia's studios, May Robson wired good wishes and this with congratulations from Governor was presented on stage to guest of honor as was inscribed cup that Webster promoted.



MANAGERS GIFT COPELAN. On the anniversary of his second year as head of the Atlantic City Warner Theatres zone, Herbert Copelan (right) was presented with an onyx desk set by the folks in his sector. That's ad chief Sid Blumenstock (left) doing the honors, and in the group are Edythe Flink, secretary, and Managers Howard Baker, Iz Perlin, Irv Finn, Floyd Wesp and Harry Gottlieb.

FURTHER OVERSEAS ACTIVITIES



Lawson's Window on "Brewster's Millions"

(Left) ROBB LAWSON, United Artists' London publicity chief, arranged this showing of cruise clothing in the main window of leading shop as a buildup on "Brewster's Millions," at the Leicester Square. Note cutout of Jack Buchanan in center of store models.

(Right) AL DEANE, of Paramount International, reports this front from the Royal Apollo Theatre, Budapest, as one of the most colorful used overseas on "Bengal Lancer." Opening was very hollywood with Governor Horthy and staff on hand.

▽ ▽ ▽



Right Smart Front from Budapest



American 24-Sheet in Paris

(Left) American 24-sheet in Paris, might well be the caption for this posting on "One Night of Love" at the Cinema Edouard VII, in the French capital, as reported by M. PIERRE AUTRE. Title of picture in French is posted at bottom of the stand.

(Right) ROBERT TRILLO, RKO manager in Spain, takes the bows for this well executed street bally on "Flying Down to Rio" at the Coliseum, Barcelona. Masked couple in foreground are dancers who demonstrated the "Carioca" on float to accompaniment of carioca records.

▽ ▽ ▽



Show How They Do It in Spain



Wire Walker Stunts in Valencia

(Left) Stunt walker on wire above streets of Valencia, Spain, assured watching crowds of his safety with sign to the effect that he would not fall as Death was Taking a Holiday at the Capitol Theatre. Paramount's general manager for Spain, M. J. MESSERI, is credited.

(Right) Illuminated front of the King's Theatre, Hongkong, China, for the opening there of "House of Rothschild." United Artists' manager, P. MORGENSTERN, in that spot, put it on fancy for a gala premiere by inviting His Excellency the Governor and other celebrities.

▽ ▽ ▽



Electrical Front from Shanghai



Atmospheric Front From Barcelona

(Left) RENE HUET, Warner Brothers' manager in Spain, was instrumental in fashioning this atmospheric front on "La Buenaventura" at the Kursaal Theatre, in Barcelona. Authentic gypsy girl in booth to right told fortunes and also participated in gypsy street bally.

(Right) In addition to posting across face of lobby, F. REYRENNS, Fox manager in Switzerland arranged comprehensive display of captioned stills on "Charlie Chan's Greatest Case" at the Cinema Odeon, in Basle. Frames also carried the regular three sheets in English.



Charlie Chan in Switzerland

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers.

AMBASSADOR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Trooper, The	Kermit Maynard-Barbara Worth	Nov. 15		
Northern Frontier (G)	Kermit Maynard-Eleanor Hunt	Feb. 1,'35	57.	Mar. 9,'35
Red Blood of Courage	Kermit Maynard-Ann Sheridan	Apr. 20,'35		
Wilderness Mail (G)	Kermit Maynard-Fred Kohler	Mar. 13,'35	*58.	Mar. 16,'35

Coming Attractions

Code of the Mounted	Kermit Maynard	June	8,'35
His Fighting Blood	Kermit Maynard	Sept.	25,'35
Timber War	Kermit Maynard	July	15,'35
Trails of the Wild	Kermit Maynard	Aug.	20,'35

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Circumstantial Evidence	Chick Chandler-Shirley Grey	Mar. 30,'35	68.	
Shot in the Dark, A (G)	Charles Starrett-Marion Shilling	Feb. 15,'35	65.	June 1,'35
Sons of Steel (G)	C. Starrett-Polly Ann Young	Dec. 15	64.	Apr. 27,'35

Coming Attractions

Children of Broadway			
Girl Who Came Back	Shirley Grey-Sidney Blackmer		
Happiness C.O.D.			
Song in My Heart			

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Hawks	Ralph Bellamy-Tala Birell	May 7,'35		
(See "Air Fury" "In the Cutting Room," Mar. 30,'35.)				
Awakening of Jim Burke	Florence Rice-Jack Holt	May 20,'35	70.	
Behind the Evidence (G)	Norman Foster-Sheila Manners	Jan. 20,'35	57.	Feb. 2,'35
Best Man Wins, The (G)	J. Holt-Florence Rice-E. Lowe	Jan. 5,'35	68.	Jan. 5,'35
Broadway Bill (G)	Warner Baxter-Myrna Loy	Dec. 27	*105.	Nov. 10
Carnival (G)	J. Durante - Lee Tracy - Sally Eilers - Florence Rice	Feb. 10,'35	75.	Feb. 23,'35
Death Flies East (G)	Florence Rice-Conrad Nagel	Feb. 28,'35	*65.	Mar. 9,'35
Eight Bells	Ann Sothern-Ralph Bellamy	Apr. 11,'35		
(See "In the Cutting Room," Feb. 23,35.)				
Fighting Shadows (G)	Tim McCoy-Geneva Mitchell	Apr. 18,'35	58.	May 25,'35
Fugitive Lady (G)	Neil Hamilton-Florence Rice	Oct. 23	68.	Mar. 16,'35
I'll Love You Always (G)	Nancy Carroll-George Murphy	Mar. 20,'35	68.	Apr. 6,'35
In Spite of Danger (G)	Marian Marsh-Wallace Ford	Mar. 8,'35	56.	Apr. 13,'35
Jealousy (G)	Nancy Carroll-Donald Cook	Nov. 20	60.	Dec. 15
Justice of the Range	Tim McCoy-Billie Seward	May 25,'35		
Law Beyond the Range	Tim McCoy-Billie Seward	Feb. 15,'35	58.	
Let's Live Tonight (G)	Lilian Harvey-Tullio Carminati	Mar. 1,'35	69.	Mar. 23,'35
Men of the Hour (G)	Richard Cromwell-Billie Seward	May 15,'35	57.	May 25,'35
Men of the Night (G)	Bruce Cabot-Judith Allen	Nov. 26	58.	Dec. 8
Mills of the Gods (G)	May Robson - Victor Jory - Fay Wray	Dec. 15	67.	Jan. 19,'35
Party Wire (G)	Jean Arthur-Victor Jory	Apr. 27,'35	*65.	Apr. 20,'35
Prescott Kid	Tim McCoy-Sheila Mannors	Nov. 8	56.	
Revenge Rider	Tim McCoy-Billie Seward	Mar. 18,'35	57.	
(See "Alias John Law" "In the Cutting Room," Dec. 8.)				
Square Shooter (G)	Tim McCoy	Jan. 21,'35	57.	Mar. 9,'35
Swell Head	Wallace Ford-Barbara Kent	Apr. 8,'35		
Unwelcome Stranger, The (G)	Jack Holt-Mona Barrie	Apr. 20,'35	65.	May 11,'35
Westerner, The	Tim McCoy-Marian Shilling	Nov. 10		
White Lies (A)	Victor Jory-Fay Wray	Nov. 27	74.	Jan. 5,'35
Whole Town's Talking, The (G)	Edw. G. Robinson-Jean Arthur	Feb. 22,'35	*93.	Jan. 26,'35

Coming Attractions

After the Dance	Nancy Carroll-George Murphy	June	26,'35
Black Room Mystery	Boris Karloff-Marian Marsh	July	15,'35
Champagne for Breakfast	Joan Marsh - Hardie Albright - Mary Carlisle - Lila Lee	June	18,'35
China Roars			
Depths Below			
Feather In Her Hat, A	Ruth Chatterton		
Frisco Fury	Jack Holt		
Girl Friend, The	Ann Southern - Roger Pryor - Jack Haley	July	31,'35
Grand Exit			
If You Could Only Cook	Claudette Colbert		
Lady Beware			
Lost Horizon			
Love Me Forever	Grace Moore - Lee Carrille - Robert Allen	June	27,'35
Maid of Honor			
Modern Lady	Ruth Chatterton		
Rich Men's Daughters	George Raft		
Riding Wild	Tim McCoy-Billie Seward	June	28,'35
She Married Her Boss	Claudette Colbert		
Together We Live	Willard Mack-Ben Lyon-Sheila Mannors-Wera Engels		
(See "In the Cutting Room," Nov. 3.)			
Unknown Woman	Marian Marsh-Richard Cromwell	June	14,'35

DANUBIA PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cornflower (Hungarian Dialogue)	Irene Agai	Jan.	11,'35	80.
Father Knows Best (Hungarian Dialogue)	Szoke Szakall	Jan.	18,'35	80.
Hungaria (The Voice of Hungary) (English Titles)	Scenic	May	15,'35	54.
Hussar Romance (Hungarian Dialogue)	Irene Agai	Apr.	21,'35	75.
Rakoczy Marsch (German Dialogue)	Gustav Froehlich-Camilla Horn	Mar.	1,'35	82.

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Camille (A)	Y. Printemps-Pierre Fresnay	Apr. 15,'35	85.	May 18,'35
Dream of My People	Cantor Rosenblatt	June 1,'35		
Girl in the Case 5005	Jimmy Savo-Eddie Lambert-Dorothy Darling		60.	
Last Wilderness, The (G)	Howard Hill	May	14,'35	63. May 25,'35
Man Who Changed His Name, The (A) 5036	Lyn Harding		65.	Oct. 27
Marie 5043	Annabella	Jan.	1,'35	67.
Old Bill 5038	Anatole France story	Feb.	10,'35	70.
Viennese Love Song	Maria Jeritza			72.
World in Revolt	Graham McNamee	Mar.	1,'35	

Coming Attractions

Don Quixote	Chaliapin-Sydney Fox	July	1,'35 July 8,'35
Iceland Fishermen	Pierre Loti Story	Sept.	1,'35
Sans Famille	Robert Lynen	Aug.	1,'35

FIRST DIVISION

(Releases First Division Productions and in certain territories Monogram, Liberty, Chesterfield and Invincible pictures.)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Convention Girl	Rose Hobart		Oct. 31		
Flirtation	Jeannette Loff-Ben Alexander		Nov. 9		
Hei Tiki (G)	(All Native Cast)	Principal	Feb. 1,'35	86.	Feb. 9,'35
Little Damozel	Anna Neagle		Dec. 1		
Rainbow's End	Hoot Gibson-Mary Doran		June 10,'35	60.	
Sunset Range (G)	Hoot Gibson-Mary Doran		May 1,'35	55.	Mar. 9,'35
White Heat	Virginia Cherrill				Oct. 1

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Babbitt (G) 869	Aline MacMahon-Guy Kibbee	Dec. 8	74.	Nov. 17
Black Fury (G) 852	Paul Muni-Karen Morley	May 18,'35	97.	Apr. 6,'35
Case of the Curious Bride 879	Warren William	Apr. 13,'35	68.	Apr. 13,'35
Flirtation Walk (G) 752	Dick Powell - Ruby Keeler-Pat O'Brien	Dec. 1	97.	Nov. 10
G Men, The (A)	James Cagney-Margaret Lindsay	May 4,'35	85.	Apr. 27,'35
Gentlemen Are Born (G) 872	Franchot Tone - Jean Muir	Nov. 17	74.	Oct. 20
Girl From Tenth Avenue, The (A) 858	Bette Davis-Ian Hunter	June 1,'35	69.	June 1,'35
Go Into Your Dance (G) 853	Al Jolson-Ruby Keeler	Apr. 20,'35	97.	Mar. 23,'35
Gold Diggers of 1935 (G) 851	Dick Powell-Gloria Stuart	Mar. 16,'35	95.	Mar. 23,'35
In Caliente 856	Dolores Del Rio-Pat O'Brien	May 25,'35	84	
(See "In the Cutting Room," Feb. 2,'35.)				
Living On Velvet 859 (G)	Kay Francis - George Brent - Warren William	Mar. 2,'35	80.	Mar. 16,'35
Mary Jane's Pa (G) 875	Aline MacMahon-Guy Kibbee	Apr. 27,'35	71.	Apr. 27,'35
Maybe It's Love (G) 876	Gloria Stuart-Ross Alexander	Jan. 12,'35	62.	Nov. 24
Murder in the Clouds (G) 877	Lyle Talbot-Ann Dvorak	Dec. 15	61.	Jan. 5,'35
Oil for the Lamps of China (G) 867	J. Hutchinson-Pat O'Brien	June 8,'35	97.	May 18,'35
Red Hot Tires (G) 878	Lyle Talbot-Mary Astor	Feb. 2,'35	66.	Mar. 9,'35
Traveling Saleslady (G) 870	Joan Blondell	Apr. 8,'35	63.	Apr. 6,'35
While the Patient Slept (G) 874	Aline MacMahon-Guy Kibbee	Mar. 9,'35	61.	Mar. 9,'35
Woman in Red, The (G) 863	B. Stanwyck-Gene Raymond	Feb. 16,'35	58.	Mar. 30,'35

Coming Attractions

Broadway Joe	Joe E. Brown-Ann Dvorak	Aug.	17,'35
Captain Blood 855	Robert Donat-Jean Muir		
Napoleon	Edw. G. Robinson-Bette Davis		
Singer of Naples	Enrico Caruso, Jr.		

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baboona (G) 530	Mr. & Mrs. Martin Johnson	Feb. 8,'35	72.	Jan. 26,'35
Charlie Chan in Paris (G) 526	Warner Oland	Jan. 25,'35	70.	Jan. 5,'35
Cowboy Millionaire (G) 538	George O'Brien	May 10,'35	67.	Apr. 27,'35
Daring Young Man, The (G) 528	James Dunn-Mae Clarke	May 24,'35	75.	Apr. 27,'35
Doubting Thomas (G) 542	Will Rogers	June 7,'35	73.	Apr. 20,'35
George White's 1935 Scandals (A) 534	Alice Faye-James Dunn	Mar. 29,'35	83.	Apr. 6,'35
Great Hotel Murder (G) 532	Edmund Lowe-Victor McLaglen	Mar. 8,'35	70.	Feb. 23,'35
It's a Small World (A) 536	Spencer Tracy-Wendy Barrie	Apr. 12,'35	71.	Apr. 6,'35
Ladies Love Danger 540	Gilbert Roland-Mona Barrie	May 3,'35	69	
(See "Secret Lives" "In the Cutting Room," Mar. 30,'35.)				
Life Begins at 40 (G) 533	Will Rogers	Mar. 22,'35	79.	Mar. 23,'35
Lilliom (A)	Charles Boyer	Mar. 16,'35	90.	Mar. 23,'35
Little Colonel (G) 531	Shirley Temple-L. Barrymore	Feb. 22,'35	80.	Feb. 16,'35
Mystery Woman (G) 515	Mona Barrie-Gilbert Roland	Jan. 18,'35	69.	Jan. 26,'35
One More Spring (G) 529	Janet Gaynor-Warner Baxter	Feb. 15,'35	87.	Feb. 9,'35
Our Little Girl 539	Shirley Temple	May 17,'35	63	
(See "In the Cutting Room," Apr. 6,'35.)				
Spring Tonic 535	Lew Ayres-Claire Trevor	Apr. 19,'35	58	
(See "Man Eating Tiger" "In the Cutting Room," Mar. 9,'35.)				
$10 Raise (G) 537	Edward Everett Horton	Apr. 5,'35	70.	Mar. 23,'35
Under the Pampas Moon (G) 541	Warner Baxter-Ketti Gallian	May 31,'35	*80.	May 25,'35
Under Pressure 521	Edmund Lowe-Victor McLaglen	Feb. 1,'35	69.	Jan. 19,'35
(Reviewed under the title "Man Lock")				
When a Man's a Man (G) 527	George O'Brien	Feb. 15,'35	66.	Mar. 2,'35

Coming Attractions

Black Sheep (A) 543	Edmund Lowe-Claire Trevor	June	14,'35 75. May 18,'35
(See "In the Cutting Room," Apr. 27,'35.)			
Charlie Chan in Egypt 544	Warner Oland-"Pat" Paterson	June	21,'35
(See "In the Cutting Room," May 25,'35.)			
Curly Top 549	Shirley Temple	July	26,'35
Dante's Inferno	Claire Trevor-Spencer Tracy		
(See "In the Cutting Room," Mar. 2,'35.)			
Dressmaker, The	Clive Brook-Tutta Rolf		
Farmer Takes a Wife, The	Janet Gaynor-Henry Fonda		
Ginger 545	Jackie Searl-Jane Withers	July	5,'35
(See "In the Cutting Room," June 1,'35.)			
Hard Rock Harrigan 548	George O'Brien	July	19,'35
(See "In the Cutting Room," May 25,'35.)			
Here's to Romance	Nino Martini-Genevieve Tobin		
In Old Kentucky	Will Rogers		
(See "In the Cutting Room," May 25,'35.)			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Lord's Referee, The 547	Lew Ayres	July	19,'35		
Orchids To You 546	Jean Muir-John Boles	July	12,'35		
Redheads on Parade	John Boles-Dixie Lee				
(See "In the Cutting Room," May 11,'35.)					
Steamboat Bill	Will Rogers-Anne Shirley				
Thunder in the Night	Edmund Lowe-Karen Morley				
Welcome Home	James Dunn-Arline Judge				

GB PICTURES

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Alias Bulldog Drummond (G) 3509	J. Hulbert-Fay Wray			70.	May 18,'35
Evensong (A) 3406	Evelyn Laye	Dec.	15	82.	Nov. 3
Evergreen (A) 3405	Jessie Matthews-Sonnie Hale	Dec.	31	98.	June 29
Iron Duke, The (G) 3407	George Arliss	Jan.	'35	90.	Dec. 22
Jack Ahoy (G) 3404	Jack Hulbert	Feb.	8,'35	70.	Feb. 16,'35
Little Friend (A) 3403	Nova Pilbeam-Matheson Lang	Nov.	18	88.	Oct. 20
Lover Divine 3410	Marta Eggerth	Mar.	30,'35		Oct. 13
(Reviewed under the title "Unfinished Symphony")					
Loves of a Dictator (A)	Clive Brook-Madeleine Carroll	Apr.	1,'35	95.	Feb. 16,'35
Man Who Knew Too Much, The (G) 3415	Peter Lorre-Nova Pilbeam	Apr.	15,'35	80.	Dec. 29
Man of Aran (A) 3413	Robert Flaherty	Dec.		77.	Oct. 27
Morals of Marcus, The (G) 3502	Lupe Velez-Ian Hunter			75.	Apr. 13,'35
My Heart Is Calling (G) 3409	Jan Kiepura	May	1,'35	90.	Feb. 2,'35
My Song for You 3414	Jan Kiepura	June	1,'35		Nov. 10
Princess Charming 3408	Evelyn Laye-Henry Wilcoxon	Jan.	'35	81.	

INVINCIBLE PICTURES

[Distributed through Chesterfield]

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Death from a Distance	Russell Hopton-Lola Lane	Apr.	30,'35		
Public Opinion	Lois Wilson-Shirley Grey	Mar.	15,'35	66.	
Symphony for Living	Evelyn Brent-Al Shean	Jan.	20,'35	75.	

Coming Attractions

Condemned to Live	
Murder at Pinecrest	
Room and Board	
Trouble Ahead	Lois Wilson - Lloyd Hughes - Grant Withers

LIBERTY PICTURES

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Dizzy Dames	M. Rambeau-Florine McKinney	May	1,'35		
No Ransom (A) 1004	Leila Hyams-Phillips Holmes	Oct.	8	70.	July 21
Once to Every Bachelor (A) 1005	Marian Nixon-Neil Hamilton	Dec.	14	72.	May 10
School For Girls (A) 1007	Sidney Fox-Paul Kelly	Feb.	19,'35	73.	Mar. 9,'35
Sweepstake Annie (G)	Marian Nixon-Tom Brown	Mar.	5,'35	81.	Feb. 23,'35
Two Heads on a Pillow (A) 1006	Neil Hamilton-Miriam Jordan	Oct.	2	71.	Oct. 13
When Strangers Meet 1002	Richard Cromwell-Arline Judge	July	20	74.	
Without Children 1008	M. Churchill-Bruce Cabot	Apr.	15,'35		

Coming Attractions

Born to Gamble	H. B. Warner-Onslow Stevens
Old Homestead, The	Mary Carlisle-Lawrence Gray

MAJESTIC

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Night Alarm (G) 505	Bruce Cabot-Judith Allen-H.B. Warner - Fuzzy Knight	(New York) May			
		Dec.	15	65.	Sept. 22
Perfect Clue, The (G) 512	David Manners-Dorothy Libaire	Mar.	10,'35	*63.	Dec. 1

Coming Attractions

Motive for Revenge (G)	Donald Cook - Irene Hervey *65. Mar. 30,'35
Mutiny Ahead	Neil Hamilton-Kathleen Burke
(See "In the Cutting Room," Jan. 26,'35.)	
Reckless Roads	Judith Allen - Regis Toomey - Lloyd Hughes

MASCOT PICTURES

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Behind the Green Lights (G)	Norman Foster-Judith Allen	Mar.	11,'35	70.	Mar. 23,'35
Burn 'Em Up Barnes (G)	Frankie Darro-Lola Lane	Dec.	18	70.	Apr. 27,'35
Crimson Romance (A)	Ben Lyon-Sari Maritza	Oct.	1	67.	Oct. 6
Headline Woman (G)	Roger Pryor-Heather Angel	May	15,'35	70.	May 18,'35
In Old Santa Fe (G)	Ken Maynard-Evalyn Knapp	Nov.	15	63.	Nov. 24
Little Men (G)	Erin O'Brien-Moore-R. Morgan	Dec.	14	72.	Dec. 22
Marines Are Coming, The	William Haines-Armida Conrad Nagel-Esther Ralston	Nov.	20	70.	Dec. 15
One Frightened Night (G)	Chas. Grapewin-Mary Carlisle	May	1,'35	65.	May 11,'35

Coming Attractions

Ladies Crave Excitement	Norman Foster-Evalyn Knapp

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
After Office Hours (G)	C. Bennett-Clark Gable	Feb.	22,'35	73.	Feb. 16,'35
Age of Indiscretion (A)	May Robson-Madge Evans	May	10,'35	80.	May 11,'35
Babes In Toyland (G)	Laurel and Hardy-C. Henry	Nov.	30	79.	Nov. 24
Baby Face Harrington (G)	Charles Butterworth	Apr.	12,'35	63.	Mar. 30,'35
Band Plays On, The (G)	Robt. Young-Betty Furness	Dec.	21	85.	Dec. 29
Biography of a Bachelor Girl (A)	R. Montgomery-Ann Harding	Jan.	4,'35	84.	Dec. 29
Casino Murder Case (G)	Paul Lukas	Mar.	15,'35	84.	Apr. 27,'35
David Copperfield (G)	Frank Lawton - Freddie Bartholomew - W. C. Fields - L. Barrymore-Edna M. Oliver	Jan.	18,'35	133.	Jan. 19,'35
Flame Within, The (A)	Ann Harding-Herbert Marshall	May	17,'35	73.	May 18,'35
Forsaking All Others (A)	Joan Crawford - Clark Gable - Robert Montgomery	Dec.	28	84.	Dec. 8
Gay Bride, The (A)	Carole Lombard-Chester Morris	Dec.	14	82.	Nov. 17
Mark of the Vampire (A)	L. Barrymore-Bela Lugosi	Apr.	26,'35	60.	Apr. 6,'35
Murder in the Fleet (G)	Robert Taylor-Jean Parker	May	24,'35	70.	May 18,'35
Naughty Marietta (G)	J. MacDonald-Nelson Eddy	Mar.	29,'35	106.	Mar. 2,'35
Night Is Young, The (G)	Ramon Novarro-Evelyn Laye	Jan.	11,'35	82.	Dec. 29
One New York Night	Franchot Tone-Una Merkel	Apr.	5,'35	71.	
(See "Mystery In Room 309" "In the Cutting Room," Mar. 16,'35.)	George Brent	Nov.	23	86.	Nov. 10
Public Hero No. 1 (A)	Chester Morris-Jean Arthur	May	31,'35	89.	May 25,'35
Reckless (A)	Jean Harlow-Wm. Powell	Apr.	19,'35	99.	Apr. 13,'35
Sequoia (G)	Jean Parker-Russell Hardie	Feb.	1,'35	72.	Nov. 17
Shadow of Doubt (G)	Ricardo Cortez-Virginia Bruce	Feb.	15,'35	75.	Feb. 9,'35
Society Doctor	Chester Morris-V. Bruce	Jan.	25,'35	68.	Jan. 12,'35
(Reviewed under the title "Only 8 Hours")					
Times Square Lady (G)	Robert Taylor-Virginia Bruce	Mar.	8,'35	69.	Mar. 2,'35
Vagabond Lady	Robert Young-Evelyn Venable	May	3,'35	73.	
(See "In the Cutting Room," Mar. 16,'35.)					
Vanessa: Her Love Story (A)	Helen Hayes-Robert Montgomery	Mar.	1,'35	77.	Feb. 23,'35
West Point of the Air (G)	Wallace Beery-Robert Young	Mar.	22,'35	90.	Mar. 16,'35
Wicked Woman (A)	Mady Christians-Chas. Bickford	Dec.	7	74.	Dec. 1
Winning Ticket, The (G)	Leo Carrillo-L. Fazenda	Feb.	8,'35	70.	Jan. 19,'35

Coming Attractions

Anna Karenina	Greta Garbo-Fredric March
Bonnie Scotland	Laurel and Hardy
Broadway Melody of 1936	Jack Benny-June Knight
Calm Yourself	Madge Evans-Robert Young June 21,'35
(See "In the Cutting Room," June 1,'35.)	
Escapade	William Powell-Luise Rainer July 12,'35
(See "In the Cutting Room," May 11,'35.)	
Hands of Orloc, The	Peter Lorre-Frances Drake June 28,'35
(See "In the Cutting Room," May 25,'35.)	
Maia	Maia-Lotus Long
Manhattan Madness	Joel McCrea-Maureen O'Sullivan July 5,'35
Mutiny on the Bounty	Clark Gable-Charles Laughton-Franchot Tone
No More Ladies	Joan Crawford June 14,'35
(See "In the Cutting Room," Apr. 27,'35.)	
O'Shaughnessy's Boy	Wallace Beery-Jack Cooper

PARAMOUNT

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
All the King's Horses (G) 3430	Mary Ellis-Carl Brisson	Feb.	22,'35	85.	Feb. 23,'35
Car 99 (G) 3432	Fred MacMurray-Ann Sheridan	Mar.	1,'35	68.	Feb. 16,'35
Devil Is a Woman, The (A)	Marlene Dietrich-Cesar Romero	May	3,'35	80.	Mar. 2,'35
Enter Madame (A) 3414	Elissa Landi-Cary Grant	Jan.	4,'35	83.	Nov. 8
Four Hours To Kill (A)	Richard Barthelmess	Apr.	19,'35	74.	Apr. 6,'35
Gilded Lily, The (G) 3426	C. Colbert-Fred MacMurray	Jan.	25,'35	80.	Jan. 5,'35
Glass Key, The (G) 3444	George Raft	May	31,'35	*75.	May 25,'35
Goin' to Town" 3442	Mae West	May	17,'35	71.	May 11,'35
Here Is My Heart (G) 3423	Bing Crosby-Kitty Carlisle	Dec.	25	76.	Dec. 8
Hold 'Em Yale (G)	Patricia Ellis-Cesar Romero	Apr.	12,'35	63.	Mar. 30,'35
Lives of a Bengal Lancer (G) 3427	Gary Cooper-Franchot Tone	Jan.	18,'35	89.	Jan. 5,'35
Love in Bloom (G) 3434	Joe Morrison-Dixie Lee	Mar.	15,'35	75.	Mar. 9,'35
McFadden's Flats (G)	Betty Furness-Richard Cromwell	Mar.	29,'35	65.	Mar. 9,'35
Mississippi (G) 3433	Bing Crosby-Joan Bennett	Mar.	22,'35	74.	Mar. 2,'35
Once in a Blue Moon 3425	J. Savo-Michael Dalmatoff	May	10,'35		
People Will Talk (G) 3443	Chas. Ruggles-Mary Boland	May	24,'35	67.	Apr. 6,'35
President Vanishes (G) 3416	Arthur Byron-Janet Beecher	Jan.	11,'35	83.	Nov. 24
Private Worlds (A) 3435	C. Colbert- J. Bennett-C. Boyer	Apr.	19,'35	83.	Mar. 2,'35
Rocky Mountain Mystery (G) 3428	R. Scott-Chas. "Chic" Sale	Feb.	8,'35	68.	Apr. 27,'35
Ruggles of Red Gap (G) 3431	Charles Laughton-Mary-Boland-Charles Ruggles-Zasu Pitts	Mar.	8,'35	90.	Feb. 16,'35
Rumba (A) 3429	George Raft-Carole Lombard	Feb.	15,'35	71.	Feb. 2,'35
Scoundrel, The (A) 3437	Noel Coward-Julie Haydon	June	7,'35	68.	May 4,'35
Stolen Harmony (G)	George Raft-Ben Bernie	Apr.	26,'35	74.	Apr. 27,'35
Wings In the Dark (G) 3424	Cary Grant-Myrna Loy	Feb.	1,'35	75.	Jan. 19,'35

Coming Attractions

Accent on Youth	Sylvia Sidney-Herbert Marshall July 12,'35
(See "In the Cutting Room," May 25,'35.)	
Annapolis Farewell	Tom Brown-Sir Guy Standing
Big Broadcast of 1935, The	Jack Oakie-Burns & Allen
Bride Comes Home, The	Claudette Colbert-F. MacMurray
College Scandal 3445	Arline Judge-Kent Taylor June 21,'35
(See "In the Cutting Room," Apr. 27,'35.)	
Crusades, The	Loretta Young-Henry Wilcoxon
(See "In the Cutting Room," Mar. 30,'35.)	
Everything Happens at Once	W. C. Fields-Mary Brian July 26,'35
Last Outpost, The	Cary Grant - Gertrude Michael - Claude Rains
Men Without Names 3446	Fred MacMurray-Madge Evans June 28,'35
(See "In the Cutting Room," May 11,'35.)	
Milky Way, The	Harold Lloyd-Adolphe Menjou
Paris In Spring (G)	Tullio Carminati-Mary Ellis July 5,'35 *83. June 1,'35
Peter Ibbetson	Gary Cooper-Ann Harding
Shanghai	Charles Boyer-Loretta Young July 19,'35
(See "In the Cutting Room," June 1,'35.)	
Smart Girl	Kent Taylor-Ida Lupino July 26,'35
So Red the Rose	Margaret Sullavan-Pauline Lord
This Woman Is Mine 3447	Gregory Ratoff - John Loder - R. Bennett-Kath. Sergrave June 28,'35
Virginian, The 3460 (Re-Issue)	Gary Cooper - Richard Arlen - Walter Huston - Mary Brian June 14,'35

PRINCIPAL

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Little Damozel 722	Anna Neagle-James Rennie	June	11	59.	
Peck's Bad Boy (G) 516	Jackie Cooper-Thomas Meighan-Dorothy Peterson-Jackie Searl	Oct.	19	69.	Sept. 8
Return of Chandu, The (G) 300-312	Bela Lugosi-Maria Alba	Oct.	4	60.	Apr. 27,'35

REPUBLIC PICTURES (Monogram)

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Desert Trail	John Wayne-Mary Kornman	Apr.	22,'35	54.	
(See "In the Cutting Room," Feb. 23,'35.)					
Flirting With Danger (G) 3023	Robert Armstrong-Marion Burns	Dec.	1	70.	Nov. 17
Girl of the Limberlost (G) 3001	Marian Marsh-Ralph Morgan	Oct.	15	86.	Sept. 1
Girl O' My Dreams (G) 3015	Mary Carlisle-Creighton Chaney	Nov.	17	65.	Nov. 16
Great God Gold (A)	Sidney Blackmer-Gloria Shea	Apr.	15,'35	72.	Mar. 9,'35
Hoosier Schoolmaster, The (G)	Charlotte Henry-Norman Foster	May	15,'35	76.	Apr. 13,'35
Lawless Frontier (G) 3035	John Wayne-Sheila Terry	Nov.	22	54.	Feb. 2,'35
Lost In the Stratosphere (G) 3020	June Collyer-William Cagney	Nov.	15	64.	Oct. 27
Million Dollar Baby (G)	Arline Judge - Ray Walker - Jimmy Fay	Jan.	15,'35	65.	Dec. 20
Mysterious Mr. Wong, The (A) 3022	Bela Lugosi-Wallace Ford	Jan.	25,'35	68.	Jan. 19,'35
Mystery Man (G)	Robert Armstrong	Apr.	25,'35	62.	Feb. 16,'35
'Neath Arizona Skies (G) 3032	John Wayne-Sheila Terry	Dec.	5	52.	Dec. 15
Nut Farm, The (G)	Wallace Ford	Mar.	25,'35	65.	Feb. 9,'35
Rainbow Valley (G)	John Wayne-Lucille Brown	Mar.	15,'35	52.	Mar. 16,'35
Reckless Romeos (G) 3018	Robt. Armstrong-Wm. Cagney				
Sing Sing Nights (A)	Conway Tearle-Mary Doran	Dec.	15	60.	Feb. 2,'35
Texas Terror	John Wayne	Feb.	1,'35	51.	
Trail Beyond, The (G) 3031	John Wayne-Verna Hillie	Oct.	22	55.	Sept. 22
Women Must Dress (G)	Minna Gombell-Gavin Gordon	Feb.	1,'35	77.	Jan. 26,'35

(THE RELEASE CHART--CONT'D)

Coming Attractions

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Cheers of the Crowd	Russell Hopton-Irene Ware				
Dawn Rider, The	John Wayne-Marion Burns	June	20,'35		
Forbidden Heaven	Charles Farrell-C. Henry				
Healer, The (G)	Ralph Bellamy-Karen Morley	June	15,'35	77. June	1,'35
Honeymoon Limited	Neil Hamilton-Irene Hervey	July	1,'35		
Keeper of the Bees, The	Neil Hamilton-Betty Furness	July	15,'35		
(See "In the Cutting Room," Apr. 27,'35.)					
Make a Million	Charles Starrett-Pauline Brooks				
(See "In the Cutting Room," June 1,'35.)					
Paradise Canyon (G)	John Wayne-Marion Burns	July	20,'35	52. May	18,'35
Westward Ho	John Wayne-Sheila Mannors				
(See "In the Cutting Room," June 1,'35.)					

RKO RADIO PICTURES

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Anne of Green Gables (G) 807.	Anne Shirley-Tom Brown	Nov.	23	79. Oct.	27
Break of Hearts (A)	K. Hepburn-Charles Boyer	May	31,'35	*80. May	25,'35
Captain Hurricane (G)	James Barton-Helen Westley	Mar.	1,'35	72. Feb.	16,'35
Chasing Yesterday (G)	Anne Shirley	May	3,'35	77½ Apr.	6,'35
Dog of Flanders (G)	Frankie Thomas-Helen Parrish	Mar.	22,'35	72. Mar.	2,'35
Enchanted April, The (A)	Ann Harding-Frank Morgan	Feb.	1,'35	66. Dec.	18
Gigolette (G)	Adrienne Ames-Ralph Bellamy	Feb.	15,'35	67. June	1,'35
Grand Old Girl (G) 519	May Robson-Hale Hamilton	Jan.	18,'35	72. Jan.	12,'35
Gridiron Flash (G) 511	Eddie Quillan-Betty Furness	Oct.	26	64. Jan.	26,'35
Informer, The (A)	V. McLaglen-Margot Grahame	May	24,'35	91 May	4,'35
Laddie (G)	John Beal-Gloria Stuart	Apr.	5,'35	69½ Mar.	9,'35
Lightning Strikes Twice (G) 517	Ben Lyon-Pert Kelton	Dec.	7	66. Mar.	2,'35
Little Minister (G) 512	Katharine Hepburn-John Beal	Dec.	28	110. Dec.	22
Murder on a Honeymoon (G)	Edna May Oliver-J. Gleason	Feb.	22,'35	73½ Feb.	2,'35
Nitwits, The (G)	Wheeler and Woolsey	June	7,'35	*78. May	25,'35
People's Enemy (A)	Preston Foster-Melvyn Douglas	Mar.	15,'35	70. May	4,'35
Red Morning (G) 515	Steffi Duna-Regis Toomey	Dec.	14	63. Apr.	20,'35
Roberta (G)	Irene Dunne - Fred Astaire - Ginger Rogers	Mar.	8,'35	105½ Feb.	23,'35
Romance in Manhattan (G) 518.	Francis Lederer-Ginger Rogers	Jan.	11,'35	78. Dec.	1
Silver Streak, The (G) 513	Sally Blane-Charles Starrett	Dec.	21	72. Dec.	8
Star of Midnight (G)	William Powell-Ginger Rogers	Apr.	19,'35	90. Apr.	6,'35
Strangers All (G)	May Robson	Apr.	26,'35	69½ Mar.	30,'35
Village Tale	Randolph Scott-Kay Johnson	May	10,'35	80.	
(See "In the Cutting Room," Mar. 2,'35.)					
West of the Pecos (G) 516	Richard Dix-Martha Sleeper	Jan.	4,'35	69. Jan.	5,'35

Coming Attractions

Alice Adams	Katharine Hepburn - Fred MacMurray				
Arizonian, The	Richard Dix-Margot Grahame	July	12,'35		
(See "In the Cutting Room," May 25,'35.)					
Becky Sharp	Miriam Hopkins				
(See "In the Cutting Room," Mar. 9,'35.)					
Hooray for Love (G)	Gene Raymond-Ann Sothern	June	14,'35	*72. May	25,'35
Jaina	Ian Hunter-Kay Johnson				
Last Days of Pompeii, The	Helen Mack-John Beal				
Old Man Rhythm	Buddy Rogers-Betty Grable				
Return of Peter Grimm, The	Lionel Barrymore-Helen Mack				
She	Helen Gahagan-Randolph Scott	June	28,'35		
Three Musketeers	Margot Grahame-R. Pinchot	July	5,'35		
Top Hat	Fred Astaire-Ginger Rogers				
(See "In the Cutting Room," May 25,'35.)					

STATE RIGHTS

Features

Title	Star	Dist'r	Rel.	Date	Running Time Minutes	Reviewed
Calling All Cars (G)	Jack LaRue	Empire Films	Jan.	25,'35	67. Jan.	26,'35
Cowboy Holiday (G)	Big Boy Williams	Syndicate	Jan.	1,'35	57. Jan.	26,'35
Cyclone Ranger, The (G)	Bill Cody	Spectrum Pictures			60. Apr.	6,'35
Kliou (The Tiger) (G)		Bennett Pictures			*55. June	1,'35
Lost City, The (G)	Wm. Boyd - Claudia Dell	Regal Pictures	Feb.	14,'35	74. Mar.	9,'35
New Adventures of Trazan. (G)	Herman Brix	Burroughs-Tarzan Enterprise			*75. June	10,'35
Rustler's Paradise (G)	Harry Carey	Ajax Pictures	June	1,'35	61. May	11,'35
Sangen Till Heine (G)	Martin Osman	Scandinavian			75. Mar.	16,'35
Texas Rambler, The (G)	Bill Cody	Spectrum Pictures	May	15,'35	59. May	18,'35
Ticket to a Crime (G)	Ralph Graves	Syndicate	Dec.	15	67. Dec.	29

UNITED ARTISTS

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Brewster's Millions (G)	Jack Buchanan-Lili Damita	May	20,'35	78. Apr.	13,'35
Cardinal Richelieu (G)	George Arliss	Apr.	26,'35	*80. Mar.	30,'35
Clive of India (G)	Ronald Colman-Loretta Young	Jan.	25,'35	90. Jan.	26,'35
Folies Bergere (G)	Maurice Chevalier-Merle Oberon	Feb.	22,'35	80. Feb.	23,'35
Kid Millions (G)	Eddie Cantor - Ann Sothern - Ethel Merman	Dec.	28	*92. Oct.	27
Les Miserables (G)	Fredric March-C. Laughton	Apr.	21,'35	*105. Apr.	6,'35
Let 'Em Have It	Richard Arlen-Virginia Bruce	May	17,'35	95.	
(See "In the Cutting Room," Apr. 27,'35.)					
Mighty Barnum, The (G)	Wallace Beery - Adolphe Menjou-Janet Beecher-V. Bruce	Dec.	25	*105. Dec.	1
Private Life of Don Juan, The	Douglas Fairbanks, Sr. - Merle Oberon	Nov.	30	Sept.	22
Runaway Queen	Anna Neagle-Fernand Gravey	Dec.	21		
Scarlet Pimpernel, The (G)	Leslie Howard-Merle Oberon	Feb.	8,'35	95. Jan.	26,'35
Thunder in the East	Charles Boyer-Merle Oberon	May	13,'35	79. Dec.	1
(Reviewed under the title "The Battle")					
Wedding Night, The (G)	Anna Sten-Gary Cooper	Mar.	8,'35	*90 Feb.	23,'35
We Live Again (A)	Anna Sten-Fredric March	Nov.	16	82. Sept.	29

Coming Attractions

Call of the Wild, The (G)	C. Gable-Loretta Young			*90. May	4,'35
Dark Angel, The	Merle Oberon-Fredric March - H. Marshall-Kath. Alexander				
Escape Me Never (A)	Elizabeth Bergner-Hugh Sinclair	June	27,'35	80. Apr.	20,'35
Neil Gwyn (A)	Anna Neagle-Cedric Hardwicke	June	14,'35	75. July	14,'34
Sanders of the River (G)	Leslie Banks - Paul Robeson - Nina Mae MacKinney	July	4,'35	95. Apr.	20,'35

UNIVERSAL

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Alias Mary Dow 8011	Sally Eilers-Ray Milland	May	27,'35		
(See "In the Cutting Room," Apr. 13,'35.)					
Border Brigands 8085	Buck Jones	May	27,'35		
Bride of Frankenstein (A) 8009.	Boris Karloff	May	6,'35	80. Apr.	20,'35
Chinatown Squad 8017	Lyle Talbot-Valerie Hobson	May	20,'35	70.	
(See "In the Cutting Room," Apr. 13,'35.)					
Crimson Trail, The (G) 8083.	Buck Jones	Feb.	11,'35	58. Mar.	16,'35
Good Fairy, The (G) 8003	Margaret Sullavan-H. Marshall	Feb.	18,'35	98. Feb.	9,'35
Imitation of Life (G) 7003	Claudette Colbert-W. William	Nov.	26	111. Dec.	1
It Happened in New York (G) 8023	Lyle Talbot-Heather Angel	Mar.	18,'35	66. Apr.	13,'35
I've Been Around (A) 8025	Chester Morris	Dec.	8	66. Dec.	22
Man Who Reclaimed His Head (G) 8028	Claude Rains-Joan Bennett	Dec.	24	81. Dec.	8
Mister Dynamite (G) 8012	Edmund Lowe-Esther Ralston	Apr.	22,'35	69. Apr.	6,'35
Mystery of Edwin Drood (G) 8024	Claude Rains-Heather Angel	Feb.	4,'35	67. Mar.	30,'35
Night Life of the Gods (G) 8008	Alan Mowbray	Mar.	11,'35	73. Jan.	12,'35
Notorious Gentleman, A 8032	Charles Bickford-Helen Vinson	Jan.	21,'35	76. Jan.	19,'35
Princess O'Hara (G) 8013	Jean Parker-Chester Morris	Apr.	1,'35	80. Mar.	30,'35
Rendezvous at Midnight 8031	Ralph Bellamy	Feb.	11,'35		
(See "In the Cutting Room," Nov. 17.)					
Secret of the Chateau (G) 8033.	Claire Dodd-Clark Williams	Dec.	8	69. Sept.	15
Stone of Silver Creek (G) 8084.	Buck Jones-Noel Francis	Apr.	15,'35	60. Apr.	20,'35
Straight from the Heart (A) 8036	Mary Astor-Roger Pryor-Baby Jane	Jan.	14,'35	73. Feb.	16,'35
Strange Wives (G) 8020	June Clayworth-Roger Pryor	Dec.	10	75. Dec.	8
Transient Lady (G) 8019	Gene Raymond-Henry Hull	Mar.	4,'35	72. Mar.	23,'35
Werewolf of London (A) 8015.	Henry Hull	June	3,'35	75. May	4,'35

Coming Attractions

Diamond Jim	Edward Arnold-Binnie Barnes				
(See "In the Cutting Room," May 11,'35.)					
Lady Tubbs 8034	D. Montgomery-Alice Brady	June	24,'35		
(See "In the Cutting Room," May 25,'35.)					
Lucky in Love	Ricardo Cortez-Dorothy Page	July	15,'35		
Magnificent Obsession	Irene Dunne				
Raven, The 8016	Karloff-Bela Lugosi	July	8,'35	61	
(See "In the Cutting Room," Apr. 13,'35.)					
Storm Over the Andes	Jack Holt				

WARNER BROS.

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Bordertown (A) 806	Paul Muni-Bette Davis	Jan.	5,'35	90. Feb.	2,'35
Church Mouse 881	Laura La Plante	Dec.	15		
Devil Dogs of the Air (G) 816.	James Cagney-Pat O'Brien	Feb.	9,'35	86. Feb.	9,'35
Dinky	Jackie Cooper-Mary Astor	May	11,'35	65.	
(See "In the Cutting Room," Apr. 13,'35.)					
Florentine Dagger, The (G) 829	Donald Woods-Margaret Lindsay	Mar.	30,'35	69. May	4,'35
Night at the Ritz, A (G) 823	William Gargan-Patricia Ellis	Mar.	23,'35	63. May	25,'35
Right to Live (A) 828	George Brent-J. Hutchinson	Jan.	26,'35	66. Feb.	23,'35
Sweet Music (G) 805	Rudy Vallee-Ann Dvorak	Feb.	23,'35	95. Mar.	2,'35
White Cockatoo (G) 827	Jean Muir-Ricardo Cortez	Jan.	19,'35	70. Jan.	26,'35

Coming Attractions

Alibi Ike	Joe E. Brown	June	15,'35	72	
(See "In the Cutting Room," Apr. 6,'35.)					
Broadway Gondolier	Dick Powell-Joan Blondell	July	20,'35		
(See "In the Cutting Room," Apr. 27,'35.)					
Case of the Lucky Legs, The	Warren William				
Dr. Socrates	Paul Muni-Bette Davis				
Front Page Woman	Bette Davis-George Brent	Aug.	24,'35		
(See "In the Cutting Room," May 25,'35.)					
Going Highbrow	Guy Kibbee-Zasu Pitts	July	6,'35		
(See "Crashing Society," "In the Cutting Room," Apr. 13,'35.)					
Goose and the Gander	Kay Francis-George Brent				
(See "In the Cutting Room," Mar. 9,'35.)					
Green Cat	Bette Davis				
Haircut	George Brent-Jean Muir				
Irish In Us, The	James Cagney-Pat O'Brien	Aug.	3,'35		
Living Up to Lizzie	Aline MacMahon				
Midsummer Night's Dream	All Star			135	
Money Man	Edw. G. Robinson-Bette Davis				
Page Miss Glory	Marion Davies-Dick Powell				
Present from Margate, A	Kay Francis-Ian Hunter				
Stranded	Kay Francis-Geo. Brent	June	22,'35		
(See "In the Cutting Room," Apr. 27,'35.)					
We're in the Money	Joan Blondell-Glenda Farrell	Aug.	10,'35		
Wife Insurance	Warren William-Claire Dodd	July	13,'35		
(See "In the Cutting Room," May 25,'35.)					

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel.	Date	Running Time Minutes	Reviewed
Abdul the Damned (A)	Nils Asther	B. I. P.			95. Apr.	13,'35
April Blossoms (G)	Richard Tauber	B.I.P.			85. June	1,'35
Avec l'Assurance (G)	Saint-Granier	Paramount	May	3,'35	83. May	18,'35
Brown on Resolution (G)	Betty Balfour	Gaumont-British			85. June	1,'35
Czardas Duchess, The (G)	Marta Eggerth	Ufa			102. May	4,'35
Dandy Dick (G)	Will Hay	Assoc. British			70. Mar.	16,'35
Death at Broadcasting House	Ian Hunter	Assoc. British			90. Jan.	12,'35
Der Judas von Tirol	Fritz Rasp	86th St. Corp.	Apr.	26,'35	78.	
Der Page vom Dalmasse-Hotel	Dolly Haas	86th St. Corp.	Mar.	22,'35	80.	
Die Grosse Chance	Hans Soehnker	86th St. Corp.	May	3,'35	80.	
Die Unschuld vom Lande	Lucie Englisch	86th St. Corp.	May	10,'35	85.	
Die vom Niederrhein	Lien Deyers	86th St. Corp.	May	17,'35	84.	
Drei von der Kavallerie	Paul Hoerbiger	86th St. Corp.	Apr.	12,'35	90.	
Elizabeth of England (G)	Matheson Lang	Assoc. British			95. June	1,'35
Heroes of the Arctic (G)		Amkino	May	23,'35	70. June	1,'35
In a Monastery Garden (A)	John Stuart	R & S	Mar.	12,'35	77. Mar.	30,'35
It's a Bet (G)	Gene Gerrard-Helen Chandler	British Int'l			80. Mar.	16,'35
La Crise Est Finie (G)	Albert Prejean	European Films	Mar.	12,'35	81. Mar.	30,'35
Les As Du Turf (G)	Pauley	Paramount	May	10,'35	99. May	18,'35
Lorna Doone (G)	John Loder	Assoc. British			80. Feb.	2,'35
Moscow Laughs (G)	Leonid Utesov	Amkino	Mar.	21,'35	95. Apr.	27,'35
Oh! Daddy (G)	Leslie Henson	Gaumont-British			75. Mar.	16,'35
Old Curiosity Shop	Elaine Benson	Assoc. British			85. Feb.	2,'35
One Night	Ingert Bluggren	Scandinavian			80. Feb.	9,'35
Phantom Fiend, The (A)	Ivor Novello-Elizabeth Allan	Olympic	Apr.	19,'35	67. Apr.	27,'35
Phantom Light, The (G)	Gordon Harker	Gaumont-British			75. Feb.	9,'35
Radio Parade of 1935	Will Hay - Helen Chandler	Assoc. British			85. Jan.	12,'35
Red Village, The (A)	S. Shkurat	Amkino	May	1,'35	90. May	18,'35
Rosen aus dem Sueden	Paul Hoerbiger	86th St. Corp.	Apr.	19,'35	87.	
Schwarzer Jaeger Johanna	Marianne Hoppe	86th St. Corp.	Mar.	29,'35	90.	
Shepherdess' Sweetheart	(Greek Feature)	Frank Norton	Feb.	17,'35	118.	
So You Won't Talk (G)	Monty Banks	First National			85. Apr.	27,'35
Song of Happiness (G)	M. Vietorov	Amkino	Apr.	6,'35	90. Apr.	20,'35
Soviet Russia Today (G)		Amkino	Mar.	3,'35	67 Mar.	16,'35
Strauss' Great Waltz (G)	Jessie Matthews	Tom Arnold	Apr.	6,'35	72. Apr.	27,'35
Strictly Illegal (G)	Leslie Fuller	Gaumont-British			70. Mar.	16,'35
Ten Minute Alibi (A)	Phillips Holmes	British Lion			80. Feb.	9,'35
They Are Looking Up (G)	Cicely Courtneidge	Gaumont-British			80. Feb.	9,'35
Triumph of Sherlock Holmes, The (A)	Arthur Wontner	Gaumont-British			87. Mar.	9,'35
Wandering Jew, The (A)	Conrad Veidt	Olympic Pictures			83. Jan.	19,'35
Youth of Maxim, The (A)	Boros Chirkov	Amkino	Apr.	17,'35	80. May	11,'35
Zigeunerbluth	Adele Sandrock	86th St. Corp.	Apr.	5,'35	82.	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PROD'TIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Jack and the Beanstalk	Apr. 27	8
Little Red Hen	May 18	7
The Brave Tin Soldier	June 8	7
Puss in Boots	June 29	1 rl.
The Queen of Hearts	July 20	7
Aladdin	Aug. 10	7
The Headless Horseman	Oct. 1	1 rl.
The Valiant Tailor	Oct. 29	1 rl.
Don Quixote	Nov. 28	8
Jack Frost	Dec. 24	8
Little Black Sambo	Feb. 6,'35	8
Bremen Town Musicians	Mar. 6,'35	8
Old Mother Hubbard	Apr. 3,'35	7
Mary's Little Lamb	May 1,'35	7
Summertime	June 5,'35	1 rl.
Sinbad the Sailor	July 8,'35	1 rl.

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Gum Shoes (All Star)	Mar. 1,'35	21
His Bridal Sweet (Harry Langdon)	Mar. 15,'35	20
His Old Flame (Charlie Murray)	Jan. 25,'35	20
Horse Collars (3 Stooges)	Jan. 10,'35	20
I'm a Father (Andy Clyde)	Feb. 7,'35	20
Leather Necker, The (Harry Langdon)	May 9,'35	16
Old Sawbones (Andy Clyde)	Apr. 11,'35	17
One Too Many (Leon Errol)	Dec. 28	20
Pop Goes the Easel (3 Stooges)	Mar. 29,'35	20
Restless Knights (3 Stooges)	Feb. 20,'35	16½
Shivers (Harry Langdon)	Dec. 24	20
Stage Fright (All Star)		
Three Little Pigskins (3 Stooges)	Dec. 8	20
Tramp, Tramp, Tramp (Andy Clyde)		
Uncivil Warriors (3 Stooges)	Apr. 26,'35	20
COLOR RHAPSODIES 1934-35		
A Cat, a Bell and Mouse		
Babes at Sea	Dec. 12	7
Holiday Land	Nov. 9	7
Make Believe Revue, The	Mar. 22,'35	7
Sheemaker and the Elves	Jan. 20,'35	7
KRAZY KAT KARTOONS 1934-35		
4. Birdman	Feb. 1,'35	7
5. Hotcha Melody	Mar. 15,'35	7
6. King's Jester		7
7. Garden Gaities		
8. Peace Conference, The		7
LAUGHING WITH MEDBURY 1934-35		
Among the Cacoons	Nov. 9	10
At a County Fair	Dec. 7	10
Medbury in Hollywood	Jan. 11,'35	10
In the Old Days	Mar. 22,'35	10
LIFE'S LAST LAUGHS 1934-35		
No. 2—	Oct. 12	10
No. 3—	Nov. 9	10
No. 4—	Dec. 12	10
No. 5—	Jan. 4,'35	10
No. 6—	Feb. 1,'35	10
SCRAPPY CARTOONS 1934-35		
Gloom Chasers, The	Jan. 18,'35	7
Gold Getters	Mar. 1,'35	7
Graduation Exercises	Apr. 12,'35	7
Puppet Murder Case, The		
Scrappy's Ghost Story	May 24,'35	7
SCREEN SNAPSHOTS		
No. 2—	Oct. 26	10½
No. 3—	Nov. 23	10½
No. 4—	Dec. 21	10½
No. 5—	Jan. 18,'35	10
No. 6—	Feb. 22,'35	10
No. 7—	Mar. 15,'35	10½
No. 8—	Apr. 12,'35	10
No. 9—	May 10,'35	10
SPICE OF LIFE 1934-35		
No. 3—	Dec. 13	10
No. 4—	Dec. 31	10
No. 5—	Jan. 20,'35	10
No. 6—	Mar. 1,'35	10
No. 7—	Apr. 25,'35	10
WORLD OF SPORT (1934-35)		
Air Thrills	Mar. 1,'35	10
Flying Feet	May 3,'35	10
Flying Pigskins	Nov. 9	10
Hold That Shark	Mar. 29,'35	10
Pardon My Grip	Feb. 1,'35	10
Polo Thrills	Oct. 12	10
Thrill Flashes	Dec. 12	10
When Men Fight	Jan. 4,'35	10

DU WORLD PICTURES

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1	26
Chump	Nov. 1	15
Frankie and Johnny	Oct. 1	8
Charles Laughton		
Mire Unga	Aug. 15	9
Prisoner	Sept. 15	18
Retribution of Clyde Barrow and Bonnie Parker	July 10	20
Stars in the Making	Oct. 1	17
Frank Albertson		
Sword of the Arab	Sept. 15	28
Duncan Renaldo		
Yokel Dog Makes Good	Sept. 1	18

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
BING CROSBY SPECIALS		
1—I Surrender Dear	Aug. 3	22
2—One More Chance	Aug. 31	20
3—Billboard Girl	Oct. 5	21
4—Dream House	Sept. 28	19
CORONET COMEDIES		
An Ear for Music	Mar. 8,'35	18
Easy Money	Feb. 8,'35	18
Grooms in Gloom	May 10,'35	17
Rural Romeos	Nov. 16	20
Second Hand Husband	Oct. 26	19
Super-Stupid	Sept. 14	19
Two Lame Ducks	Nov. 30	18
FROLICS OF YOUTH	Dec. 21	21
Boosting Dad		
Campus Hoofer, The	Nov. 9	19
Educating Papa	Nov. 2	18
It Never Rains	May 24,'35	2 rls.
Little Big Top, The	Feb. 1,'35	21
MARRIAGE WOWS SERIES		
Dumb Luck	Jan. 18,'35	17
How Am I Doing?	Jan. 4,'35	20
Time Out	July 14,'35	2 rls.
MUSICAL COMEDIES		
Big Business	Dec. 7	19
Girl from Paradise, The	Nov. 23	21
Half Brother	Mar. 22,'35	19
Nifty Nurses	Oct. 19	20
She's My Lilly	Sept. 7	22
SONG HIT STORIES		
Bounding Main, The	Nov. 16	10
Fireman's Day Off	Apr. 12,'35	10
Gay Old Days	Jan. 4,'35	10
House Where I Was Born, The	Oct. 26	10
Life of the Party, The	Apr. 26,'35	9
Old Camp Ground, The	Mar. 15,'35	9
Song Plugger	Jan. 18,'35	9
Time on Their Hands	Sept. 14	11
Way Down Yonder	Dec. 7	11
STAR PERSONALITY COMEDIES		
A Nose for News	Apr. 5,'35	17
Friendly Spirits	May 31,'35	2 rls.
Hayseed Romance	Mar. 15,'35	20
Light Fantastic, The	June 28,'35	2 rls.
Mr. Widget	Jan. 25,'35	21
Object Not Matrimony	Mar. 1,'35	18
Only the Brave	Apr. 19,'35	17
Tars and Stripes	May 3,'35	20
TERRY-TOONS		
Black Sheep, The	Oct. 5	6
Bull Fight, The	Feb. 8,'35	6
Dog Show, The	Dec. 28	6
Fireman Save My Child	Feb. 22,'35	6
First Snow, The	Jan. 11,'35	6
Five Pupiets	Apr. 19,'35	6
Flying Oil	Apr. 5,'35	6
Hot Sands	Nov. 2	6
Jack's Shack	Nov. 30	6
King Looney XIV	June 7,'35	1 rl.
Magic Fish, The	Oct. 19	6
Mice in Council	Aug. 24	6
Moans and Groans	June 28,'35	1 rl.
Modern Red Riding Hood, A	May 17,'35	6
Moth and the Spider, The	Mar. 8,'35	6
Old Dog Tray	Mar. 21,'35	6
Opera Night	May 31,'35	6
Peg Leg Pete, the Pirate	May 3,'35	6
South Pole or Bust	Dec. 14	6
Tom Tom the Piper's Son	Nov. 16	6
What a Night	Jan. 25,'35	6
TREASURE CHEST		
Chums	Mar. 1,'35	9
Harlem Harmony	Dec. 21	10
Hollywood Movie Parade, The	Nov. 2	9
Personality and the Pen	May 10,'35	10
Ski-Scrapers	May 24,'35	7 rl.
Taming the Wild	Apr. 26,'35	10
YOUNG ROMANCE		
All for One	June 21,'35	2 rls.
Love in a Hurry	May 17,'35	16
Moon Over Manhattan	Feb. 15,'35	17

FIRST DIVISION

Title	Rel. Date	Min.
MARCH OF TIME		
No. 1	Feb. 1,'35	
No. 2	Mar. 8,'35	
No. 3	Apr. 19,'35	
No. 4	May 31,'35	
MUSICAL MOODS (Technicolor)		
Mexican Idyll	Oct. 16	
By the Waters of Minnetonka		
Hymn to the Sun		
Les Preludes		
October Day		9
Italian Caprice		8
Voices of Spring		
Irish Melody		8
Countryside Melodies	May 4,'35	8
Mediterranean Songs		7
Barcarolle		8
In a Mountain Pass		
Fingal's Cave (Black & White)	Nov. 15	
Waltz in A Flat Major		
Dance of the Hours	Dec. 15	
Air for the G String	Nov. 3	
Liebestraum		
6 THRILLING JOURNEYS		
Old Faithful Speaks		8
Realm of Ghosts		
Deep Sea Harvest		
Ride Along Dude		
City of Proud Memories		
Craters of the Moon		

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Casting for Luck		10
Man's Mania for Speed		10
Marching with Science		9
On Foreign Service		9
Tracking the Explorers		10
MAGIC CARPET SERIES		
The Coast of Catalonia		
Crossroads of the World		9
Geneva-by-the-Lake		10
MOVIE TINTYPE SERIES		
The Heart of Valeska	Mar. 9	10

MASTER ART PRODUCTS

Title	Rel. Date (Variable)	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)		
1. Roosevelt Family in America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9
MELODY MAKERS		
Fields and McHugh		9
ORGANLOGUES		
What's in a Name		8
RAIN SONGS		
Irving Kaufman-Lew White		
SPECIAL		
Take a Letter Please (Eddie Stanley-Evelyn San		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR COMEDIES		
Caretaker's Daughter	Mar. 10	10
Movie Daze		19
Mrs. Barnacle Bill	Apr. 21	20
CRIME DOESN'T PAY		
No. 1—Buried Loot		19
CHARLEY CHASE		
Chases of Pimple Street	Dec. 22	20
Fate's Fathead	Nov. 17	18
Okay Toots		18
Poker at Eight		21
Southern Exposure		21
You Said a Hatful	Oct. 13	19
IRVIN S. COBB		
Ballad of Paducah Jail	Oct. 20	19
Nosed Out	Sept. 15	18
Speaking of Relations		19
You Brings the Ducks	Nov. 24	16
FITZPATRICK TRAVEL TALKS		
Africa, Land of Contrast		9
Citadels of the Mediterranean		1 rl.
Colorful Guatemala		9
Colorful Ports of Call	Jan. 13	9
Cruising in the South Seas		1 rl.
Glimpses of Erin		1 rl.
Ireland, The Emerald Isle	Dec. 8	8
Los Angeles, Wonder City of the West		9
Rainbow Canyon	Feb. 2,'35	8
Zeeland, The Hidden Paradise	Jan. 5,'35	7
Zion, Canyon of Color	Nov. 10	8
GOOFY MOVIES		
No. 4	May 5	9
No. 5		8
No. 6		1 rl.
No. 7	Sept. 8	10
No. 8	Oct. 6	9
No. 9	Nov. 3	10
No. 10		10
HAPPY HARMONIES (Harman-Ising)		
3—A Tale of the Vienna Woods	Oct. 27	9
4—Bosco's Parlor Pranks	Nov. 24	9
5—Toyland Broadcast	Dec. 22	8
6—Hey, Hey, Fever	Jan. 9,'35	9
7—When the Cat's Away	Feb. 16,'35	9
8—The Lost Chick		9
9—Calico Dragon	Oct. 6	8
10—Good Little Monkeys		9
LAUREL & HARDY		
Fixer-Uppers		21
Going Bye-Bye		21
Live Ghosts		21
Them Thar Hills		2 rls.
Tit for Tat	Jan. 5,'35	20
MUSICAL COMEDIES		
Music in Your Hair	June 2	17
Roamin' Vandals	Apr. 28	18
MUSICAL REVUES		
Gentlemen of Polish		2 rls.
Gypsy Night		18
Memories and Melodies		18
Star Night at the Cocoanut Grove	Dec. 1	21
What Price Jazz?		18
ODDITIES		
Chain Letter Dimes		7
Dartmouth Days	Nov. 17	11
Donkey Baseball		8
Fightin' Fish		9
Little People, The		9
Motorcycle Cossacks	Jan. 12,'35	9
Pro Football		9
Rugby	Dec. 15	10
Sporting Nuts		9
Strikes and Spares	Oct. 20	9
Trick Golf	Mar. 24	8
Windy		9
OUR GANG		
Anniversary Trouble		18
Beginner's Luck		20
Teacher's Beau		20
Shrimps for a Day		21
Sprucin' Up		17
Wash-ee Iron-ee	Sept. 29	17
TODD-KELLY		
Bum Voyage	Dec. 15	20
Done In Oil	Nov. 10	18
Maid in Hollywood	May 19	20
Misses Stooge, The		19
One Horse Farmers	Sept. 1	18
Opened by Mistake	Oct. 6	19
Sing, Sister, Sing!		21
Three Chumps Ahead		2 rls.
Tin Man, The		19
Treasure Blues		19
WILLIE WHOPPER		
Cave Man		7
Good Scout		7
Jungle Jitters		7
Rasiin' Round		
Reducing Creme	May 19	8
Robin Hood, Jr. (Color)	Mar. 10	8
Viva Willie		7

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Baby Be Good	Jan. 8,'35	7
Betty Boop's Prize Show	Oct. 19	7
Keep in Style	Nov. 16	7
Little Soap and Water, A	June 21,'35	
No! No! A Thousand Times No!	May 24,'35	7
Stop That Noise	Mar. 15,'35	7
Swat the Fly	Apr. 19,'35	7
Taking the Blame	Feb. 15,'35	7
There's Something About a Soldier	Aug. 17	7
When My Ship Comes In	Dec. 21	7
COLOR CLASSICS		
An Elephant Never Forgets	Dec. 28	7
Kids in the Shoe, The	May 10,'35	7
Little Dutch Mill	Oct. 26	7
Song of the Birds	Mar. 1,'35	7
HEADLINERS		
Cab Calloway's Jitterbug Party	May 24,'35	
Famous People at Play	June 14,'35	
Feminine Rhythm (Ina Ray Hutton and Her Melodears)	Feb. 8, 35	10
Hark Ye, Hark	Mar. 22,'35	10
Ben Bernie-Grace Barry		
Is My Face Black (Molasses 'n' January)	May 3,'35	10
Ladies That Play (Phil Spitalny and His Musical Ladies	Dec. 7	10
Melody Magic (Johnny Green and His Orchestra	Apr. 12,'35	10
Million Dollar Notes (Red Nichols and his World Famous Pennies	Feb. 8,'35	11
Radio Announcer's Review	Sept. 14	10
Rhythm on the Roof (Anson Weeks & Orchestra	Oct. 26	11
Song Writers of the Gay Nineties (Pat Rooney	Mar. 1,'35	10
Yacht Club Boys Garden Party	Dec. 28	10
PARAMOUNT PICTORIAL (NEW SERIES)		
No. 6—Twilight Melody — Pets from the Wild—Howard Chandler Christy	Jan. 4,'35	10
No. 7—Queen of the Waters—Billy Blue Gum—Merlcano	Feb. 1,'35	10
No. 8—Aubrey Rainier—Old Madeira—Rube Goldberg, World Famous Humorist		1 rl
No. 9—Marseilles — Bird City — Eddie Dowling (Thumbs Up)	Mar. 29,'35	10
No. 10—Metropolis Afloat—Lilies (Technicolor)—Lew Pollack	Apr. 26,'35	10
No. 11—	May 24,'35	10
No. 12—	June 21,'35	
PARAMOUNT VARIETIES		
No. 7—	Feb. 1,'35	10
No. 8—	Mar. 1,'35	
No. 9—	Mar. 29,'35	
Broadway Highlights	May 17,'35	10
Coo-Coo News	Jan. 25,'35	10
Jungle Antics	Feb. 22,'35	10
Madhouse Movies No. 1	Aug. 24	9
Manhattan Rhythm	May 3,'35	10
Monkey Shines	Nov. 16	10
Movie Sideshow	Jan. 11,'35	11
Nerve of Some Women, The	Nov. 2	10
No Motor to Guide Him	June 7,'35	
Old Kentucky Hounds	Sept. 7	10
Screen Souvenirs No. 1	Sept. 21	10
Screen Souvenirs No. 2	Nov. 30	10
Screen Souvenirs No. 3	Feb. 8,'35	10
Screen Souvenirs No. 4	Apr. 19,'35	10
Shorty on the Farm	Apr. 5,'35	9
Strings and Strains	Mar. 22,'35	10
Superstition of the Black Cat	Aug. 10	10
Superstition of the Rabbit's Foot	Mar. 8,'35	9
Superstition of Three on a Match	Oct. 19	11
Superstition of Walking Under a Ladder	Dec. 28	11
POPEYE THE SAILOR		
A Dream Walking	Sept. 28	7
Be Kind to "Aminals"	Feb. 22,'35	7
Beware of Barnacle Bill	Jan. 25,'35	7
Choose Your "Weppins"	May 31,'35	7
Dance Contest	Nov. 23	7
For Better or Worser	June 28,'35	
Hyp-Nut-Tist, The	Apr. 26,'35	7
Pleased to Meet Chal	Mar. 22,'35	7
Shiver Me Timbers	July 27	7
Shoein' Hosses	June 1	7
Strong to the Finich	June 29	7
Two Alarm Fire	Oct. 26	7
We Aim to Please	Dec. 28	7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 5—Saddle Champs	Nov. 30	11
No. 6—A Sportlight Cocktail	Dec. 28	10
No. 7—King of the Everglades	Jan. 25,'35	10
No. 8—Feline Athletes	Feb. 22,'35	10
No. 9—Sporting Sounds	Mar. 22,'35	10
No. 10—Nerve Control	Apr. 19,'35	10
No. 11—Animal Intelligence	May 17,'35	10
No. 12—Top Form	June 7,'35	
TWO REEL COMEDIES		
Making the Rounds	July 6	21
Paliette-Catlett		
New Dealers, The	Apr. 6	20
Paliette-Catlett		
News Hounds	June 1	20
Paliette-Catlett		
No More Bridge	Mar. 16	21
Leon Errol		
Oil's Well	May 4	22
Chic Sale		
Old Bugler, The	Jan. 5	20
Chic Sale		
Petting Preferred	Apr. 27	10
Up and Down	Mar. 2,'35	21
Franklyn Pangborn		

PRINCIPAL

Title	Rel. Date	Min.
Death Day	Apr. 10	17
Glory of the Kill	May 23	28
Newslaugh—No. 2	Dec. 20,'33	9
Wonders of the Tropics	Dec. 13,'33	32
CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant Lion, The	Feb. 14	7
Farmer's Friend	Oct. 11	7
From Cocoon to Butterfly	Jan. 10	7
Her Majesty the Queen Bee	Dec. 1,'33	8
Insect Clowns	Mar. 4	7
Queen of the Underworld	Dec. 6,'33	7

REPUBLIC (Monogram)

Title	Rel. Date	Min.
PORT O' CALL SERIES		
10. Dravidian Glamour	Sept. 1	10
11. Adventure Isle	Oct. 1	10
12. Queen of the Indies	Nov. 1	10
13. A Mediterranean Mecca	Dec. 1	10

RKO RADIO PICTURES

Title	Rel. Date	Min.
BLONDE and RED HEAD SERIES		
Dancing Millionaire	Dec. 14	19
Hunger Pains	Feb. 22,'35	17½
Ocean Swells	Oct. 12	21
Pickled Peppers	June 7,'35	19½
Wig Wag	Apr. 12,'35	19½
CHICK CHANDLER COMEDIES		
Big Mouthpiece	Nov. 9	20
Horse Hair	Feb. 1,'35	19½
Raised and Called	Mar. 22,'35	20
Unlucky Strike	Aug. 31	20½
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	June 14,'35	21½
Everything's Ducky	Oct. 19	21
Flying Down to Zero	Apr. 19,'35	19
In a Pig's Eye	Dec. 28	20½
In the Devil Dog House	Feb. 2	21
Odor in the Court	Aug. 2	21½
DUMBBELL LETTERS		
No. 9	Jan. 18,'35	5
No. 10	Feb. 1,'35	5
No. 11	Feb. 15,'35	5
No. 12	Mar. 1,'35	5
No. 13		
No. 14	Mar. 29,'35	5
No. 15	Apr. 12,'35	5
No. 16	Apr. 26,'35	4
No. 17	May 10,'35	4½
No. 18	May 24,'35	4½
No. 19		
No. 20		
No. 21		5
EASY ACES		
Little New New York	June 14,'35	10
Pharaohland	Feb. 22,'35	9
Topnotchers	Apr. 19,'35	11
FOUR STAR COMEDIES		
Fixing the Stew	Nov. 2	20
Hit and Run	Apr. 26,'35	19
How to Break 90 at Croquet	Jan. 4,'35	15
HEADLINER SERIES (1934-35)		
No. 1—Songs of the Colleges	Oct. 5	15
No. 2—Ferry Go Round	Nov. 23	20
No. 3—This Band Age	Jan. 25,'35	21½
No. 4—Simp Phoney Concert	Mar. 15,'35	21
EDGAR KENNEDY COMEDIES		
Bric-a-Brac	Jan. 18,'35	19
Love on a Ladder	Sept. 7	20½
Poisoned Ivory	Nov. 16	21
Seek Me to Sleep	May 17,'35	
South Seasickness	Mar. 29,'35	20½
Wrong Direction	Nov. 16	21
MUSICALS		
Everybody Likes Music	Mar. 9	19½
Henry the Ape	Jan. 26	2 rls.
Bert Lahr		
If This Isn't Love	Sept. 28	21½
Spirit of 1976	Feb. 15,'35	21½
MUSICOMEDIES SERIES (Ruth Etting)		
An Old Spanish Onion	Mar. 1,'35	20
Bandits and Ballads	Dec. 7	18½
Southern Style	Sept. 14	20
Ticket Or Leave It	May 26,'35	21
PATHE NEWS Released twice a week		
PATHE REVIEWS (1933-1934) Released once a month		
PATHE TOPICS Released seven times a year		
RAINBOW PARADE CARTOONS		
Japanese Lantern	Mar. 8,'35	8
Merry Kittens, The	May 31,'35	7
Parrotville Old Folks	Jan. 25,'35	7
Picnic Panic	May 3,'35	9
Spinning Mice	Apr. 5,'35	8
Sunshine Makers, The	Jan. 11,'35	8
SPECIALS		
Century of Progress	June 15	22
A Day with the Dionne Quintuplets	Dec. 28	11½
Grand National Irish Sweepstakes Race, 1934	Apr. 2	10
La Cucaracha	Aug. 31	20½
Steffi Duna-Don Alvarado (Technicolor)		
A Trip Thru Fijiland		14½
TODDLE TALE CARTOONS		
A Little Bird Told Me	Sept. 7	5
VAGABOND ADVENTURE SERIES		
Eyes on Russia	Aug. 9	11
Fakeers of the East	Dec. 7	18½
Isle of Spice	Jan. 11,'35	10½
Jamaica	May 17,'35	9½
Red Republic	Sept. 21	10
Roumania	June 28,'35	11
Saar, The	Mar. 22,'35	11

STATE RIGHTS

Title	Min.
CARTOON EXHIBITOR	
Of All Things	4
CENTRAL	
Child of Mother India	30
Hindu Holiday	9
METROPOLITAN LIFE	
Once Upon a Time	10
METROPOLIS-TAPERNOUX	
Bolero	14
Sorcerer's Apprentice, The	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
9. The Dognappers	Nov. 10	
10. Two-Gun Mickey	Dec. 25	8
11. Mickey's Man Friday	Jan. 17,'35	7
12. Band Concert (Color)	Feb. 23,'35	
13. Mickey's Service Station	Mar. 15,'35	9
14. Mickey's Kangaroo	Apr. 20,'35	9
15. Mickey's Garden (Color)		
SILLY SYMPHONIES		
9. Goddess of Spring	Nov. 1	
10. The Golden Touch	Mar. 21,'35	8
11. Robber Kitten	Apr. 18,'35	9
12. Cookie Carnival, The	May 23,'35	8½
13. Cock of the Walk		

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 2—Toyland Premiere	Dec. 10	9
No. 3.—Candyland	Apr. 22,'35	1 rl.
No. 4—Springtime Serenade	May 27,'35	1 rl.
GOING PLACES with LOWELL THOMAS		
No. 6	Jan. 14,'35	9
No. 7	Feb. 18,'35	9
No. 8	Mar. 25,'35	11
No. 9	May 27,'35	1 rl.
No. 10	June 17,'35	1 rl.
No. 11	July 1,'35	1 rl.
No. 12	July 22,'35	1 rl.
No. 13	Aug. 19,'35	1 rl.
OSWALD CARTOONS		
At Your Service	July 8,'35	1 rl.
Do a Good Deed	Mar. 25,'35	7
Elmer The Great Dane	Apr. 29,'35	1 rl.
Hill Billy	Feb. 1,'35	9
Robinson Crusoe Isle	Jan. 7,'35	9
Towne Hall Follies	June 3,'35	1 rl.
Two Little Lambs	Mar. 11,'35	8½
STRANGER THAN FICTION SERIES		
No. 5—Novelty	Dec. 17	9
No. 6—Novelty	Jan. 28,'35	8
No. 7—Novelty	Mar. 4,'35	8
No. 8—Novelty	Apr. 1,'35	10
No 9—Novelty	Apr. 22,'35	10
No. 10—Novelty	June 3,'35	1 rl
No. 11—Novelty	June 24,'35	1 rl.
No. 12—Novelty	July 15,'35	1 rl.
No. 13—Novelty	Aug. 12,'35	1 rl.
UNIVERSAL COMEDIES		
At the Mike (Mentone No. 3-A)	Oct. 10	20
Desert Harmonies (Mentone No. 12-A)	Apr. 10,'35	10
Doin' the Town (Mentone No. 9-A)	Jan. 30,'35	18
Father Knows Best Sterling Holloway	Feb. 20,'35	2 rls.
Henry's Social Splash Henry Armetta	Dec. 19	21
Here's the Gang (Mentone No. 13-A)	May 8,'35	2 rls.
Hollywood Trouble	Jan. 9,'35	20
Knickerbocker Knights (Mentone	Dec. 12	20
Meet the Professer (Mentone No. 10-A)	Feb. 13,'35	19
My Girl Sally Sterling Holloway (Van Ronkel No. 5)	June 5,'35	2 rls.
Oh! What a Business (Mentone No. 5-A)	Nov. 26	2 rls.
Old Age Pension Henry Armetta	Mar. 27,'35	20
Revue a la Carte Tom Patricola (Mentone No. 8)	Jan. 16,'35	17
Sterling's Rival Romeo Sterling Holloway	Nov. 14	2 rls.
Telephone Blues (Mentone No. 11-A)	Mar. 13,'35	19
Tid Bits (Doane Musical No. 2)	Oct. 24	2 rls.
Well, By George (Mentone No. 4-A) George Price	Oct. 31	20
Whole Show, The (Mentone No. 7-A) James Barton	Dec. 26	20
World's Fair and Warmer	Oct. 17	22
Would You Be Willing? (Van Ronkel No. 4)	May 22,'35	2 rls.

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES 1934-35		
Get Rich Quick Allen Jenkins	Apr. 20,'35	2 rls.
His First Flame Shemp Howard Daphne Pollard	Mar. 9,'35	19
Old Grey Mayor, The Bob Hope	Apr. 6,'35	19
Smoked Hams Shemp Howard Daphne Pollard	Oct. 20	18
So You Won't T-T-T-Talk Roscoe Ates	Nov. 3	20
Out of Order Ben Blue	Nov. 17	19
Vacation Daze Jenkins & Donnelly		2 rls.
Dizzy and Daffy Dizzy and Daffy Dean	Dec. 15	19
Once Over Lightly Roscoe Ates	Jan. 12,'35	20
Radio Scout El Brendel	Jan. 26,'35	19
Why Pay Rent? Roscoe Ates-Shemp Howard	May 4,'35	2 rls.
Pretty Polly Polly Moran	June 1,'35	
Summon It Up Shemp Howard	June 15,'35	
BROADWAY BREVITIES 1934-35		
Off the Beat Morton Downey	Oct. 18	20
The Flame Song Bernice Claire-J. Harold Murray	Oct. 27	19
Gem of the Ocean Jeanne Aubert	Nov. 19	20
Gypsy Sweetheart Winifred Shaw-Phil Regan	Mar. 30,'35	20
Hear Ye! Hear Ye! Vera Van and the Yacht Club Boys	Dec. 22	2 rls.
See, See, Senorita Tito Guizar Armida	Jan. 12,'35	2 rls.
What, No Men? El Brendel-Phil Regan (Technicolor)	Jan. 5,'35	21
Soft Drinks & Sweet Music George Price-Sylvia Froos	Dec. 8	20
Show Kids Maglin Kiddies Tad Alexander	Jan. 5,'35	20
Radio Silly Cross & Dunn	Jan. 9,'35	2 rls.
Cherchez La Femme Jeanne Aubert	Feb. 2,'35	2 rls.
In the Spotlight Hal LeRoy & Dorothy Lee	Feb. 22,'35	20
Mr. & Mrs. Melody Ilomay Bailey—Lee Sims	Mar. 16,'35	20
Shoestring Follies Eddie Peabody	Feb. 16,'35	21
Singing Silhouette, The Olga Baclanova	Apr. 6,'35	20
Castle of Dreams, The Morton Downey	Apr. 6,'35	20
Cure It With Music Fifi D'Orsay	Apr. 13,'35	2 rls.
In This Corner Roscoe Ails	Apr. 27,'35	2 rls.
Main Street Follies Hal Le Roy	May 11,'35	2 rls.
$50 Bill Eleanore Whitney-12 Aristocrats	May 25,'35	
Better Than Gold Fifi D'Orsay	June 8,'35	
Springtime in Holland Dorothy Dare-Felix Knight (Technicolor)	June 22,'35	
Revue Ray Perkins	June 29,'35	
LOONEY TUNES (1934-1935)		
No. 1—Buddy's Adventures		1 rl.
No. 2—Buddy the Dentist		1 rl.
No. 3—Buddy of the Legion		7
No. 4—Buddy's Theatre		7
No. 5—Buddy's Pony Express		1 rl.
No. 6—Buddy In Africa		7
No. 7—Buddy's Lost World		1 rl.
No. 8—Buddy's Bug Hunt		1 rl.
MELODY MASTERS 1934-1935		
Phil Spitalny and His Musical Queens	Oct. 6	10
Richard Himber and His Orchestra	Nov. 3	10
Don Redman and His Band	Dec. 29	10
Will Osborne and His Orchestra	Dec. 1	10
A & P Gypsies Harry Herlick	Jan. 28,'35	10
Charlie Davis and Band	Feb. 16,'35	10
Rimac's Rhumba Orchestra	Apr. 13,'35	1 rl.
Barney Rapp and His New Englanders	Mar. 16,'35	10
Freddy Martin and His Orchestra	May 11,'35	1 rl.
Dave Apollan and His Band	June 8,'35	
MERRIE MELODIES 1934-35 (In Color)		
No. 4—Country Boy		7
No. 5—I Haven't Got a Hat		1 rl.
No. 6—Along Flirtation Walk		7
No. 7—My Green Fedora		1 rl.
No. 8—Into Your Dance		1 rl.
SEE AMERICA FIRST E. M. NEWMAN		
No. 3—Hail Columbia	Dec. 8	10
No. 4—Remember the Alamo	Dec. 20	10
No. 5—Trail of the 49ers	Jan. 19,'35	10
No. 6—Dixieland	Feb. 9,'35	10
No. 7—Blue and the Gray	Mar. 2,'35	10
No. 8—The Mormon Trail	Mar. 23,'35	10
No. 9—Westward Bound	Apr. 13,'35	1 rl.
No. 10—Remember the Maine	May 4,'35	1 rl.
No. 11—The Yanks Are Coming	June 1,'35	
No. 12—Boom Days	June 22,'35	
PEPPER POT 1934-35		
Radio Reel No. 1	Sept. 15	9
Mr. and Mrs. Jesse Crawford	Sept. 29	9
Vaudeville Reel No. 1	Oct. 13	11
Movie Memories	Oct. 27	8
Songs That Live Gus Edwards	Nov. 10	9
Two Boobs in a Balloon Edgar Bergen	May 5,'35	1 rl.
Good Badminton	Nov. 24	1 rl.
Stuffy's Errand of Mercy	Dec. 15	9
Listening In Radio Reel No. 2	Dec. 8	10
Vaudeville Reel No. 2	Dec. 29	10
Harry Von Tilzer	Jan. 5,'35	10
Chas. Ahearn	Jan. 19,'35	10
A Trip Thru a Hollywood Studio	Feb. 2,'35	9
We Do Our Part Radio Reel No. 3	Feb. 9,'35	1 rl.
Vaudeville Reel No. 3	Feb. 16,'35	1 rl.
Guess Stars Radio Ramblers	Mar. 22,'35	10
Billy Hill	Mar. 16,'35	
Eggs Marks the Spot Radio Reel No. 4	Mar. 30,'35	11
Some Bridge Work Easy Aces	Apr. 13,'35	10
Vaudeville Reel No. 4	Apr. 27,'35	1 rl.
Kings of the Turf	May 11,'35	1 rl.
Moving Melodies Fred Coots-William Shade	June 8,'35	
All Colored Vaudeville Adelaide Hall	June 22,'35	

SERIALS

12 Episodes Each Unless Otherwise Specified

Title	Rel. Date	Min.
BURROUGHS-TARZAN ENTERPRISES		
New Adventures of Tarzan, The Herman Brix	June 10,'35	2 rls.
FIRST DIVISION		
Young Eagles Boy Scouts	July 1	2 rls
MASCOT		
Burn 'Em Up Barnes Jack Mulhall - Farnkie Darro - Lola Lane	June 16	2 rls. (each)
Law of the Wild Rex, Rin Tin Tin, Jr. Ben Turpin, Bob Custer	Sept. 5	2 rls. (each)
Miracle Rider Tom Mix	May 18,'35	1st episode, 5 rls. (followed by 14 two-reel episodes)
Mystery Mountain Ken Maynard-Verna Hillie	Dec. 3	2 rls. (each)
Phantom Empire Gene Autry-Frankie Darro	Feb. 23,'35	2 rls. (each)
PRINCIPAL		
Chandu on the Magic Island Bela Lugosi-Maria Alba		
Return of Chandu, The Bela Lugosi-Maria Alba	Oct. 1	(Seven-reel feature followed by eight two-reel episodes)
UNIVERSAL		
Call of the Savage Noah Beery, Jr.	Apr. 15,'35	20 (each)
Roaring West Buck Jones (15 episodes)	July 8,'35	20 (each)
Rustler's of Red Dog John Mack Brown	Jan. 21,'35	20 (each)
Tailspin Tommy Maurice Murphy-Noah Beery, Jr.	Oct. 29	20 (each)

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MOTION PICTURE HERALD

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WARNER RELEASING 60 FEATURES, PARAMOUNT 65

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Some Cast! Charlie Ruggles, Franchot Tone ★
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Complete Short Story in this issue, *starting on* Page 41

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★ Because it ripples with June romance...

★ Because it's brimful of the joy of living...

★ Because it's wise, witty, human, true...

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MOTION PICTURE HERALD

Vol. 119, No. 11 June 15, 1935

"SOMETHING FOR NOTHING"

WE are all familiar with that typical stereotyped story of the bookkeeper, poorly paid, hard driven by demands of home and family, the sick wife, the brood of small children to be kept in school, who sought a swift way out of his woes. He started by tapping the till to play a long shot at the races, or a rosy tip on the market. He expected to win, pay back to the cash drawer, and buy new shoes for the baby. He didn't and life blew up in his face.

The wild-fire craze of chain letter fortune hunters, the wide spread of sweepstakes gambling, the recrudesence of "free" deals in general merchandising, the bank nights and all such manner of exploitations are aimed at the all too human hope of "something for nothing."

All this is the fruit of the ordeal years—stark madness, obviously, but no more mad than fiat money, programs for spending ourselves back to prosperity, bootstrap economics.

These are common manifestations of the wish of hungry, yearning people—all as worthy in their purpose toward better living as the bookkeeper of our little allegory, but sharing with him the same quality of misjudgment, if not the same quality of guilt.

Serving these wishing millions is the motion picture's job. The screen can not promise or deliver "something for nothing," but it can reiterate and support the contention of being the best buy in town.

△ △ △

WHY MR. COOKE!

THE British cinema is given an amazing going over in *Intercine,* the League of Nations' screen monthly, by Mr. Alistair Cooke, who appears to find faults and follies and failings that are, he would have one believe, painfully near congenital and incurable.

"A visitor to these shores," observes Mr. Cooke, "today might well assume, from the general ecstatic whispers and pealings of bells about him that British films were now in the hands of profound and sophisticated men."

That, however, Mr. Cooke does not exactly admit. He says there is now seemingly for the first time, "a positive attitude toward the cinema . . . the English, while giving the superb social appearance of decision and firm judgment, are actually not in the habit of defining their attitude, even to themselves." And, speaking of attitude, he comes to a quotation from Mr. George Jean Nathan who said once: "I still can't make up my mind whether actors act and talk like Englishmen or whether Englishmen act and talk like actors."

So discovering the new attitude, be it acting or not, Mr. Cooke finds: "Characteristically, then, the cinema in England has suddenly become a very well-bred institution. It has gone social to a degree far beyond anything that a foreigner might imagine. A first night audience is often drawn almost exclusively, one would think, from the peerage, apart from such necessary make-weights as critics and the producers' friends . . . the cinema is fast becoming in England socially distinguished and therefore—artistically negligible."

Continuing the indictment, Mr. Cooke observes: "To gain national attention for any artistic product, it is necessary in this country . . . to do one of two things: either to write a book and get it banned by the censor; or to write on a lavish scale on some episode of English history. . . . D. H. Lawrence and Joyce are popularly known because they wrote two books that were banned. Noel Coward is popularly known, not by "The Vortex," but by "Cavalcade." The very reverential movie which Hollywood made from the Coward opus gave the cue for a new age in British films. It gave the cue for the dawn of the Pageant film. . . . British producers had at last found the thing that movie magnates pursue more thirstily than originality, or wit or invention—a formula for the successful film. The formula is already shopworn. . . .

". . . I do not think that anyone can seriously, in the next five years, expect that a British studio of any reputation will put out a film that is—except incidentally—important for the excellence of its cinematic qualities. . . .

". . . and it is daily more obvious that we are fundamentally more easy going, fundamentally less resourceful than the Americans . . . our film directors can, with patrician applause ringing in their ears, be pretty sure that they are capable of being more inept, more vulgar and more ostentatious than the most exuberant Hollywood producer. . . ."

That, sir, is an Englishman's view of it.

△ △ △

REFLECTION on the flow of the news brings the conviction that the motion picture seems to have made more business for lawyers, or that possibly lawyers have made more business out of the motion picture, than any other big industry. Maybe this merely betokens an era of adjustments between the young art and old society.

△ △ △

MOTION PICTURE DAILY announces the purchase by Mr. Samuel Goldwyn of " 'Dodsworth,' Sydney Howard play fashioned from the Theodore Dreiser novel." Which reminds us of the sterling job that same producer did with "Arrowsmith," by Harriet Beecher Stowe.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK---

HITS "WASTAGE"

Wastage in production was scored last week by Dr. Ray Lyman Wilbur, new president of the Motion Picture Research Council and president of Stanford University, speaking at a conference of the council in San Francisco. Advocating "intelligent planning," he said, "Elimination and cutting after the scenes have all been taken is hardly satisfactory. These things should be worked out in advance." . . .

FILMS LAUDED

Two resolutions, adopted at the recent general assembly of the Presbyterian Church, in Cincinnati, stressed the improvement in motion pictures. The resolutions were submitted by the committee on social welfare, of which Dr. George Emerson Barnes is chairman. One resolution was in the "commendation" group, the other among "recommendations." . . .

COAST PUBLICISTS

Publicity executives, meeting at the MPPDA office on the Coast, took an initial step in cutting down the number of film press correspondents. It was agreed that no publication will be recognized unless it is six months old and its circulation at least 25,000. The group agreed to ask publishers to eliminate stories exposing film technical tricks. . . .

"DODSWORTH" BOUGHT

Samuel Goldwyn has added another to his list of planned productions for United Artists release, having purchased the film rights to the play "Dodsworth," by Sidney Howard, developed from Sinclair Lewis's novel of the same title. The reported purchase price was approximately $175,000. . . .

MAMOULIAN HONORED

The American Institute of Cinematography has awarded the honor diploma to Rouben Mamoulian, director, for his direction of "Becky Sharp," Pioneer-RKO feature in Technicolor. Mr. Mamoulian spoke over WJZ last weekend on color in films, and specifically on "Becky Sharp." . . .

COMPETITION

Reports received in the motion picture section of the Department of Commerce indicate that American films are meeting increased competition in certain European markets. Germany and France have been hitting American domination in Spain. The percentage of American films in Portugal also has shown a decline. . . .

SUIT DISMISSED

Quietly entered in the Los Angeles federal court records last week was a dismissal, stipulated by attorneys for both sides, of the suit of Leon F. Douglass, color photography inventor, against Fox Film charging infringement of color patents. What settlement, if any, was effected was kept secret. The plaintiff may reopen the case later, according to the terms of the dismissal. . . .

EUROPE'S NEED

Technical experts, Hollywood trained, are more vital to European motion picture improvement than Hollywood stars, in the opinion of William Goetz, vice-president of 20th Century Pictures, on his return from abroad last week. The recent exchange of players is merely the forerunner of a closer alliance of producing companies, he said. . . .

ITALIAN SUBSIDY

A bill recently presented to the Italian legislature provides for the granting of advances to motion picture studios by the government. The amount in no case would exceed one-third of the total production cost. An annual sum of 10,000,00 lire will be provided in the budget over a period of five years. . . .

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PHILIP KLEIN

Philip Klein, film writer and producer, stricken suddenly with pneumonia, died on the Coast last week at the age of 46. He was a pioneer screen writer, going to the Coast in 1924. Perhaps the best known of his screen plays was "Four Sons," which won an Academy award. He wrote Shirley Temple's first starring vehicle, "Baby, Take a Bow," and just before his death finished the screen play for Fox's "Dante's Inferno," with Robert M. Yost. . . .

AMATEUR FILM CLUB

Organized in Cincinnati, the Cine Club will produce amateur films with the hope that at least one each year will rate inclusion in the annual amateur contest in Hollywood. Dr. J. M. Steen is president of the club. A feature length film also may be produced. . . .

DEGREE TO CONNOLLY

Walter Connolly, veteran player of the stage and screen, following the Broadway run of the play "The Bishop Misbehaves," and en route to the Coast, received the honorary degree of Doctor of Laws from Xavier University, Cincinnati, from which he graduated 28 years ago. . . .

GRACE MOORE HAILED

Grace Moore, operatic, and lately motion picture star was enthusiastically received by a brilliant Covent Garden audience last week in her British operatic debut as Mimi in "La Boheme." The reception accorded her was compared with that for Melba. Fifteen curtain calls were indicative of her success. She will return to Hollywood in August. . . .

NO FREE SHOWS

The entertainment groups sponsored by the federal government to provide work for unemployed theatrical people in the future will charge nominal admissions to performances instead of giving free shows, according to plans being developed. Auditoriums, halls and other available places will be used for showings. . . .

NAZI ORDERS

The German propaganda ministry has ordered that distribution of all German films abroad is to be centralized, effective September 1, in a single office under the control of the ministry. The purpose is to eliminate Jewish film distributors. The ministry also forbade theatres to exhibit films produced in the pre-Nazi days, and in which Jewish players appear. . . .

MPTOA ASKS CONTRACT STABILIZE ADMISSIONS, CONTROL PRACTICES

by JAMES P. CUNNINGHAM

Existence of strong evidence of a threatened disruption of normal distribution and exhibition procedure through unrestrained indulgence in socalled unfair trade practices and admission slashing caused the national officers of the Motion Picture Theatre Owners of America, representing between 4,500 and 5,000 theatres, to come forward this week with the first tangible suggestion of a solution in control, by exhibition contract, of some of the competitive perils seen now facing the industry as a result of the nullification of the NRA and the motion picture code by the United States Supreme Court.

The apparent inability of the Administration at Washington to legislate enforceable codes, together with the indicated extreme unlikelihood of the motion picture industry effecting a "voluntary" code, gives strength, in the opinion of its sponsors, to the MPTOA's proposal to regulate, by a rider to the regular license agreement between exhibitor and distributor, such competitive practices as premiums, gifts, prizes, chances, reduced script books, coupons, throw-away tickets, two-for-one admissions, or other forms of cut-rates. And, although not heretofore affected by the NRA code, the double feature program would be controlled.

Promising that "MPTOA members will do everything possible to maintain the standards of NRA on minimum wages and maximum hours of employment, and of business conduct, regardless of what rival exhibitors do," national headquarters "urge the distributors of motion pictures to voluntarily adhere to the code provisions affecting exhibition, to continue the use of the standard contract, to respect the standards of clearance that have been established by the local zoning boards (under the NRA), and to uphold the fair trade practices set forth in the code."

Distributors, like exhibitors, are no longer bound to adhere to any of the defunct code clauses, except those which are definitely a part of the exhibition contract binding the distributor. The sentiment has been, as expressed unofficially in distributor ranks, for continuing the standard contract, including the 10 per cent cancellation privilege accorded exhibitors on block purchases. On the other hand many believe that clearance will again be a matter of bargaining in the open market between an exhibitor and distributor, to be bought for a price. The fate of other distribution practices which the code was intended to control still is the subject for much speculation, and it will probably be weeks or months, because of the intricacies involved, before the definite policies become apparent.

In exhibition, however, where, too, code provisions actually written into contracts remain valid and enforceable, the MPTOA believes "there will probably be a gradual return to unrestrained 'cut-throat' competition, unscrupulous practices, 'chiseling,' lawsuits and trade reprisals."

Propose Rider in Contract

And, in order to "reduce the back-swing towards jungle law in this business" and "to prevent the cheapening and demoralizing of the business in competitive areas, as has happened in the past time and again," the MPTOA suggests to the trade the use of a provision in the license agreement in the form of a rider, attached to and made a part of the application, controlling those practices deemed unfair. The rider would bear even date of the application and would automatically become a part of the license agreement when the instrument is approved by the distributor.

The socalled "deluxe operations" and "Class A" theatres in competitive areas are the hub around which the plan revolves. The country town exhibitor, with no direct competition, has far less to worry about in the present crisis than the exhibitors in highly competitive situations.

Sees Cut-Rate Competition

"The theatre owner with a big investment in a key city has a real worry," the MPTOA points out, "and he is now faced with possible cut-rate competition from either rival subsequent runs, or, if a first run, with theatres playing following runs, who have little or no investment to protect, who pay peanuts for their film service, have a few low-wage employees and are unscrupulous and irresponsible."

This type of exhibitor, the MPTOA declares, "is in a position to drastically undersell the responsible exhibitor on admission, selling the same identical show below actual cost to the same patronage, using premiums, rebates, double feature programs and all sorts of bargain nights, come-ons and giveaways, until they drag down all of the theatre operations in the city to a common level or bankrupt the finer theatres."

Comes at Buying Time

The plan was struck at a psychological moment. All exhibitors, at least all of the first-run and important subsequents, are now negotiating new product arrangements. The first or prior run exhibitor, seriously concerned with maintaining a single feature policy, relatively higher admissions and who has to pay a film rental many times larger than a subsequent run, can, on his own initiative, negotiate such an agreement separately with each distributor that supplies pictures for his theatre.

While virtually all the trade associations in the industry are shouldered with additional responsibilities as the only agencies that can restrain unfair practices and effect the machinery for their control, the MPTOA's plan is one of voluntary self-regulation, negotiation and unanimous consent on the part of the individual exhibitor to meet an individual competitive situation.

The simplest manner of effecting the rider arrangement is for the responsible "de luxe," "Class A" or prior run owner, when approached—any day now—by the distributor's sales representative, to offer two deals governing the purchase of the product: One at a price to include the rider, the second at a lower price without the rider. The sponsors believe that the distributor, naturally, will take the best price, and may even be compelled to in view of the dominant position locally of the "de luxe," "Class A" or prior run theatre demanding the rider.

The higher price offered depends, of course, on the value at the box office of the protecting rider to the exhibitor whose theatre is directly affected by, or threatened with, the trade practices which the rider would control in his area.

How the Plan Works

The rider is signed by the "de luxe," "Class A" and/or prior run, and, after approval by the distributor, the distributor agrees to require in a contract with any subsequent-run situated in the "run" and "clearance period area defined in the contract, "that for any of the feature pictures specified in the contract with the "de luxe," the subsequent run."

1. Will charge a minimum admission, at specified hours, as set down by individual

(Continued on following page)

INDUSTRY USING ARBITRATION NOW

Voluntary arbitration, which was not resorted to extensively during the life of the motion picture code, has returned in full force in New York. Three cases were on the calendar of the New York Film Board of Trade on Tuesday of this week, and one was heard. While the possibility of a voluntary code under the new NRA provisions is engaging the attention of the industry, it is likely that arbitration will grow in favor.

RIDER WOULD CONTROL ADMISSIONS

(Continued from preceding page)

negotiation between the "de luxe" theatre and each separate distributor.

2. Will not lower the prices publicly announced or advertised for admission to such subsequent run by giving rebates in the form of premiums, gifts, prizes, chances or anything of value, or by means of reduced script books, coupons, throw-away tickets or two-for-one admissions or any other things of value, or by any other method or device of a similar nature which directly or indirectly lowers or tends to lower such publicly announced admission prices; and will not conduct or operate any lottery, drawing, gamble or any other form of hazard at such subsequent run theatre; or

3. Will not exhibit any of the specified pictures with another feature length picture for the same admission charge. (Any motion picture originally made and released in more than 3,000 linear feet of film shall be deemed a feature motion picture.)

The restrictions would apply only to the pictures specified in the contract with the prior run into which agreement the rider is incorporated. Pictures of all other distributors and other pictures of the same distributor not specified in the rider-contract can be sold any way they choose to any theatres.

Furthermore the restrictions do not restrain other theatres from double featuring, giving premiums and the like, or charging unreasonably low admissions, merely preventing the use of the same pictures specified in the rider-contract in unfair competition directly with the prior run.

Limited to Competing Theatres

The specific provisions of such a rider can be cut to fit the local situation in any competitive area by eliminations or additions to the suggested provisions. Again, the provisions are limited to only those theatres directly competing with the prior run theatre.

If the prior run violates any of the three parts of the rider, by failing to maintain the admissions specified in said rider; by using any of the trade practices prohibited in the rider (giveaways, cut-rates, and the like); or by failing to maintain a single feature policy, then the rider shall become null and void and of no effect and the distributor shall be relieved of any further obligation to comply with the provisions of the rider, and in addition the distributor shall have the right to waive or to eliminate from any contract made with any subsequent run in the competitive area the provisions to control by contract with such subsequent runs those trade practices against which the prior run was originally to be protected by the rider.

The immediate effect of a violation of the rider by a prior run would be to again return such prior run to the "unfair" competitive onslaughts of the subsequents on those pictures for which he sought protection.

Restriction on Distributors

On the other hand, if the distributor, after effecting a rider-contract with a prior run, violates the rider by licensing the specified pictures for subsequent run showings in the defined competitive area without requiring the subsequent to contractually abide by the trade practice stipulations, then the distributor would be compelled to reduce, by some percentage agreed to, the rental for each of the pictures so exhibited by the subsequent, and if the rental had been paid by the prior run the distributor would repay to or credit the account of the prior run with the amount of such reduction.

If the subsequent-run secures such a limited license on condition that he will charge a minimum admission and refrain from the stipulated trade practices, and then violates his agreement in this respect, the MPTOA believes that the prior run exhibitor would have the right to bring suit against the subsequent run for damages and/or an injunction because the agreement was made with the subsequent for the benefit of the prior run, even though the prior run is not actually a party to the contract between the distributor and the subsequent.

The rider is in effect reciprocal, in that the prior run using the rider must agree to maintain admissions and refrain from the specified practices at his own theatre, and loses the protection if he fails to do so.

The minimum admission for evening and matinee performances; the time indicating when such performances begin and end respectively; and the percentage by which rentals shall be reduced, are matters for individual negotiation by the prior run with each separate distributor.

The rights of the distributor under all other provisions of the contract shall remain unimpaired in the event of a violation of the rider by prior run, distributor or subsequent.

Cites Lack of Court Precedent

The prior run exhibitor involved in the rider should be prepared, the MPTOA advises, " to defend the agreement in court, if necessary. There is every indication that the premium dealers, promoters of 'advertising' schemes and double feature producers will threaten law suits or get some small exhibitor to file one."

"As far as we can ascertain," the MPTOA continued, "these questions have never been decided by a superior court. There is an inferior court decision on a double feature clause, which is generally expected to be reversed on appeal anyhow, but this is on the grounds of a conspiracy between two or more distributors (to refuse to sell any of their pictures to any theatre for use on double bill programs). In many situations the cost of such a court determination would be insignificant compared to the value of such protection against the 'chiseling' of unfair and unscrupulous competitors."

What the court decided, in the foregoing reference to the double featuring decision, was that the distributors had conspired among themselves to abolish all double bills. Under the new plan dualling would be prohibited only on those specified pictures mentioned in the contract to which is attached the rider.

Regardless of whether the legality of the plan stands at this time undetermined, the MPTOA is said to be willing to proceed with its adoption and to let the attacks come when they may, for subsequent determination in the courts, if necessary.

See Opposition Ahead

Broadway freely predicted that the plan would draw the fire of some distributors, especially from those who are reluctant to have their hands tied in selling by any process which sets down the how and where they can sell.

Too, some of the distributors' legal chieftains are expected to voice opposition, because of their constant fear of possible triple-damage suits under the anti-trust laws.

But, MPTOA leaders believe, any exhibitor controlling his situation can force the distributor to grant the concession—or else,

Sees Two Kinds of Theatres

"Isn't it just possible," asks the MPTOA, "that an enterprising exhibitor with sufficient courage to shelve inferior pictures, run his theatre with a better average show on single feature programs at a reasonably high admission scale with no 'rackets' going on could develop an ample clientele that prefers that kind of a show shop? Isn't there a chance that we exhibitors are too much like sheep, each trying to do exactly what the other fellow does?

"Maybe the breakdown of NRA will bring about two kinds of theatres in some places, those with a class patronage and the bargain counter type. Restaurants, cafes, hotels and shops and stores have long ago established themselves in this way."

PRODUCTION CODE BRANCH IN EAST

Will H. Hays on Wednesday, following the regular quarterly meeting of the board of directors of the Motion Picture Producers and Distributors of America, announced that there would be established immediately at headquarters in New York an eastern office of the Production Code Administration.

The MPPDA acted thereby on the request made last month by the Film Producers Group of the Federation of British Industries for the creation of code machinery in New York in order to facilitate the handling of British scripts and pictures intended for American consumption. Heretofore such material was required to be sent to Hollywood, which caused delays, the British pointed out.

The service thus provided will be available for the use of any other producers, foreign or domestic, who find it more accessible to their needs than the west coast office.

Nullification by the Supreme Court of the NRA and its consequent voiding of the motion picture code was studied in a general manner by the MPPDA directors. They are continuing a study of the situation.

THE CAMERA REPORTS



FILM BOOKERS ORGANIZE. Just for fun, announces Joe Goetz, booker for the Cincinnati division of RKO, who was instrumental in forming the Cincinnati Bookers Club, the members of which are shown above. Seated are Manny Nagel, Fox; Walter Gibson, Universal; Jim Curran, Columbia; Gus Boudot, RKO; Joe Lissaurar, Warners (Cleveland); Mitchel Blachschleger, RKO; Don Duff, Majestic; William Devaney, MGM; Wilber Hetherington, RKO. Standing: Jack Rodman, Paramount; Sam Oshry, United Artists; Bob Laws, Fox; Ross Spencer, Paramount; Jim Neff, Fox; D. Brown, Warner manager in Ohio and Kentucky; Vincent Kramer, Paramount; Jim Burnetti, Vitagraph; and Mr. Goetz. Club headquarters are to be established soon. There are no initiation fees or dues.



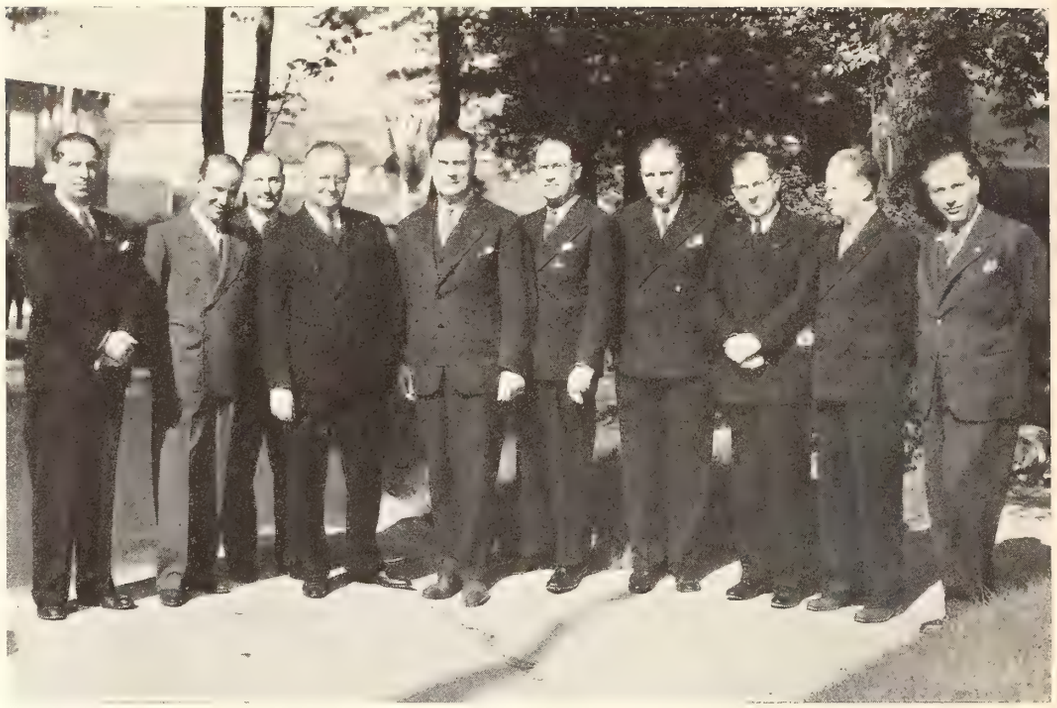
CIRCUIT HEAD VISITS STUDIO. Charles R. Gilmour, accompanied by Mrs. Gilmour, with Michael Curtiz, director, on the set for "Front Page Woman" at the Warner plant in Burbank during a sojourn in Hollywood. Mr. Gilmour heads Gibraltar Enterprises, which operates theatres in the Rocky Mountain states.



OFF TO FILM CAPITAL. Rosamond Pinchot, stage actress, daughter of Amos Pinchot, prominent liberal (who is shown with her), and a niece of former Governor Pinchot of Pennsylvania, as she bade farewell to Broadway, Hollywood bound for her first screen role in RKO Radio's "The Three Musketeers."



AWARDED CONTRACT. Signed by Warners following roles in England, Helen Beaudine is shown arriving in New York en route to Burbank. Her father is William Beaudine, director.



CONFER NEAR PARIS. Members of Paramount International organization as they met at Paramount plant: Americo Aboaf, Italy; J. Messeri, Egypt; Andre Ullman, France and Belgium; John W. Hicks, Jr., home office; Fred W. Lange, European manager; T. X. Jones, European treasurer; Gus J. Schaefer, Germany; Carl P. York, Scandinavia; George Weltner, Henri Klarsfeld, France.



IN NEW ROLE. Miriam Hopkins, who is scheduled to begin work soon for Samuel Goldwyn in "Barbary Coast," United Artists release.





VIEW ANTI-CRIME FILM. Officials and civic leaders of New York State and Albany after special showing of Warners' "The G-Men," arranged by Moe Silver, Warner zone manager. Shown are Henry Epstein, solicitor general; David Smurl, Albany police chief; Attorney General Bennett, Mr. Silver, George Williams, editor of the Albany Times-Union.

AU REVOIR TO AMERICA. Charles Boyer and his wife, Pat Paterson, in New York on their way back to Europe. Boyer recently completed a featured role in Walter Wanger's "Shanghai," Paramount release. Miss Paterson's latest is "Charlie Chan in Egypt," forthcoming Fox picture.



OLDTIMERS AT FINAL CURTAIN. Of Loew's New York theatre, Broadway landmark being razed. The mourners: Dave Generom, Jim McIntyre, Henry Chesterfield, Dan Thomas, Fred Bowers, Ned Wayburn, Pat Rooney, Belle Blanche, Joe Laurie, Jr. Eugene Howard, Harry Brooks, Harry Cooper, Arthur Hammerstein, George Lederer, Gus Hill.



WRITING. Howard I. Young, former aide to Robert Kane, Paramount manager in France, who is on writing assignments for Paramount in Hollywood.



ALL WOOL. And a yard wide. Or thereabouts. A one-piece affair, with a brassiere top. And inside, Maxine Doyle, currently of the cast of First National's "Broadway Gondolier."



INSIDE A MOUNTAIN. Is the locale of the scene here shown being filmed for Atherton's newest George O'Brien picture, "Hard Rock Harrington," Fox release. Director David Howard had portable equipment set up deep in the Coachella tunnel of the Colorado river aqueduct.



GET CHUMMY WITH CAMERAMAN. And his dawg. After talking for newsreel. Dick Sears, who covers New England for Pathe, and Ping Pong with Alyce McHenry, who had the upside-down stomach, and Jimmy Neilson at Truesdale Hospital in Fall River, Mass., where Sears "interviewed" these youngsters of curious ailment fame.

$100,000,000 SOUND SUIT TESTIMONY IS IN

Industry Leaders Testify at Last Days of Schlesinger-Duovac Action Against Erpi

One of the greatest litigations involving the sound motion picture industry, and reputedly involving more than $100,000,000, which held the attention of the producing and exhibiting divisions for seven weeks in the United States District Court at Wilmington, Del., where two companies, General Talking Pictures Corporation and Duovac Radio Corporation said they were "fighting for freedom" from an alleged trust in the anti-trust action against Electrical Research Products, Inc., Western Electric Company and American Telephone and Telegraph Company, has reached the end of the taking of testimony before Judge John P. Nields. Argument in the case set for November 6.

Eighty-five witnesses, 54 for the defendants and 31 for the plaintiffs, testified in the trial which lasted 27 court days over a period of nearly two months, during which time over 5,000 pages, including more than 1,250,000 words were recorded.

Mills Explains Music Licenses

While Nathan Goldman, president of Duovac, was the last witness in the trial, Edwin C. Mills, general manager of the American Society of Composers, Authors and Publishers (ASCAP) was the surprise witness in rebuttal for the plaintiffs. Mr. Mills, who left an important directors meeting in New York on Wednesday, testified regarding the Erpi licensing agreements with ASCAP, a group of publishers of copyrighted music, composers and song writers.

Mr. Mills submitted himself to a merciless grilling by George F. Hurd, of New York, chief counsel for the electrics, and testified that he did not insist on the clause which called for the granting of a license under copyright music rights whereby the film on which the music was recorded or released could be exhibited only on Erpi equipment. He said that he had several conferences with Erpi, represented by John E. Otterson, president, and Arthur Weil, counsel for Erpi, and at various times with Whitford Drake and Donald S. Pratt, Erpi vice-presidents, regarding the agreement and that he finally agreed at the insistance of Mr. Otterson and Mr. Weil.

Mr. Mills said he was unwilling on behalf of the music copyright owners to grant exclusive licenses to Erpi. "There was an insistence that I should limit the products manufactured under the license, which I granted at the insistence of Mr. Otterson and Mr. Weil," he said. "I flatly declined to an exclusive license and finally, because it made no difference to us, agreed that the products manufactured under the license, if they could control the situation, might be used only on their own Erpi apparatus," he continued.

"Subsequently, after the contract had been executed, I became somewhat worried on that point and I thought that perhaps I had gone too far and became a party to an arrangement that just might not be the right thing or the wise thing, and I served notice upon them that I had no intention of invoking any rights I might have under that clause: that there should be complete freedom of movement in the use of the product manufactured under our license, played on any sort of apparatus, regardless of by whom manufactured."

Negotiated Agreement with RCA

Mr. Mills testified the agreement gave him the right under a clause to negotiate further for another licensing agreement, so he forthwith contacted RCA Photophone and negotiated for a similar license. He then notified both companies that he had no intention of invoking the rights under the clause of the original agreement with Erpi, he said.

Chief Counsel Hurd asked Mr. Mills about claims he had made against Warner Brothers, for the showing of "Don Juan" in New York without the Warners first obtaining a license. He was reminded by Mr. Hurd of his attendance at the premiere with friends to check on the film. Mr. Mills could not recall making the claims against the Warners but presumed that he did as a matter of course, contending that the showing was illegal without the license.

Meyer Leventhal, general sales manager of the Phillip G. Scheck Theatre Enterprises, of Baltimore, rebuttal witness, testified that his company had to pull out Western Electric equipment because it was unsatisfactory and that a number of times his theatres had to refund money to the customers because of the poor equipment. It was replaced by DeForest Phonofilm, he said.

In the cross examination, Mr. Hurd brought out that Scheck Theatre Enterprises had been sued by Erpi and had settled out of court, to which Mr. Leventhal contended that the litigation was not because of payments in arrears but because of protested sound reproducer service charges. Mr. Leventhal had quite a heated discussion with Mr. Hurd and went on to say that Erpi engineers came to his theatres, disconnected amplifiers and sealed the machines.

Cites Quality of Reproducers

Robert F. Naylor, projectionist of Atlantic City theatres, testified he had experience with Photofilm, RCA Photophone, Western Electric and DeForest and said that the DeForest was "a trifle better." He said Erpi's compulsory servicing was not necessary.

Mr. Goldman, president of Duovac, refuted the previous testimony of Chauncey H. Durkee, former Duovac mechanical engineer, a witness for the defense. Mr. Goldman denied that Duovac tubes were copied physically and literally from Western Electric and RCA. He also denied that the first shipment of Duovac tubes to Paramount were returned or replaced as Mr. Durkee had testified earlier. Mr. Goldman presented Mr. Durkee's notebook used when the latter was in the employ of Duovac, and it was entered as evidence.

Chester Tappan, of New York, chief engineer for General Talking Pictures, refuted the testimony of Erpi witnesses from the south that there was a dearth of service for DeForest equipment in the south. Mr. Tappan testified that there were DeForest service stations every 200 to 250 miles and that there were four engineers in Charlotte, N. C.

Fred W. Bynum, of Rockingham, N. C., attorney who represented General in action against Erpi and Sampson Theatres; Sam Norris, of New York, in charge of government and theatre sales for Duovac; Alexander Senauke, of the Bronx, consultant for Duovac and Harry Lindquist, of Lynbrook, Long Island, employed by the Federal Telegraph Company, were rebuttal witnesses for the plaintiffs.

Depositions Come from Leaders

Thomas Raymond Griffith, Western Electric employee of Dover, N. J.; Dr. Edgar G. Wagner, former Duovac employee, and Mervin J. Kelly, tube engineer, were sur-rebuttal witnesses for the defendants on the last day. William D. Kelly, of New York, connected with the M-G-M film department, also testified for the defense.

The defendants produced the following depositions: Nicholas M. Schenck, M-G-M president; David Bernstein, treasurer M-G-M; George W. Parr, Lancaster, S. C., exhibitor; Joseph L. Caudell, Charlotte, N. C.; George H. Miller, former Erpi engineer; Thomas C. Lambden and Kenneth W. Keene, of New York.

In his deposition, Mr. Schenck denied refusing pictures to exhibitors with non-Erpi equipment in a conversation with Max A. Schlesinger, president of General. Mr. Parr's deposition stated that the Imperial theatre, at Lancaster, first used Photophone but it was discarded and application made for DeForest.

Witnesses for the plaintiffs during the course of the trial were: Max A. Schlesinger, president of General; David R. Hochreich, former president of Vocafilm; Max Weiss, former president of Art Class Pictures; Nathan Goldman, president of Duovac; Edwin C. Mills, general manager ASCAP; Abel Cary Thomas, Warner Bros., (deposition); Joseph Stark, William Jessop, Sam Leibow, David G. Berger, Sam Stein, Jacob Levin, Sam Norris, Chester Tappan, all of New York; Henry D. Behr, Wilmer Vincent Circuit; John Miller, Brunswick Radio; E. M. Lowe, Boston; Edward Levy, New Haven; Charles W. Picquet, North Carolina; Harry Pearlman, Philadelphia; G. E. Quigley, Vitaphone, (deposition); Reynolds B. Wilbanks, Charlotte, N. C., (deposition); Horace Truitt, Madison, Ga.; Joseph Silver, Duovac; Walter K. Pettus, ex-Erpi; Leon Britton, producer; Alexander Senauke, Bronx; Harry Lindquist, Lynbrook, L. I., N. Y.; Meyer Leventhal, Baltimore; Robert F. Naylor, Atlantic City, and Fred W. Bynum, Rockingham, N. C.

54 Testify for Electrics

Witnesses for the defendants during the trial follow: John E. Otterson, Erpi president and new Paramount head; Sidney R. Kent, Fox president; Nicholas M. Schenck, M-G-M president (deposition); Whitford Drake, Herbert M. Wilcox, Harry G. Knox and George C. Pratt, Erpi vice-presidents; Arthur F. Brolin, Arthur J. Rademacher, Dr. Edgar R. Wagner, Chauncey H. Durkee, Richard T. Erbacher, Mervin K. Kelly, William D. Kelly, George H. Miller (deposition), Thomas C. Lambden (deposition) and Kenneth W. Keene (deposition) all of New York; Harry J. Mayer and William J. Kupper, Jackson Heights, N. Y.; Emil F. Hamberger, Grace K. Bahler, Brooklyn; Halsey A. Frederick, David G. Blatner, Mountain Lakes, N. J.; William C. Clarkin, Hollis, L. I., N. Y.; Olan W. Hancock, Melrose, N. Y.; William S. Weatherspoon, Flushing, N. Y.; Franklin T. Woodward, Port Washington, N. Y.; Arthur E. Axt, Bloomfield, N. J.; John J. Lawrence, Garden City, N. Y.; E. Earle Anderson, Plainfield, N. J.; Edwin C. Shriber, Norfolk, Va.; Willard S. McKay, Rye, N. Y.; Percy M. Lewis, Atlantic City, N. J.; Sterling Schultz, Trenton, N. J.; John S. Ward, Crestwood, N. Y.; Warren O'Connor, Daniel Katlen, Philadelphia; Thomas C. Guthrie, Joseph L. Caudell, Charlotte, N. C.; Allan McLean, Maplewood, N. J.; George C. Cullinan, Yonkers; Stanley Hand, Chicago; Harold M. Steele, Baldwin, N. Y.; Ralph E. Lawrence, Medford, Oregon; A. Joseph DeFiore, Benjamin Shindler, Wilmington, Del.; George F. Weilland, Germantown, Pa.; Richard Griffith, Oklahoma City, Okla.; John Hamrick, Seattle, Wash.; Thomas Raymond Griffith, New York and George W. Parr, Lancaster, S. C.

ON THIS SEASON'S PROGRAM . . .

NOT NEXT YEAR'S!

RKO RADIO PICTURES

HERE THEY ARE

On the following pages are outlined **PRODUCTIONS** . . . **not PREDICTIONS!** . . . either ready, shooting, cutting or preparing.

ALL planned for release on the 1934-1935 **RKO-RADIO** program . . . **this** year's! . . . They represent **the cream** of an exceptionally rich program year!

There's no holding back! . . . No waiting for cool months! This summer, when you need them, you get **the SEASON'S BIGGEST SHOWS!**

★
★
★
★

ITS BREATHLESS
BEAUTY BURSTS
UPON THE WORLD
IN LIVING COLOR!

★
★
★
★



This week the crowds at
RADIO CITY MUSIC HALL
behold the stunning glory
of NEW TECHNICOLOR
as they thrill to the stirring
human drama of . . . . .

BECKY SHARP

The most astonishing private life in the annals of the world . . . recreated on the technicolor screen!

MIRIAM HOPKINS

BECKY



A ROUBEN MAMOULIAN PI

A WOMAN OF THE WORLD . . . Her silvery laugh was the toast . . . and scourge . . . of common men and kings! Her beauty blazed

SHARP



ODUCTION

A PICTURE AS DEEP AS THE HUMAN HEART... AS BIG AS THE MIGHTY EVENTS THROUGH WHICH ITS DRAMA ROLLS!

★

PIONEER PICTURES
PRESENTS

MIRIAM HOPKINS

in

BECKY SHARP

the carefree charmer who rose from the mud of a great battlefield to the palace of a king . . . .

WITH

FRANCES DEE
CEDRIC HARDWICKE
BILLIE BURKE
ALISON SKIPWORTH
NIGEL BRUCE • ALAN MOWBRAY

★

DESIGNED IN COLOR BY
ROBERT EDMOND JONES

FILMED IN ALL THE BEAUTY OF THE NEWLY PERFECTED
TECHNICOLOR

★

A ROUBEN MAMOULIAN PRODUCTION

★

RKO-RADIO PICTURE
PRODUCED BY KENNETH MACGOWAN




An Author for Hepburn! An actress for Tarkington! . . . the two things needed to bring to the screen one of the best-loved heroines in the imagination of America! . . . BOOTH TARKINGTON'S Pulitzer Prize winner and best seller offers KATHARINE HEPBURN her outstanding modern role — and even excepting her great "Morning Glory."
This Novel won the PULITZER PRIZE for the BEST AMERICAN NOVEL OF THE YEAR
ALICE ADAMS
BOOTH TARKINGTON
Author of SEVENTEEN, PENROD, etc.
A PANDRO S. BERMAN PRODUCTION, NOW SHOOTING UNDER THE DIRECTION OF GEORGE STEVENS



DIX in his grandest role . . . as the two-gun peacemaker of the raw West! . . . A roaring romance of the Eighties to thrill the blood of 1935! . . . As Clay Tallant, slow on the draw but quick on the trigger, he strides the trail to the setting sun in the days of blood and grit and gun smoke!





RICHARD DIX

in

THE ARIZONIAN

with Margot Grahame, Preston Foster, Louis Calhern. Directed by Charles Vidor. Associate Producer, Cliff Reid.



A ROMANCE OF GALLANT WOMEN AND IRON MEN!

A BOOK THAT LEAPED TO THE BEST-SELLER LISTS OVERNIGHT!...OVER 235,000 COPIES SOLD TO DATE!



Any time a book reaches a sale of 235,000 copies—it's a story just crying to be filmed! . . . The cameras are now turning on the screen version of this famous $10,000 Atlantic Monthly Prize Novel . . . The hundreds of thousands of readers who met and loved the folks of Jalna (homestead of the Whiteoaks family) . . . will be thrilled to meet them on the screen in the persons of KAY JOHNSON, as "Alayne;" IAN HUNTER, as "Renny;" PEGGY WOOD, as "Meg;" DAVID MANNERS, as "Eden;" and such other popular players as Molly Lamont, C. Aubrey Smith, Nigel Bruce, Theodore Newton and Jessie Ralph as other well-remembered characters of a great story!

DIRECTED BY
JOHN CROMWELL

PRODUCED BY
KENNETH
MACGOWAN

MERIAN S



"Abandon hope all ye who enter these sinister sacred doors of the perilous Palace of Koa!"



What fearsome sight met their burning eyes as they peered beyond the secret barrier in the Cave of Terror?

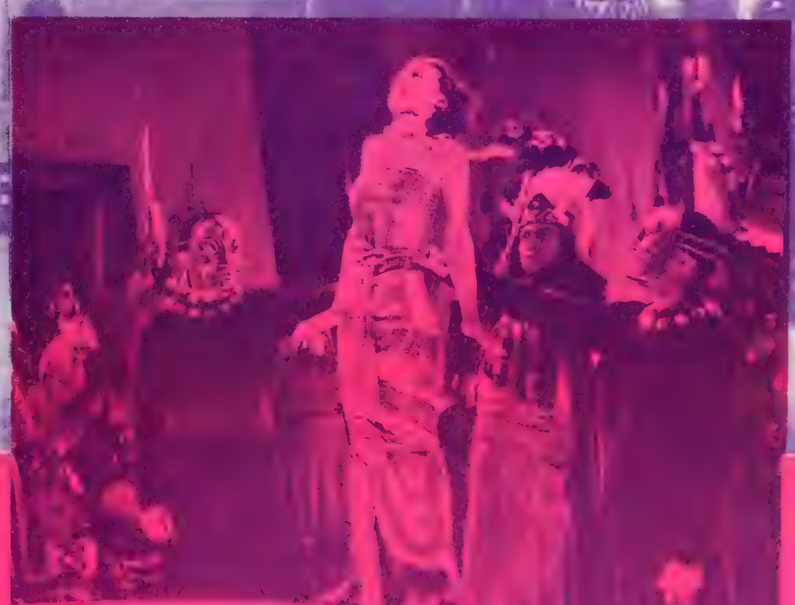
"SHE" . . . the woman of flame who stayed young and beautiful for five hundred years! . . . Mistress of mysterious arts . . . Holder of the secret of eternal youth . . . So wicked that an empire quailed before her . . . So human that one touch of love transformed her! . . . Avalanche and earthquake! . . . Fire and flood! . . . Spectacle that stuns the senses! . . . Drama and thrills that stagger the imagination!

THE CREATOR OF "KING KONG" STARTLES THE WORLD ANEW!

N. C. COOPER'S

SHE

with Helen Gahagan, Randolph Scot
Helen Mack, Nigel Bruce and a sup
porting cast of thousands. Directed b
Irving Pichel and Lansing C. Holden.



Called "too beautiful to live", the girl who had dared to love the man desired by "She" trembled on the brink of the Flaming Pit, home of the ever-hungry God of Everlasting Fire!



A smart-cracking wise guy tries to buck the race track game —with amazing, amusing, and thrilling results—in this WILLIAM SLAVENS McNUTT Red Book Magazine story, now before the cameras . . . Here is a stirring comedy-drama staged in that devil-may-care world on the fringe of the race track! . . . Racing thrills, throbbing human drama, and that delightful brand of humor put over so well by JAMES GLEASON help make the picture top-flight entertainment.

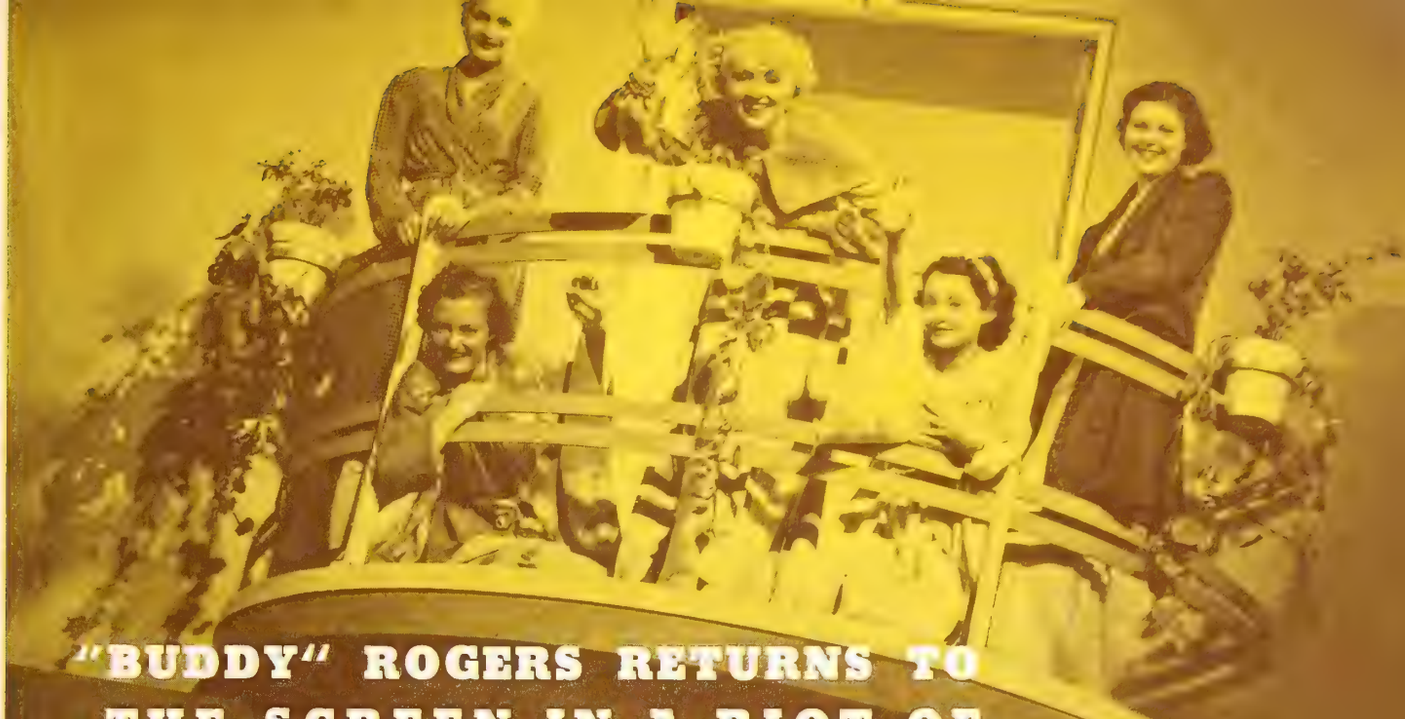


"LEANDER CLICKS"

with

JAMES GLEASON

ZASU PITTS, Margaret Callahan, Ray Mayer, Willie Best, Kitty McHugh, J. M. Kerrigan, Rollo Lloyd. Directed by Ray McCarey and James Gleason.



"BUDDY" ROGERS RETURNS TO THE SCREEN IN A RIOT OF RHYTHM AND ROMANCE! . . . The favorite of America's sentimental millions . . . surrounded by the gayest gang of youngsters who ever went to college just for fun! . . . Six song hits! . . . A carefree story of life and love on the campus! . . . Pretty Co-eds by the score! . . . Laughs by the barrel! . . . A cast that includes such box-office names as GEORGE BARBIER, ERIK RHODES, BETTY GRABLE, DAVE CHASEN (Phil Cook's Stooge), BARBARA KENT, GRACE BRADLEY and many more! . . . The perfect picture for folks whose hearts are ever young!



"OLD MAN RHYTHM"



SIX SINGABLE SONGS JUST CRYING TO BE DANCED TO!

"There's Nothing Like a College Education"

"Boys Will Be Boys"

"Comes The Revolution"

"When You Are in My Arms"

"I Never Saw a Better Night"

"Old Man Rhythm"

★

Directed by Edward Ludwig.
Associate Producer, Zion Myers

TWO GREAT BOOKS READY FOR THE SCREEN!



GENE STRATTON-PORTER'S "Freckles" towers like a giant over all other books as the best seller of all time! . . 2,000,000 COPIES HAVE BEEN SOLD! . . . This great property will be screened with all the power, sentiment and heart-punch that have made it the most treasured story of America! . . . Virginia Weidler, the little girl who won your heart in "Laddie," has been cast in a leading role. . . . Other names will be announced soon. . . . Consider "Freckles" NOW as one of the big ones for early release! A Pandro S. Berman Production directed by John Robertson.

The grandest romance ever born from the fire-dipped pen of the immortal Dumas is soon to go before the cameras! . . . D'Artagnan, fiction's most audacious lover, lives anew! . . . The reckless sons of the flashing blade ride and raid and love again . . . in the story dearest to the heart of everyone who has ever dreamed of bold heroics and high adventure! . . . What a picture it will make! . . . What a special thrill for feminine hearts! . . . Screen play has been completed by Dudley Nichols. . . . Sets are being built, and director Rowland V. Lee is now casting.



52,000 FEET OF FRANK BUCK FILM REACH NEW YORK

"Bring 'Em Back Alive" Man Sends Movies of Jungle Thrills Never Before Filmed.

New York (RP)— From the blistering heart of the Malay Jungle, Frank Buck, the man whose name has become synonymous with wild animal thrills, has sent back to the offices of the Van Beuren Corporation 52,000 feet of movie film picturing thrills destined to make the hair of America's sensation-loving millions stand on end! From this mass of film will be edited the new Frank Buck picture, not yet titled, which is undoubtedly the strangest, most amazing drama of adventure ever photographed.



FRANK BUCK

Buck himself will soon be home from the nameless wilds of the land of Fangs and Sudden Death, where he was successful in getting pictures of happenings no white man ever had seen before.

One of the adventures described by cable by Buck, and which is to be seen in the film, is the capture of a giant tiger who had earned the native name of "Nari Pambunoh" (Terrible Killer). Buck's account of the capture of the gigantic animal makes one glad that Buck, and not one's self, was the leading spirit in a stalk that threatened death—or worse—at every turn.

Even after the ten-foot-long cat was captured the thrills just began. The beast was too big to be transported in a cage across the almost impassable mountain trails. Snarling, fighting, struggling every inch, the ton of Hell was lashed to carrying poles and carried on the shoulders of the natives. At one point in the 30-mile trek it was necessary to lower the tiger by ropes down the forbidding face of a cliff 1,000 feet high!

This tiger hunt is but one incident in a picture packed with the dynamite of dangers in the wilds!

MERIAN C. COOPER'S

GIGANTIC SPECTACLE DRAMA

'THE LAST DAY

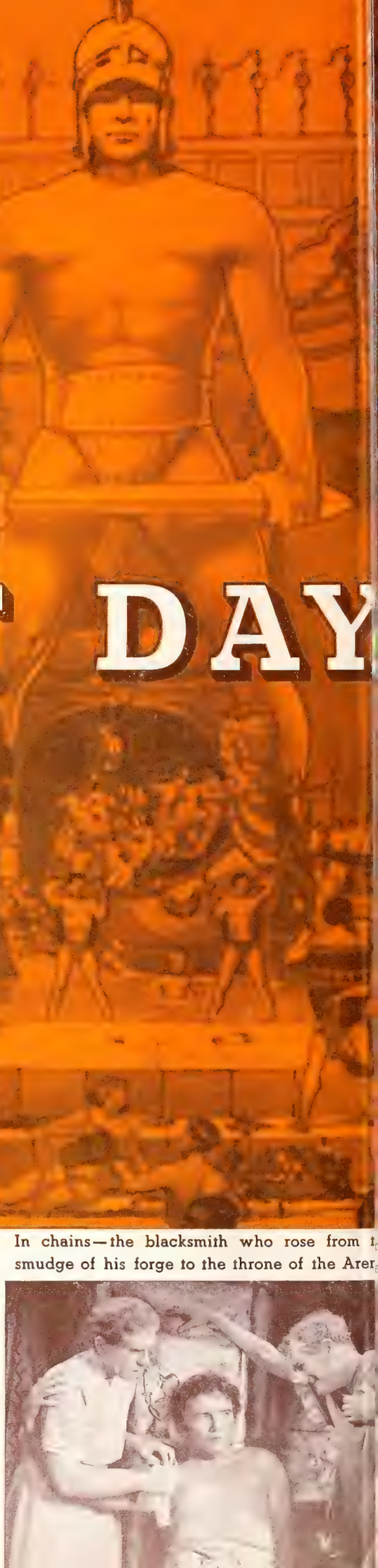
e beautiful slave girl is trampled during the
d led by the man who loved her!

Less than the dust are the Christians who would
stay a cruel Roman's wildest whim!

In chains—the blacksmith who rose from t
smudge of his forge to the throne of the Arer







BEHOLD THE ASTOUNDING SPECTACLE OF A PAGAN WORLD GONE MAD WITH PLEASURE . . . LAUGHING IN THE FACE OF DOOM . . . SWEPT TO OBLIVION BY THE ANGRY EARTH'S HISTORY-MAKING VOLCANIC UPHEAVALS! . . . A dream of barbaric splendor! . . . A feast of savage revelry! . . . Scenes of gasping magnitude, so wondrous that you must see with your own eyes before you believe! . . . The mammoth Arena, guarded by the mighty Colossus whose size made pygmies out of hosts of marching men! . . . Life-and-death battles of Gladiator against Gladiator . . . man against beast . . . slave against slave! . . . Vesuvius in eruption, belching beautiful destruction to the thunder of the Drums of Doom! . . . Fire in the sky! . . . Earthquake upon earthquake! . . . A city blown to bits! . . . Thousands of panic-stricken people blindly fleeing to the sea! . . . All a mighty moving background for a throbbing human drama with a love story just as poignant today as it was before the Dawn of Christianity!

S OF POMPEII"

with Preston Foster, Helen Mack, Alan Hale, David Holt, Louis Calhern, Wyrley Birch, Gloria Shea, Edward Van Sloan, Thomas Jackson, William V. Mong and Ten Thousand Others! Slaves, Romans, Charioteers, Soldiers, Publicans, Gladiators, Citizens! Directed by Ernest B. Schoedsack.

Souls for sale! . . . Beauty for sale! . . . Labor for sale! . . . The slave market offers them all!



★

HEPBURN—BOYER
"BREAK OF HEARTS"
"HOORAY FOR LOVE"
WHEELER . . WOOLSEY . . "NITWITS"

(Previously announced and now playing)

. . . AND . . .

"SHE"
"BECKY SHARP"
DIX . . "THE ARIZONIAN"
"FRECKLES"
HEPBURN . . "ALICE ADAMS"
"JALNA"
"OLD MAN RHYTHM"
"FRANK BUCK"
"LEANDER CLICKS"
"THE THREE MUSKETEERS"
"THE LAST DAYS OF POMPEII"

★

ALL ON THIS SEASON'S PROGRAM . . . NOT NEXT YEAR'S

RKO-RADIO PICTURES

PRINTED IN U. S. A.

★

Paramount to Ask Trustee Dismissal

What is regarded as the final step in Paramount's emergence from bankruptcy is expected on Monday when application will be made to the United States district court, New York, for an order dismissing the trustees and turning over the assets to the reorganized company. At that time Adolph Zukor, chairman of the board, John E. Otterson, president and George J. Schaefer, vice-president, will assume active command of the company, now named Paramount Pictures, Inc.

Counsel for the trustees and the various committees associated with the reorganization are preparing applications for their share of the $2,500,000 set aside in the reorganization plan for administrative and other expenses.

Ernst Lubitsch, executive producer, and Henry Herzbrun, studio business administrator, conferred with Mr. Otterson in New York and are expected to be retained. Decision is being left to Mr. Otterson and approval by the board on June 27. Reports had it Watterson Rothacker will join Paramount in an executive capacity at the studio.

Paramount trustees are preparing one-year partnership deal renewals on theatres. Contracts which expire June 27 will be extended to late September, meanwhile, to cover the period until the reorganized company is functioning smoothly. The directorate will then consider renewals. The Olympia Theatres reorganization plan has been prepared by counsel for the trustees.

William Yoost, bondholder, was denied leave to appeal last week from Federal Judge Alfred C. Coxe's order approving the settlement of Erpi's claim against Paramount under a decision handed down by the United States circuit court of appeals. The agreement in settlement of the claim of Allied Owners Corporation against Paramount was approved last week when no objections to the proposal were presented.

Federal Judge Coxe signed an order last week allowing the $6,375 salary claim of A. John Michael, former Paramount auditor, in the amount of $3,548. A claim of the Continental Illinois National Bank of Chicago for $145,961 has been expunged, and a second claim of the bank for $312 is allowed. The order on the Continental claims states that the ruling is without prejudice to the claim of the bank based on notes totaling $1,443,244 issued by Film Production Corporation and guaranteed by Paramount.

Settlement of Mr. Schaefer's claim for $50,000 was brought a step nearer when special master John E. Joyce took the matter under announcement after a hearing at which no objections were voiced.

Russians to Coast

B. Z. Shumiatsky, head of the Russian film industry and leader of the Russian group here studying American methods, left New York last weekend for Coast conferences. He was accompanied by F. Ermler, Russian director, and Vladimir Verlinsky, president of Amkino, American distributing arm of the Russian industry.

Viewpoints

BY MARTIN QUIGLEY « « « « « «

Mr. Jeffrey Bernerd of Gaumont-British, London, arriving in the United States a few months ago on an errand having to do with the sale of British pictures in the American market, greeted these shores with the announcement that "the product from Hollywood is tripe and the British public is sick of it." Obviously, whether on account of a bad crossing or for some other reason Mr. Bernerd had gotten his set speeches mixed. We must assume he intended to say something which was not quite so senseless, understanding that his mission was to sell film to the American market, so we must imagine that the speech about the "tripe from Hollywood," although interminably indulged in for home consumption, was not just what he wanted to say on his arrival here.

Mr. Bernerd's behavior, representing an effort in international salesmanship, while startling, had a certain intriguing element of novelty about it. Now, however, comes Mr. John Maxwell of British International Pictures, engaged similarly upon the task of convincing the American market of an undreamed of need of British pictures. Mr. Maxwell, too, comes to tell us something about Hollywood pictures—this time they are filthy films. Mr. Maxwell is also somewhat provoked that anyone here should have the temerity to imagine that any film produced in England by anyone could possibly be considered to contain anything objectionable, or at least objectionable to Americans.

△ △ △

Mr. Maxwell has perhaps been so busy announcing for the benefit of American distributors renting pictures in England the additional number of theatres controlled by his firm that he has not had time to note the very plain fact that certain very filthy and objectionable things have been contained in British pictures sent to this market, objectionable even to Americans. He probably does not know—and he would do very well to find out—that for the benefit of these unenlightened shores various of his producer colleagues have sent versions of pictures containing material which was not only not shown in England but was not even submitted to the censorship authorities. We are exempting Mr. Maxwell's firm from inclusion in the body of British producers who have raised a terrific howl when these trick American versions were criticized, not because we are at all sure that it should not be included but simply because we have not taken the trouble to find out.

Mr. Maxwell also tells us that, contrary to the thought apparently suggested in the recent request of the British producers' association to the Hays office that facilities be provided in New York for the examination of British scripts, that "British producers will not submit scripts." In the first place, the question arises as to just how and where Mr. Maxwell became authorized to bind, off-handedly, all of the British producers, and secondly, it is to be wondered whether Mr. Maxwell imagines that this statement of policy will be greeted with gnashing of teeth and pulling of hair throughout the industry. We know of no invitation ever extended to the British producers to have scripts examined in the United States and we know no informed person inside or outside the industry who in an extreme moment could not somehow courageously bring himself to accept the sacrifice involved in Mr. Maxwell's statement of policy, especially if much of the product to come bears even faint resemblance to much that has passed.

△ △ △

Mr. Maxwell is in New York assisting his chief salesman, Mr. Arthur Dent, who has brought several pictures to gladden the hearts of exhibitors. Mr. Dent explains to *Motion Picture Daily* that he would like to have each of the six leading distributors take one of these pictures and engage in a merry competitive race to see just which contender would be successful in bringing home the pennant to good old British International. A good idea is this except that it partakes generously of a quality which generally is characteristic of a bad idea; namely, it won't work.

Fox Wins Arbitration In Springer-Cocalis Case

Fox Film Corporation last week was awarded $3589 in arbitration proceedings conducted in New York with Springer and Cocalis, New York circuit, in a dispute involving film service. The circuit contended the sum was not due under a cancellation clause in its contract, which Fox denied. The arbitration was taken under a proviso in the contract. Louis Nizer represented the distributor and will seek to have the decision confirmed in judgment form by the state supreme court.

Would Have Musicians Exhibit Stage Shows

G. Pipitone, New Orleans delegate to the convention of the American Federation of Musicians at Asbury Park, N. J., will present to the convention a resolution authorizing the organization to operate "outlets" for stage presentations and orchestras where exhibitors have eliminated such shows and orchestras.

New England theatres are said to be feeling the competition of some 20 free vaudeville shows being presented in the territory by the Emergency Relief Administration.

BLOOM NAMED HEAD OF ELECTRICAL RESEARCH

Western Electric's President in Dual Post as U. S. Bars Interlocking Directorates

Interlocking executive connections between the large communications corporations and their affiliates in the fields of radio, telephone and telegraph, some extending into the amusement business, were the subject this week of two conflicting developments:

1. The Federal Communications Commission at Washington acted to end interlocking directorates of communications systems after August 9th, and promptly dispatched orders to 11 of the nation's outstanding figures in the field of radio, telephone and telegraph to withdraw from all but one directorate and/or executive post before that date. Specifically mentioned in the order were David Sarnoff and Walter S. Gifford, presidents and directors, respectively, of the RCA and American Telephone companies, both groups having considerable interests in the amusement field. None of these, however, would be affected except NBC, as they are not communications divisions, and thus W.E. and Erpi would not be involved.

2. Edgar S. Bloom, president and a director of Western Electric Company, and a director of Electrical Research Products, both A. T. and T. affiliates, was elected president of Erpi to succeed John Edward Otterson, who resigned last week to accept the presidency of Paramount Pictures.

The Federal Communications Commission's drastic strike at interlocking directorates and interlocking executive connections came unexpectedly, within a few hours before a meeting of the Erpi board was called, at 11 o'clock Tuesday morning, to elect Mr. Otterson's successor.

Authoritative sources had indicated last week that Mr. Bloom was being mentioned for the Erpi presidency, but in some quarters his installation as Erpi chieftain, the while continuing to serve as Western Electric president, was viewed with special interest in view of the policy of the Telephone Company and allied corporations in not favoring interlocking executive arrangements.

Mr. Bloom on his election thus resumes the position which he held from the organization of Electrical Research Products, at the inception of sound, until Mr. Otterson's election in 1928. Mr. Bloom also has been a director of Erpi, and of Western, since Erpi's organization, and in addition to his new duties as its president he will continue in the same capacity for Western Electric.

Mr. Otterson's resignation takes effect on Monday morning, when he will assume the duties of Paramount's president, signaling the beginning of the new company under the reorganization.

Edgar Sheldon Bloom was born in Bloomsbury, N. J., on December 17, 1874. Following his graduation from the University of Pennsylvania with the degrees of B. S. and M. E., he became a construction engineer with the New York Telephone Company, serving from 1896 to 1906, when he was appointed plant superintendent of the old New York and New Jersey Telephone Company.



EDGAR S. BLOOM

He served as receiver for the Central Union Telephone Company from 1914 to 1919, and during 1920 and 1921 was president of the Central Union, Ohio, and Indiana Bell Telephone companies, and vice-president of Illinois Bell.

Mr. Bloom continued his rise in the Telephone system with his election in 1926 to the vice-presidency of the parent A. T. and T., and was elected president of Western Electric the same year.

He is a director of Alpine Western Electric, Bell Telephone Laboratories, Electrical Research Products, Graybar Electric, Northern Electric, Ltd. (Canada), Teletype, and of the Western Electric companies of Argentina, Canada, Near East, Asia, Brazil, Chile, Cuba, Mexico, Roumania and the Orient, and also of the Interborough Rapid Transit, Manufacturers' Junction Railway, Manufacturers' Trust Company of New York, Nassau Smelting and Refining and National Surety.

Clubs: Delta Upsilon, Republican, Industrial, Lotos, Recess, Metropolitan, of New York, and the University clubs of Chicago, New York and Pennsylvania.

Electrical Research Products, Inc., is a wholly-owned subsidiary of Western Electric. It is the sales and servicing division for the motion picture sound reproducing and recording systems manufactured by Western Electric for theatres and studios.

Taking its first definite step to abolish interlocking directorates in the radio, telephone and telegraph fields, the Federal Communications Commission denied the applications of Mr. Sarnoff, Mr. Gifford and nine other prominent figures in industry to serve as an officer of more than one company or on more than one directorate.

The order applied also to Newcomb Carlton, head of Western Union; Sosthenes Behn, president of International Telephone and Telegraph; Frank L. Polk, of Commercial Cables and Mackay Radio; E. Y. Gallaher, vice-president of Western Union; Edward F. Carter, vice-president of American Telephone; Edwin F. Chinlund, vice-president of All-America Cable; Joseph J. Halpin, assistant treasurer of All-America Cables, and Lewis M'Connach, secretary of Radio Corporation of America.

The directorates of which Mr. Gifford is a member, numbering some 21, embrace the principal Bell Telephone companies in various states, but, so far as is known, do not involve any Telephone affiliates directly affecting motion pictures or sound equipment. Mr. Sarnoff, however, is not only a member of the RCA subsidiaries but also of all of its radio, theatre and motion picture divisions. It was not known whether the ban on "interlocking directorates" would involve those of the amusement subsidiaries, although unofficial Washington mentioned National Broadcasting and RCA Victor in this connection. The Victor subsidiary, among other products, manufactures sound equipment for studios and theatres.

Meanwhile out of discussion stirred by the Commission order came these possibilities:

(1) The Commission's power to prevent a "communications' " executive from serving more than one company would be challenged in the courts.

(2) Some affected companies might change the status of their subsidiaries and operate them hereafter merely as departments of the parent organizations.

(3) Election of new officers and directors to some of the posts now held by leaders in the communications industry.

Evidently affected by the decision, along with Mr. Sarnoff, is Merlin Hall Aylesworth. Both of them are members of interlocking RCA companies and of the amusement subsidiaries, too, each holding membership on the following directorates:

M. H. Aylesworth: B. K. Keith Corporation, Eighty-first Street Theatre Corporation, Greater New York Vaudeville Theatres (chairman), Keith-Albee-Orpheum (chairman), National Broadcasting Company (president and director), Pathe News, Inc. (chairman), RCA Victor, RKO Radio Pictures (chairman), RKO Studios, Radio-Keith-Orpheum Corporation (president and director). In addition, Mr. Aylesworth holds a director's post on the boards of Cities Service Company, Irving Trust Company, Motion Picture Producers and Distributors of America (Hays organization), none of which could be involved.

David Sarnoff: Keith-Albee-Orpheum Corporation, National Broadcasting Company (chairman), Pathe News, RCA Communications (president and director), RKO Radio Pictures, Radio-Keith-Orpheum Corporation (chairman of the board), and Radiomarine Corporation (president). Mr. Sarnoff's director's posts outside of the RCA system include those with Electrical and Musical Industries, Metropolitan Opera Association, Metropolitan Opera Company, Motion Picture Producers and Distributors of America, Mt. Sinai Hospital.

"ANY ATTEMPT TO PUMP VITALITY INTO CODE IS BOUND TO FAIL"

Frazer Arnold, Theatre Attorney, Says Conjectures Upon How NRA Can Be Revamped Are "Vain" Because Act Is Void

NRA Was "Lethal Rapier Thrust at Heart of Liberty," Adds Lawyer Who Fought Huffman Circuit 'Giveaway' Code Test

by FRAZER ARNOLD

But for the whims of chance it might have been a motion picture case instead of a poultry case that brought the Supreme Court down in destruction of the NRA codes. And probably the most exciting of the motion picture cases pending was that brought by Harry E. Huffman, president and general manager of General Theatres, Inc., of Denver, operating six houses and insisting on his right to use "automobile giveaways" and kindred devices to stimulate the box office.

Competitors filed a complaint under the motion picture code's lottery clause and the local grievance board issued a "cease and desist order," which on appeal was sustained by the Code Authority. Mr. Huffman refused to desist and the code enforcers ordered his film service discontinued. Mr. Huffman then went into the federal courts, was refused an injunction and appealed. The appeal was pending when the Blue Eagle fell in the chicken case before the Supreme Court in Washington.

In his battle Mr. Huffman was represented by Frazer Arnold, counsel for General Theatres, who has written the accompanying article discussing the future of the Code, for which he says there is no future.
—T. R.

Dispatches from Washington are now full of conjectures by various persons upon how the codes and the NRA Act can be revamped "to meet the objections of the Supreme Court" and still survive. In my opinion, all such conjectures are vain and useless.

The Act and the codes are impossible. They are incapable of cure. No mere technicalities are available; no devices floating in the air for a "smart" luminary to discover, in order to "satisfy" a court. Whatever the fond hopes or noble motives may have been that inspired the Act and codes, they were a lethal rapier-thrust at the heart of our constitutional liberty and government.

All that a despotism or a dictatorship is, is a form of government where the three elements are so fused, or confused, in one person or department that the executive is also in effect the legislature, with a judiciary that does not function as a check upon the despot's actions. Where that condition develops, there is, regardless of names, an end of liberty both in business and personal affairs, an end of constitutional government, with its indispensable checks and balances.

The doom of the codes was in reality spelled by the Supreme Court, not in the poultry case, but in the oil decision of last January. It was not necessary to wait for the Belcher lumber code case from Alabama, or for this poultry case from Brooklyn, which the government imagined was "stronger," in order to foresee the fate of the entire NRA plan.

President Had Dictatorial Powers

In the oil case, Congress undertook (by Section 9-c) to leave it to the President to say whether it should be legal or illegal for private interests to transport oil in interstate commerce above certain quotas, that is, undertook to delegate to the Executive the right to legislate on that subject. And the Supreme Court knocked that out, as an illegal abrogation by Congress of its function and duty. Applying this principle to the codes, what did one find? No code was ever enacted by Congress.

Each code was framed by volunteers in the particular trade or industry who had formed a "group," and was then submitted by this group, not to Congress, but to the Executive. The Executive then decided whether or not he would approve, i. e., enact it. If he approved it, then the bill had passed the President, and was supposed to have all the effect of a federal statute that had successfully run the gamut first of approval by a committee of Congress and then of adoption on the floor by both houses of that legislative body. Under the Act, the President also was supposed to have power to adopt codes *sua sponte* if he thought particular industries needed them. All this was executive legislation with a vengeance, whole industries and lines of business put under the most minute and rigid hamstringing and regulation, in an infinite variety of details, by Presidential ukase. The codes were simply statutes, prescribing a multitude of rules large and small; and they were enacted by the President. Congress had nothing to do with them, except to say to the President that he might proceed and pass those statutes himself, or not, as he saw fit.

Court Had No Alternative

Having decided the oil case as it had, what possible chance was there for the Supreme Court to uphold the codes? Obviously none. The codes were the *reductio ad absurdum* of the whole vogue and practice of allowing executive officials to legislate under some general grant of power. That the codes presented a more obvious case than the oil statute is shown by the fact that one justice dissented in the oil case, but even he turned thumbs down against the codes. No court decision was really necessary.

The codes and the act clearly flouted the very first section of the first article of our written constitution. Time has been wasted in many courts over the question whether a given activity was interstate or intrastate or whether it affected interstate commerce, upon the tacit though erroneous assumption that Congress can play as it likes with the rights and interests of any business embarked in interstate activity—whereas the basic question was whether there existed the ineradicable vice of a delegation of legislative authority. If so, it was immaterial whether the commerce was interstate, as in the oil case, or intrastate as in the poultry decision.

Now, the essence of the entire NRA conception is this illegal delegation of power. An NRA without it, would be emptier than Hamlet with the Immortal Dane left out. Assuming that the particulars of a code would be valid as legislation, it could only be adopted by Congress itself, and Congress could labor from now until doomsday without agreeing upon a small fraction of the 600 codes that were adopted under the late scheme. Congress will never attempt it, and if it did, its committee hearings alone would be endless.

But this, in my opinion, is the smallest part of the objection to any more or further codes.

"Voluntary" Codes Can Not Work

No doubt one may eliminate from a legal discussion any proposed system of "voluntary codes." In a country like ours, on the grand scale, they would never work, and would perhaps make endless difficulties in the way of monopoly. There remains only the suggestion that codes affecting interstate commerce, duly enacted by Congress itself, not by the President, and limited to a few large industries, would be valid and practicable. The answer to that suggestion is that the staple ingredient of the late codes has been a mass of regulation, e. g., of wages, hours, trade practices, policies and details, with which Congress has no more right to meddle, under the guise or pretended authority of the commerce clause, than a state legislature has authority to meddle with such prerogatives of the citizen under the guise or masquerade of the police power.

By way of summary, it seems that any attempt to pump vitality into the code concept is bound to fail, because that concept is impossible of existence under a constitutional system of the division of powers. The code concept was an exotic, an imported article. It might do in a "corporative state" like the present-day Italy, or in any other despotism, where one person or group absorbs all executive and legislative power, with the judiciary existing only to relieve the dictator of the troublesome details of administering justice. It can never do in a country like ours, where we understand something of how to insure a reasonable freedom of action, and where we still have a constitution, with plenty of vitality, as shown by the unanimous decision of yesterday.

RADIO BROADCASTERS START "PURGE FROM WITHIN" TO RAISE STANDARDS

Self-Reformation Will Preclude Need to Consider Control by 'Outside' Forces, Namely the Government, Leaders Believe

Station Officials, Advertisers and Radio Editors React Favorably to 15-Point Program to Better All Broadcasting

Radio broadcasting, currently in the throes of a "purge from within," which recalls the situation in the motion picture industry attending the inauguration of the Production Code of Ethics, now finds itself almost unanimously on the side of policy changes designed to improve programs and elevate standards.

That the housecleaning is widely favored by radio and advertising leaders is revealed in an analysis of reactions evoked by the offering of a 15-point program for the betterment of radio advertising, advanced by Roy S. Durstine, vice-president and general manager of the advertising firm of Batten, Barton, Durstine & Osborn, which, incidentally, numbers among its accounts many motion picture clients.

Another tangible indication of the urge to regulate from within is the announcement of policy made by the Columbia Broadcasting System.

While leaders in the radio field believe the self-reformation will preclude the need to consider control by outside forces, namely the Government, the Federal Communications Commission has instructed its network of agents to check all programs against 10 new "rules of ethics" with the obvious view of eliminating undesirable material.

Phonograph Sales Rising

A sidelight is the announcement that phonograph record sales, which started to decline with the inauguration of broadcasting and experienced a further drop with the introduction of talking pictures, are definitely on the comeback.

The recommendations advanced by Mr. Durstine, important executive of one of the leading advertising agencies in America, have found approval among radio station officials, radio advertisers, program directors and radio editors. The thesis of Mr. Durstine's program was that any regulation of radio and its advertising should stem from within—from the broadcasting companies, the radio advertisers and their agencies—rather than from any external force. There have been numerous demands that radio improve both its programs and advertising standards.

Drastic Policy Formulated

"It would be a misfortune," said Mr. Durstine, "if, merely for the restriction of those who refuse to restrain themselves, a set of definite regulations were to be imposed upon those who want broadcasting to be effective. Better far would be the elimination of some of the things which are not in the interests of the listener and cannot ultimately profit the sponsor of radio itself."

That Mr. Durstine correctly interpreted broadcasting sentiment was reflected in the drastic regulations and policy changes since announced by both the National Broadcasting Company and the Columbia Broadcasting System. These changes incorporate or touch upon some of the modifications urged by him.

Criticism has been for some time leveled at air advertising from those who have found some of its material boring or offensive, pointed out Arthur Pryor, Jr., vice-president in charge of radio for Batten, Barton, Durstine & Osborn.

"Some advertisers, using high-pressure announcing and objectionable tactics, have found their programs crowned with commercial success," said Mr. Pryor. "With plenty of people willing to be cajoled into buying loudly ballyhooed and tastelessly trumpeted products, the advertiser might wonder why he should bother about the opinions of polite society or of a few scattered critics. Meanwhile the bugaboo of strict governmental regulation has been a matter of frequent conjecture."

Two Corrective Factors

Two corrective influences have become lately apparent. First is the discovery that those who object to offensive elements in radio advertising are not limited to a few ineffectuals, nor to an upper-crust minority. Secondly, as revealed in the response to Mr. Durstine's suggestions, a large number of those most vitally concerned in the production of commercial programs have indicated that they are both willing and anxious to rid radio advertising of questionable elements. Realizing those facts, the undesirable possibility of imposed governmental or bureaucratic control of radio programs becomes much more remote, believes Mr. Pryor.

"The objectors to radio's commercial faults, regarded not long ago as an inarticulate minority, have snowballed in growth to a large, organized force," he added. "The first annual awards of the Women's National Radio Committee are highly significant as the first expression of opinion by such an organized force, regarding the merit of radio programs. The Committee, representing 29 women's organizations and more than 10,000,000 women throughout the country, is a far cry from the few housewives and mothers whose ineffective complaints were scorned by those whose practices alarmed them. Ten million women have a lot to say about what programs a large part of the American public will listen to. They play as large a part in deciding what products a large part of America will buy and consume. It is important to note that, in judging sponsored programs, the committee eliminated many that were of high entertainment or cultural value because their advertising material was considered too long, too persistent or not in good taste."

CBS Orders Changes

In support of his contention that the broadcasters and advertisers themselves want to improve radio advertising, Mr. Pryor cited, first, the elimination of objectionable elements by the Columbia Broadcasting System, effective June 30. According to its announcement, CBS will drastically limit the time to be devoted to advertising on each program; refuse to accept the advertising of laxatives, depilatories, deodorants or other products which by their nature present questions of good taste; and limit children's programs in accordance with new standards. "This move," comments Mr. Pryor, "should prove extremely important in helping to bring about the improvements many of us have been working for."

Columbia has already indicated its intention to favor superior programs in time allotments.

The other element came as the outgrowth of an article by Mr. Durstine, executive of the advertising agency with which Mr. Pryor is connected, in The Annals of the American Academy of Political and Social Sciences which embodied Mr. Durstine's program of 15 points for the raising of broadcasting standards. The proposals aroused great interest in the radio industry and among advertisers, and subsequent comments disclosed a willingness to adopt a code based on Mr. Durstine's suggestions.

Cites Wide Approval

"The high percentage of approval from people of importance in the production of commercial programs is indeed heartening," continued Mr. Pryor. "A cumulative percentage average of the reactions reveals over 89 per cent of those answering in total agreement, seven per cent in partial agreement, and less than four per cent disagreeing. Among the 15 proposals were three issues subsequently incorporated in the new CBS policies."

Opinions indorsing and criticizing the program received from radio stations, radio advertisers and radio editors have been tabulated, suggestion by suggestion, furnishing a cross-index of the attitude of those prominently active in broadcasting. The results, given in percentages, cover a sufficient number of stations and advertisers to merit consideration as a guide to the thinking of these groups as a whole. Moreover, in their replies the radio stations frankly went on record with criticisms of weaknesses in the radio setup, urging more outspoken discussion instead of generalities.

Following is a summary of the replies to each of the suggestions advanced by Mr. Durstine, not necessarily in the order of the importance in which they are viewed by the radio field:

1. Remove from the air all the horror programs which send children to bed frightened.

Agree	90 per cent
Partially	6 per cent
Disagree	4 per cent

A red lantern here, one that parents and educators have unceasingly waved before broad-

(Continued on following page)

REDUCE REPETITION, NETWORKS TOLD

(Continued from preceding page)

casters and sponsors, one which is of more than passing interest to the film industry as well. Some station opinion turns to printed advertising again and argues that what is given to little Johnny to hear before bedtime is no worse than the lurid and blood curdling realism which he reads in the comic supplements.

But definite action has been taken by the networks. Their regulations have been clearly and forcibly recorded and, when put into operation, will eliminate this bone of contention.

One dissenter to the suggestion concerning children's programs said that "the menace to our children of the so-called blood-curdling and hair-raising dramas on the air is grossly exaggerated, and much of the criticism springs from an evangelistic desire to reshape the public's taste."

2. Put big names on the air only when and as long as they can do big things with good materials.
Agree ..... 100 per cent

Program directors and sponsors both were handed a few jolts on the score that an obsession for big names harms all concerned, radio listeners and themselves. The trend toward guest stars, particularly those from Hollywood, was cited. Because they have a name they are invited to sing on the air whereas they would never get the chance were they to be judged on the merit of their voice alone, according to some of the comment. Newspaper men came in for a scourging, too, in the remarks of a radio editor that a goodly number have crashed radio solely because of their by-lines. The general opinion was that only those who can do a good radio job should go before the microphone. Use of a "big name" merely for publicity purposes is deplored.

3. Encourage the best writers and composers to realize that radio is a new medium which they must study as earnestly as they had to study sound pictures. Each has a technique which is different from the legitimate stage.
Agree ..... 98 per cent
Partially ..... 2 per cent

The solution recommended to this problem is encouragement of local writers and production men. A thorough job in this respect, it was indicated, will result in their naturally assuming an obligation to produce better programs.

4. Let broadcasting companies use their sustaining periods for constructive experimenting instead of filling so much time with the same old orchestras and soloists—always making the same sounds under different names and song titles.
Agree ..... 96 per cent
Partially ..... 4 per cent

This suggestion, in the opinion of a station, would be better directed at its objective if it read: "Favor the broadcasting companies who use their sustaining periods for constructive experimenting."

5. Import more British dramatic directors and give them time and money for long rehearsals. Give American directors the same chance. Network profit would easily permit both.
Agree ..... 45 per cent
Partially ..... 33 per cent
Disagree ..... 20 per cent
No opinion ..... 2 per cent

This point drew the most opposition. Remarking that much talent hidden in the smaller stations should be developed instead, one station official commented that "radio is an American institution and should be kept American." Another suggested instead that more directors from the stage and screen be lured to radio by higher salaries, and a third advanced the opinion that American broadcasters were far more advanced than British.

Much of the opposition to importing British talent based itself on an admitted failure to understand why it may be inferred that Britishers are needed here. If an individual has demonstrated superiority, says an advertiser, hire his services regardless of nationality. The only yardstick is, "Will he do a good job for radio?" Any lack of director personnel, another contends, is due to failure to cultivate talent hidden in the so-called smaller stations.

6. Let the broadcasting companies employ more and better judges for auditions to give new talent a better chance.
Agree ..... 98 per cent
Disagree ..... 2 per cent

The experience of one station was that at no time should only one or two persons in any organization be allowed to judge talent in audition. It has found that it takes at least eight people to judge the ability of new material which, when encouraged, has developed into first-class talent.

7. Keep popular songs from committing suicide, by restricting them from being played every night in the week on every station, if not on every program.
Agree ..... 94 per cent
Partially ..... 6 per cent

The question is raised in the contribution of a radio station as to whether much can be done to add to a song's life. The destiny of popular songs has always been suicide in one form or another. But they may live longer, it is conceded, and listeners may be made happier if networks would check other programs.

8. Encourage announcers who have a simple, direct and sincere manner of speaking. Their salaries are too low.
Agree ..... 96 per cent
Partially ..... 4 per cent

One station man observed that announcers were the most important artisis on the air, as spokesmen for the advertisers, and that unfortunately too many were poorly trained. A second commented: "Announcers should be eliminated entirely, particularly from commercial programs. The spokesman should be the ambassador of the advertiser and should be heard on no other programs"; while a third thought those whose announcing is simple and direct should be encouraged by bringing their personalities into many programs.

9. Eliminate fake testimonials.
Agree ..... 100 per cent

Winning hands down, this suggestion created a minimum of comment.

10. Give preference in desirable time to those who keep their commercials brief, interesting and non-repetitive. (A little more spine in the networks and agencies would accomplish this.)
Agree ..... 86 per cent
Partially ..... 8 per cent
Disagree ..... 6 per cent

Mr. Durstine's parenthetical comment won a popular indorsement. But, as one advertiser inquired, who is capable of judging brevity? A radio station commented: "Generally, by bearing with advertisers or agencies the first few weeks we can, with a little tact, get them to improve their copy. A great many accounts which are now excellent radio advertisers would never have gone on the air if our regulations were too stringent."

11. Let famous conductors realize that they are best developing a taste for good music by arranging their programs to interest a groping public, rather than to impress other conductors or to satisfy themselves.
Agree ..... 100 per cent

Some of the comment cautions the directors of both popular and classical orchestras to plan their programs with more of the public in mind.

12. Let those who like good programs write in about it, and those who do not like bad programs do so too.
Agree ..... 98 per cent
Partially ..... 2 per cent

The response to this was that "people whose opinions we most desire are the least inclined to write." Said a radio station: "If this suggestion can be accomplished, the major portion of the others will follow as a result. The problem of how to overcome the apathy of the average listener is a difficult one to solve. Mail is no barometer. One explanation of the evident lack of complaint concerning programs which are distinctively repulsive to the average person of good taste is the fact they are tuned out immediately. There is no more effective complaint than a turn of that little knob below the dial. So long as they can do this, why should they bother to write letters?"

13. Let the newspapers stop fighting and virtually ignoring radio (as they do except in the time tables which their readers demand), and start training intelligent critics who can give full and adult account of programs, with constructive suggestions (as few do now privately) instead of smart remarks and trivial gossip.
Agree ..... 94 per cent
Partially ..... 2 per cent
Disagree ..... 4 per cent

Newspapers, which have not kept their feelings secret, have decided views on this subject and of course their opinions are not reflected in the answers, except for the contributions of some radio editors. One promptly joins the issue. In some instances, he admits, the press might still be fighting radio but this does not account for the lack of more intelligent criticism. The reason for this lack, and the editor cites

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17,551,000 *FAMILIES LISTEN TO NBC, CLAIM*

The number of radio families in NBC's national "Blue Network" is increased by 5,000,000 over a previously announced estimate as the result of a check-back of the network's potential circulation, according to the company. The original analysis estimated the Blue Network's service reached 12,360,000 out of 13,966,000 radio families. As revised, the new figures claim a potential circulation of 17,551,000 out of a total of 18,718,000 homes owning at least one radio set. With the addition of WIRE (formerly WKBF), Indianapolis, the potential coverage is claimed as 17,612,000 radio families.

By means of its "Airea" system of calculation, NBC says it now is able to estimate the total number of radio families reachable through each network or group and to give a single total figure of potential circulation.

INDEPENDENT SUPPLY DEALERS TO DISCUSS PRICES AT CONVENTION

Record Attendance Expected at Fifth Annual Meeting Set for Chicago; 31 Companies Plan Exhibits of Equipment

With a record attendance indicated, representing every section of the country, and equipment exhibit space taken by 31 manufacturers, the fifth annual convention of the Independent Theatre Supply Dealers Association was scheduled to get under way on Saturday at the Edgewater Beach Hotel in Chicago. Representatives of practically all of the 36 dealer concerns in the membership had indicated their intention to be present during the four-day meeting, which closes June 18.

Standardization, prices and dealer discounts are prominent issues to come up for discussion, while time has been allotted to special conferences between dealers and manufacturers. Association policies scheduled for important attention include those pertaining to organization financing and to advertising. Effort is also to be made to appraise the effect of new equipment developments on market conditions.

Election of officers and directors for the following year will take place on Monday. The annual banquet, for which a wealth of entertainment has been arranged, will be held Monday night in the ballroom of the hotel.

Among special speakers scheduled are Capt. John Gorby, E. A. Williford, E. S. Clifford and J. J. Finn. All will make their addresses before regular business sessions. There will be no speeches at the banquet.

The business sessions are to be held in the Berwyn Room of the hotel, with J. E. Robin, head of the organization, presiding. The East Lounge is the location of the equipment exhibit. Both rooms will have bulletin boards for announcements during the convention.

The Program

Facilities for the registration of members and manufacturers' representatives will be available in the East Lounge at 9 o'clock Saturday morning. The official opening takes place at 11 o'clock, with roll call and officials' reports. At this opening session the membership will observe one minute of silence in memory of Max Ruben, deceased member.

Beginning with the afternoon session on Saturday the program for the four days is as follows:

2:00—Address, "The Service Projectionists and Dealers Render Each Other," by J. J. Finn.
2:15—Reports of special committees and reception of new members.
4:00—Adjournment of business session for inspection of exhibits and conferences with manufacturers.
7:30—Joint meeting with manufacturers' representatives in Berwyn Room for discussion of problems of mutual interest.
9:30—Adjournment for the day.

Sunday

11:00—Opening meeting.
11:30—Address, "How to Sell Goods to Maintain the Exhibitor's Good Will," by Capt. John Gorby.
12:00—Address, by E. A. Williford of National Carbon Company.
1:30—Address, "Merchandising at a Profit Through the Printed Word," By E. S. Clifford.
2:00—Business session.
4:30—Reports of committees.
7:30—Conference with manufacturers, report of committees.
9:30—Adjournment for day.

Monday

10:00—Business session, report of committees, new business.
1:30—Nomination and election of officers and directors. Report of committees.
7:30—Annual banquet and entertainment in ballroom.

Tuesday

11:00—Business session until 1 o'clock.
2:00—Afternoon session for unfinished business. Vote on 1936 convention city. Adjournment of convention.

I. T. S. D. A. COMMITTEES

Banquet and Entertainment
W. C. Kunzmann, Acting Chairman
J. Goldberg — R. Colvin
J. Guercio — J. J. Pear

By-Laws and Resolutions
Clem Rizzo, Chairman
A. F. Morrone — J. C. Hornstein
B. F. Shearer — C. A. Paden
K. R. Douglass — R. Smith
H. W. Graham

Finance
J. C. Hornstein, Chairman
K. R. Douglass — W. Z. Horvat
J. Goldberg — J. E. Maguire
C. Rizzo — Carl White
W. G. Preddey

Publicity
A. E. Thiele, Chairman
J. J. Finn — C. B. O'Neil
H. Holquist — H. Toler
E. S. Clifford

Speakers
A. E. Thiele, Chairman
G. W. Linden — O. J. Hazen
R. Smith — F. R. Gardiner

Advisory
A. Bacolini — E. S. Clifford

Trade Show
O. F. Neu, Acting Chairman
W. J. Katz — H. C. Dusman
George McArthur — A. Mortensen
P. Hueter — Ralph Ruben
J. P. Filbert

Manufacturers' Conference
V. Harwell — H. W. Graham
B. F. Shearer — F. A. Van Husan
I. S. Perse

Membership
G. W. Linden, Chairman
C. Rizzo — C. H. Badger
I. S. Perse — H. C. Dusman
F. A. Van Husan — C. A. Paden
A. F. Morrone — R. Smith

Catalogue and Advertising
K. R. Douglass, Chairman
R. Colvin — C. H. Badger
G. McArthur — Guy Slipper

Grievance
W. L. Odum — G. W. Linden
F. A. Van Husan — A. E. Thiele
O. J. Hazen
Sergeant-at-Arms, E. E. Oliver

Standardization and Discounts of Dealers Will be Topics; Organization Financing and Advertising to be Taken Up

To Discuss Trade Ethics

At least one of the business sessions, and perhaps also a conference with manufacturers' representatives, will be importantly devoted to a discussion of ethics in the equipment trade. In referring to this phase of convention business, Mr. Robin said that in his opinion some trade practices in effect for many years need correction.

"This should be in the interest of theatre operators," he declared just before leaving the offices of the association in New York for the scene of the convention. "There is an overproduction, as one may term it, in the number of manufacturers and distributing outlets of equipment and supplies, but a lack of proper balance in equipment and supplies of high quality, built in accordance with recommended practices and backed by an equitable sales policy which is fair to the distributors, to exhibitors and to manufacturers alike.

"On the other side, there is an excess of distribution outlets of questionable economic value, which may be considered a menace to the recognized distributors who qualify by their equipment facilities and investment plus experience.

"At times, especially during the past few years, it has been the prevailing custom to buy discounts and to disregard entirely the matter of standardization and real quality at a price that is consistent, and which feature is usually defined as good buying judgment."

The association, Mr. Robin said, might, as a result of action taken at this convention, establish an engineering bureau through which all equipment and supplies sold by members would be required to meet certain standards.

Equipment Exhibits

Manufacturers and their exhibits, with representatives in charge, are:

Herman A. DeVry, Chicago; theatre projectors. W. C. DeVry.

Carbon Products, New York; carbons. L. A. Wilczek.

Baldor Electric Company, St. Louis; rectifiers, battery charger, motor grinder. George A. Schock.

United Optical Corporation, New York; reflector shields. M. Perlstein.

Strong Electric Corporation, Toledo; arc lamps. Harry H. Strong.

RCA-Victor Company, Camden; sound reproduction equipment.

General Electric Supply Company, Bridge-

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NEW ORDER LIFTS BANS ON EQUIPMENT BUYING UNDER FHA

Sweeping Decision Rules That Anything Necessary for the Equipping of a Theatre May Be Bought by Housing Loans

Starting its campaign to encourage motion picture theatre owners to take advantage of the new extension of loan guarantees from the previous limitation of $2,000 to a $50,000 maximum, the Federal Housing Administration at Washington this week made a sweeping decision by ruling that practically everything entering into the equipment of a theatre, except draperies and carpets, may now be installed with money secured under the Act. At the same time the FHA disclosed the nature of the new regulation governing the granting and payment of the loans.

Last week the Administration began to give effect to a changed attitude toward the type of equipment purchases that may be made with FHA loans, reversing its former decision that prohibited purchases of any moveable equipment, by agreeing to permit the expenditure of any part or all of the loan on air conditioning, electric signs, seats, organs, flooring, fire prevention equipment and such. All forms of remodeling, of course, are eligible for loans.

Now, in its new determination of what may be installed in theatres with the use of insured loans, the FHA has taken the attitude that anything necessary for the equipment of a theatre or the conduct of business, except those few items which cannot by any stretch of the regulations be considered as immovable, will be legitimate.

Thus sound equipment, air-cooling equipment, projectors, stage curtains, painting and decorating and all forms of remodeling now come within the permitted list. On the other hand, such patently easily-removable items like lobby drapes and carpets are not permitted, although linoleum or other floor covering which is cemented to the surface, will be allowed.

Carpets, Drapes May Be Included

As to carpets, the FHA has not yet reached a final decision and may eventually permit them if they are so installed as to be considered as permanent fixtures. Thus if the whole floor were carpeted and the seats installed over the carpet and bolted through it, the Administration might take a different attitude than where carpet was merely to be laid down the aisles.

With the increase of the maximum insured loan to $50,000, officials of the Federal Housing Administration not only greatly broadened the purposes to which such money may be put, but revised the regulations governing the securing of loans under the Act.

The following regulations, numbered 1 *to* 22, *inclusive, cover all loans up to* $2,000 *offered for insurance under Title* 1 *of the National Housing Act, as amended by Act of Congress approved May* 28, 1935. *The regulations numbered* 1 *to* 27, *except regulations numbered* 2, 7 *and* 11, *are applicable to all loans in excess of* $2,000, *but not in excess of* $50,000 *for the purpose of financing repairs, alterations, and improvements.*

1. Promissory notes must be in form generally considered to be valid and enforceable in the state in which they are issued.

2. Notes, to be eligible for insurance, must not involve a principal amount in excess of $2,000 exclusive of financing charges unless made for the purposes set forth in regulation Number 24.

3. The financial institution may collect as interest and/or discount and/or fee of any kind, a total charge not in excess of an amount equivalent to $5 discount per $100 original face amount of a one-year note to be paid in equal monthly installments. This charge is a permitted maximum and not a mandatory rate and a loan at any lower rate is eligible for insurance and such charge correctly based on tables or calculations issued by the Administrator is deemed to comply with this regulation.

4. Notes may provide for the payment by the maker of a "late charge" not to exceed five cents for each dollar for each payment more than 15 days in arrears, but not to exceed $5 in respect of any one such late payment. In lieu of, but not in addition to, the "late charge," the note may provide for interest on overdue payments from the due date of the payment at a rate not to exceed the maximum legal rate permitted in the state where the loan is made.

5. Notes may not have a final maturity in excess of five years, except in the case of savings, building and loan associations, cooperative banks, and similar institutions, where the advances of credit of such institutions do not exceed $2,000.

6. Notes must be payable in equal monthly installments, except the final installment, which may be slightly more or less, subject to such exceptions as may be made by the Administrator. Monthly installment notes may not provide for a first payment less than six nor more than 60 days after the date of the note. However, if the income of the maker is received in the form of proceeds from the sale of agricultural crops or livestock, a note may be made payable in installments corresponding to income dates shown on the credit statement. Even in such cases at least one payment must be made yearly, however, and the proportion of total principal to be paid in later years must not exceed the proportion of total principal payable in earlier years.

7. A note evidencing an advance of credit not in excess of $2,000 will be eligible for insurance if it was executed to cover repairs, alterations, or improvements upon any real property, the cost of architectural and engineering services and the purchase and installation of eligible equipment and machinery which is an improvement to the real property. In the case of a note evidencing an advance of credit for the purpose of repairing, altering or improving real property already improved by or to be converted into houses or commercial buildings, or manufacturing or industrial plants, such loan, advance of credit or purchase of a note may cover the purchase and installation of such equipment and machinery with or without any structural

Federal Administration Issues Revised Regulations Governing the Securing and Paying of Loans of $50,000 or Less

changes in the building as are peculiarly adapted to the business conducted therein or necessary to the operation thereof.

8. Where a conditional sales contract, chattel mortgage, or other similar security device is used to secure the payment of loans for eligible equipment and machinery, the lending institution may not both proceed against the equipment and also make claim under the contract of insurance, but must elect which method it desires to pursue. If claim is made under the contract of insurance, the conditional sales contract, chattel mortgage, or other similar security device must be assigned to the Administrator along with the note or other evidence of indebtedness.

9. Taxes, assessments, and payments on principal and/or interest on mortgages on the property to be improved need only be in such standing as is acceptable to the financial institution. The status of such items, whether delinquent or not, shall not affect the eligibility of a note for insurance if the financial institution is willing to extend the credit.

10. The question of the financial condition of the borrower is left to the reasonable judgment of the financial institution as a credit matter. The borrower must furnish the lending institution a financial statement approved as to form by the Administrator which in the judgment of the financial institution shows the borrower to be solvent, with reasonable ability to pay the obligation and in other respects a reasonable credit risk in view of the insurance provided by the National Housing Act.

Loan May Cover Many Parcels

11. Any number of separate notes may be made in connection with any number of pieces of property, but not more than $2,000 of such credit may be expended on any single piece of property.

12. If a note on its face complies with the requirements, and if the credit statement reveals the other facts necessary to make the loan eligible, these may be accepted as final and conclusive proof of eligibility and no further evidence will be required by the Administrator.

13. Eligible notes must be reported on the proper form to the Federal Housing Administrator, Washington, D. C., within 30 days from the date of the note, or the date upon which it was purchased, in order to be covered by the insurance. All notes, paid in full, sold without recourse, or sold with recourse under an agreement as authorized by regulation Number 18, must likewise be reported within 30 days, on the proper form. In any case, the Administrator may, in his discretion, accept a late report.

14. Subject to regulation Number 18, claim may include:

(1) Net unpaid amount of advance actually made or the actual purchase price of the note;

(2) Uncollected earned interest (after default interest is not to be claimed at a rate to exceed 6 per cent per annum and will be calculated to the date the claim is

(Continued on following page)

FHA RAISES MAXIMUM

(*Continued from preceding page*)

certified for payment); (See regulation Number 4.)

(3) Uncollected "late charges"; (See regulation Number 4.)

(4) Uncollected court costs, including fees paid for issuing, serving and filing summons;

(5) Attorney's fees not exceeding 15 per cent of the amount collected on the defaulted note;

(6) Handling fee of $5 for each note, if judgment is secured, plus 5 per cent of amount collected subsequent to return of unsatisfied property execution.

15. Claim for reimbursement for loss on a qualified note may be made to the Administrator at any time after payment of such note has been in default for a period of 60 days. The Administrator in his discretion may at any time or from time to time call for a report from any insured institution on the delinquency status of the obligations held by such institution and reported by him for insurance.

If within the first year after default the borrower has not made payments on his obligation aggregating at least 10 per cent of the balance due on the date of default, claim must be made within 30 days thereafter. If in any subsequent six-month period the borrower has not made payments aggregating at least 5 per cent of the unpaid balance as of the beginning of such period, claim must be made within 30 days thereafter.

16. Claim may be made only for loss sustained by the financial institution itself.

17. Claims must be made on the proper form, which must be filled out completely and executed in duplicate by a duly qualified officer of the insured institution. If the regulations have been complied with, payment of the loss incurred will be made upon audit of the claim and upon proper endorsement to the Administrator of the note upon which the loss occurred. If judgment has been taken, assignment of the judgment must be made.

18. Subject to the limitation that his total liability shall not exceed $200,000,000 to all insured institutions, the Administrator will reimburse in accordance with regulations Number 14 and Number 26 any insured institution for losses sustained by it up to a total aggregate amount equal to 20 per cent of the total amount advanced on all qualified notes taken or purchased by it during the time its contract of insurance is in force, and held by it or on which it remains liable. . . .

19. New obligations taken to liquidate an original loan will be covered by insurance if they meet the requirements of regulations Numbers 1, 3, 4, 5, 6, 7 and 24. They must be reported on the proper form within 30 days from date of execution, except that the Administrator may, in his discretion, accept a late report.

20. New obligations not covered by insurance under regulation Number 19 may be covered by insurance with the approval of the Administrator upon submission to him of the facts of the case.

21. Any note, acquired before receipt of actual notice of any change in the regulations or explanatory material, which complies with the regulations or explanatory material in force at the time of such acquisition, whether reported prior to or subsequent to the date or dates of such changes, will be eligible for insurance. The statement of the financial institution of the receipt or non-receipt of any such amendment or change will be accepted as final.

22. Any amendment to these regulations issued by the Administrator and any explanatory material issued and declared to be a part of the regulations by the Administrator, shall become effective as of the date of issuance, unless otherwise declared, provided that no such amendment or explanatory material shall cause a note, previously acquired by a financial institution, to become ineligible for insurance.

(The following Regulations apply only to loans in excess of $2,000 *but not in excess of* $50,000):

23. An advance of credit in excess of $2,000 but not in excess of $50,000 will be eligible for insurance if it complies with regulations Numbers 1 to 22 inclusive, except regulations Numbers 2, 7 and 11, and if it also complies with the following regulations, which shall apply only to advances of credit in excess of $2,000.

24. An advance of credit in excess of $2,000 but not in excess of $50,000 must have been made for the purpose of (1) repair, alteration, or improvement of real property already improved by, or to be converted into houses, commercial buildings, or manufacturing or industrial plants, or (2) the purchase and installation, in connection with the foregoing types of property, of such equipment and machinery, with or without any structural changes in the buildings, as are peculiarly adapted to the business conducted therein or necessary to the operation thereof.

25. Where an advance of credit is for any of the purposes set forth in regulation Number 24, any number of notes may be executed in connection with any number of pieces of property, but not more than $50,000 may be expended on any one piece of property.

26. The insurance reserve calculated on notes evidencing advances of credit from $2,000 to $50,000, for the purposes set forth in regulation Number 24, will be calculated separately from the insurance reserve calculated on notes evidencing advances of credit not in excess of $2,000, and claims on either class of notes will be paid only out of the respective insurance reserves.

27. Any security taken by an insured institution must be assigned to the Administrator in event of claim under the contract of insurance. If the security taken is non-assignable, all rights in such security must be exhausted by the insured institution or the claim against the Administrator reduced by the full face amount of the security taken before claim will be paid by the Administrator.

Networks Seeking Higher Standards

(*Continued from page 37*)

from experience, is due to the advertising agencies' and advertisers' attitude toward such criticism.

"I do not recall a single time," he says, "when I criticized a commercial program that my editor did not receive a complaint from either the sponsor or the agency. It seems that they do not want criticism."

"Heckling Newspaper Stooge"

One advertiser observed that "a radio columnist should be a radio man rather than a heckling newspaper stooge," and another that "there is a sort of Alice in Wonderland flavor about the whole matter of radio criticism. It is so ridiculously disproportionate, not only to the public's interest, but the actual interests of the publications themselves."

Comparisons are made between radio and sports in the amount of space and money spent on feature writers. Baseball is held up as an example which gets a full play and yet which contributes nothing in the way of revenue.

14. Exclude all programs advertising products such as laxatives, cures for skin diseases, and other bodily disorders unsuited for dinner-table conversation.

Agree	61 per cent
Partially agree	31 per cent
Disagree	8 per cent

Under new policies announced by NBC and CBS, leadership has been taken in setting an an example which, if followed by all stations, will eventually eliminate such programs.

Controversial Question

This was one of the most controversial of the suggestions. The majority consensus was that "any broadcast, regardless of product, should be kept off the air if the subject matter is distasteful to listeners or offensive in any way." Many of the opinions, however, were that elimination of such product advertising places limitations on radio which are not imposed on other mediums.

15. Continue to keep hard liquor off the air.

Agree	80 per cent
Partially	6 per cent
Disagree	14 per cent

Dissenters point to printed advertising and ask, if hard liquor is excluded from radio, why the same yardstick should not apply to newspaper and magazine advertising. Others contend it is unfair to deny use of the medium to a legitimate industry.

"Mr. Durstine's 15 points are not, to us, new or radical," concluded Mr. Pryor. "Always we try to produce programs beyond reproach."

The dramatic announcement by CBS regarding policy changes caused speculation as to the effect this will have on local stations. In informed radio circles in the East it was generally believed that many of these advertisers will go into spot broadcasting in view of the fact the regulations of some local stations are not quite so stringent.

Drastic Regulation

The action of both networks in curtailing indelicate advertising with a view to its complete elimination when present contracts expire was a drastic one considering the fact that these companies may be classed as among the largest network clients.

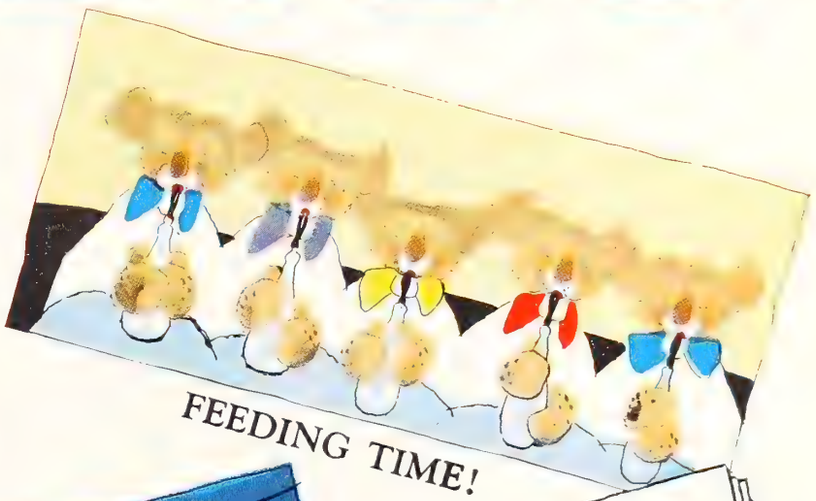
The phonograph record business has taken a definite spurt in recent months, according to Frederick J. Schneider of the Victor record department of the RCA Manufacturing Company. Sales of records began marking up progressive gains almost two years ago, slowly at first, until now they have gained considerable momentum, especially in the field of better music. For the entire year 1934 the Victor Red Seal record business increased 51 per cent over 1933.

The most important causes he summarized as: First, radio broadcasting, due to its frequent use of outstanding musical organizations and soloists, has definitely elevated musical tastes so that now there is a greater desire for really good music, and records, being economical and convenient, supply the need; second, the "higher fidelity" process has brought realism in disc recording and reproduction to a remarkably advanced state; third, improved economic conditions have provided more people with the means for indulging their musical tastes and purchasing more records; fourth, engineers have developed an inexpensive record-player device, making large investments for reproducers unnecessary; fifth, the company has crystallized the latent desire for good music, which is growing constantly, by advertising.

MILLION DOLLAR BABIES



THE PROUD PARENTS



FEEDING TIME!



WASH DAY



PLAYTIME

EXTRA DAILY SCHMOOS ★★★

LEO'S KIDS TERRIFIC!



Nation goes Nuts over Junior Lions!

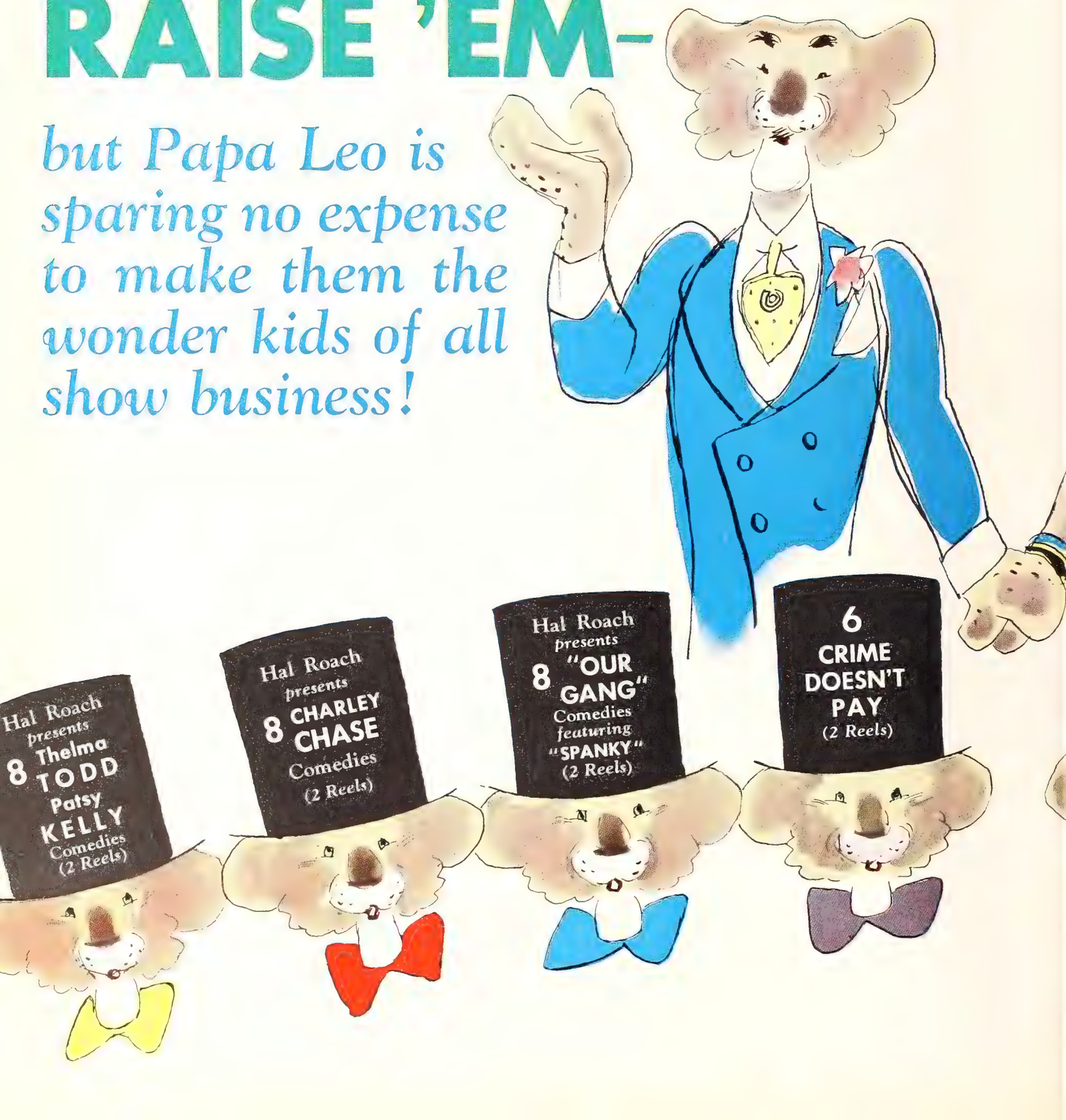
Elected for 1935-36 Box-office winners!

ALL THEATRES DEMAND THEM!

Read the story on following pages—

IT COSTS A FORTUNE TO RAISE 'EM—

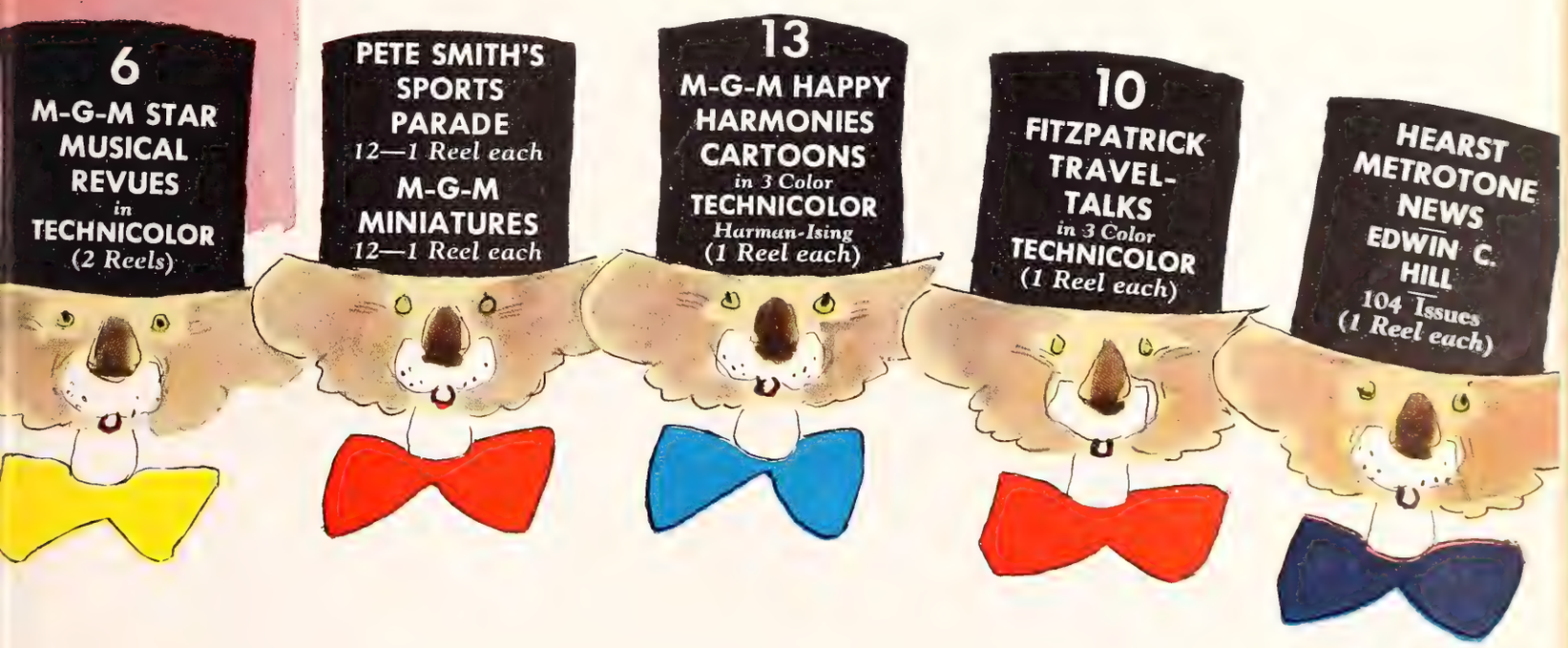
but Papa Leo is sparing no expense to make them the wonder kids of all show business!



MRS. LEO TELLS SOME "INSIDE STUFF"!



"I feed them plenty of STAR names which gives them FEATURE strength. They're brought up at the big studios, M-G-M's and Hal Roach's, so they get the benefit of limitless RESOURCES. They're developed by big time DIRECTORS and WRITERS. And I dress them up in the richest DE LUXE manner — 35% of them in that expensive ***three-color Technicolor.*** No wonder my kids are a sensation on the program. Sometimes they even steal the show!"



A WORD FROM YOUR PAL, HAL!



"Gentlemen, take this as a promise! I'm going to make the best comedies of my career in 1935-36"

(signed) Hal Roach



"Me too!"
(signed)
Carl Alfalfa Switzer
"the cockeyed Cornier" of Our Gang



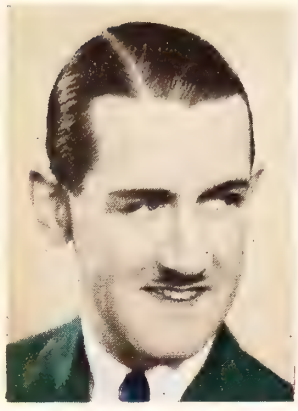
"Okay toots, we'll do our darndest to help!"

(signed) Spanky McFarland and "Our Gang"



THE GIRLS!

Hal Roach has taken options on a bushel of Broadway farces for the laugh use of Thelma and Patsy for 1935-36. Imagine what these "feature-strength" stars will do in boiled down stage hits! Hal will make big grin whoopee with the screen's only team of feminine happy hooligans!



THE GUY!

Charley Chase poked out a comedy home run with "Okay Toots!" If you've screened it, you know! Chase can dance! Chase can sing! Chase can play more musical instruments than there are Dionne kids! Watch him go to town next season—in Broadway hit comedies. Hal Roach has a bundle of them for him!

THE KIDS!

Omaha exhibitors nominated him to star in features after seeing him in "Beginner's Luck!" Critics call him "the male Shirley Temple!" We call him box-office! He's "Spanky"—sparkling star of Hal Roach's "Our Gang" kids! He's "hot!" He's the greatest "Our Gang" trouper Hal Roach has developed in 14 years. And that's saying plenty!



"OUR GANG"
FEATURING
SPANKY · McFARLAND

A SCREENFUL OF HAPPINESS IN '35-'36!

8 THELMA TODD - PATSY KELLY
(Two Reels Each)

8 CHARLEY CHASE
(Two Reels Each)

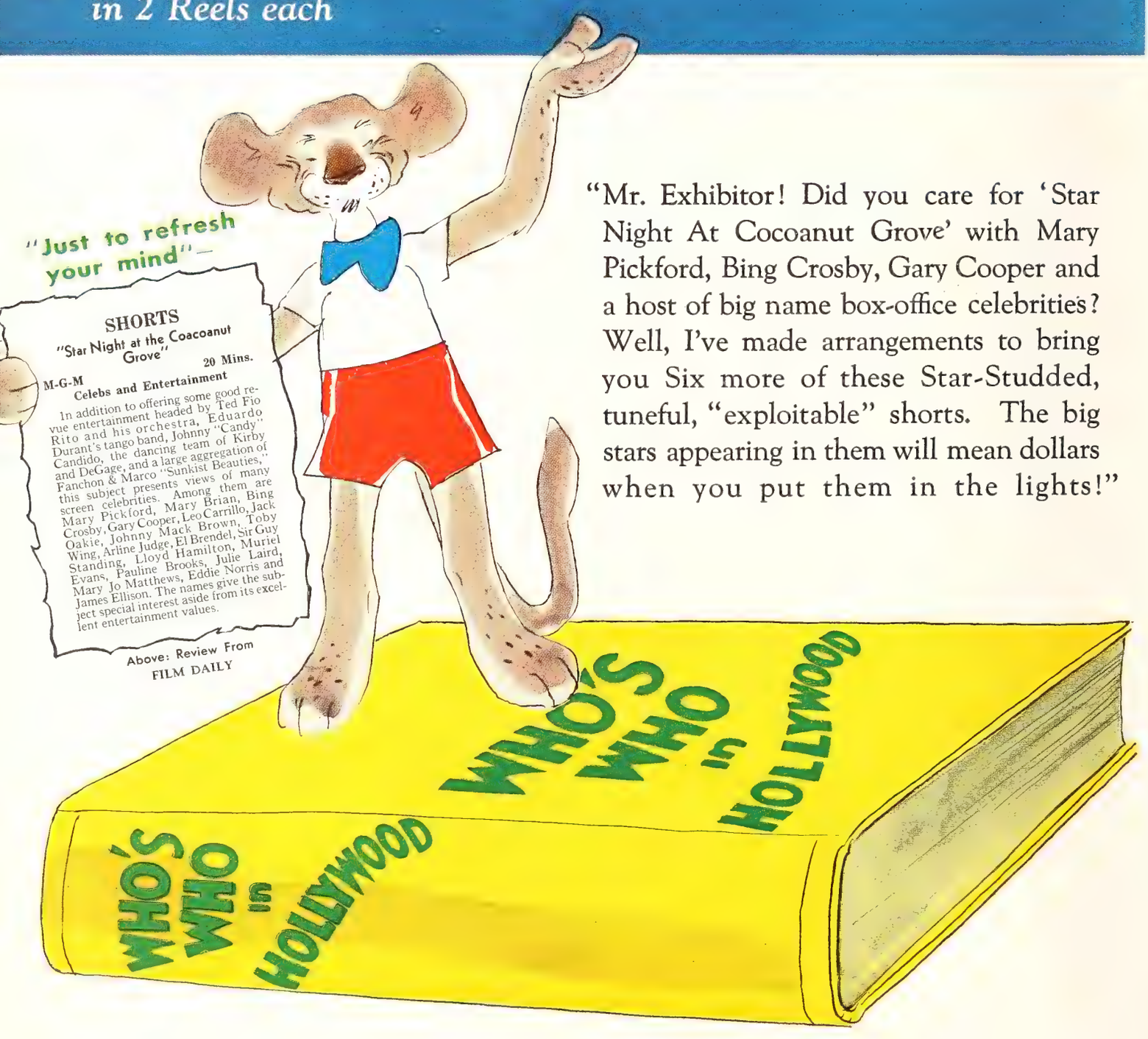
8 "OUR GANG" *featuring* SPANKY McFARLAND
(Two Reels Each)

BIGGER! BETTER! HAL ROACH COMEDIES!

Stars! Stars! Stars! Stars! Stars!

M-G-M STAR MUSICAL REVUES *in* TECHNICOLOR

6 GREAT ENTERTAINMENTS
in 2 Reels each



"Mr. Exhibitor! Did you care for 'Star Night At Cocoanut Grove' with Mary Pickford, Bing Crosby, Gary Cooper and a host of big name box-office celebrities? Well, I've made arrangements to bring you Six more of these Star-Studded, tuneful, "exploitable" shorts. The big stars appearing in them will mean dollars when you put them in the lights!"

★ "CRIME DOESN'T PAY" SERIES STARTS NEW TREND IN PICTURES THAT SWEEPS INDUSTRY!

★ Sensational short subject is FIRST with new idea!

★ M-G-M's "BURIED LOOT" started feature producers making dramas of Secret Service War Against Crime!

★ PROVES THAT M-G-M's "CRIME DOESN'T PAY" SHORTS HAVE FEATURE DRAW AT BOX-OFFICE!

★ GET READY FOR MORE OF THIS GREAT SERIES!

★ BY PUBLIC DEMAND!



JUST A FEW DROPS FROM SHOWER OF PRAISE!

"...as right, tight and compact a mellerette as an exhib would want to round out a program. To bring back single picture programs...it's one of the best shorts made." —*Variety*

"...will provoke more audience interest than most features..." —*M. P. Daily*

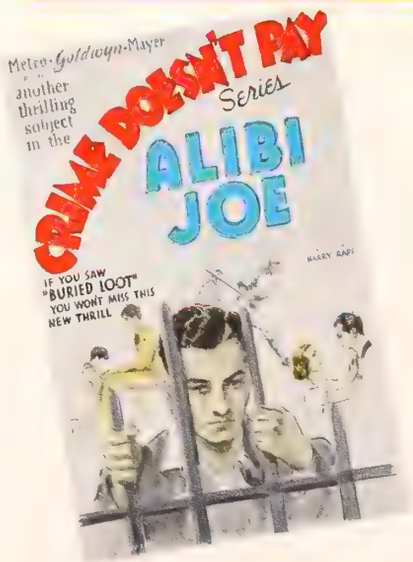
"...excellent idea...should be extremely profitable to public and theatre men." —*Arthur Brisbane*

"...packed with suspense!" —*M. P. Herald*

6 CRIME DOESN'T PAY

Tabloid Dramas

2 Reels Each



Above: *Striking 1-sheet*

Produced at M-G-M Studios with Feature Names and Directors!

Get set...for "Alibi Joe," first of the new season's "Crime Doesn't Pay" series, directed by George B. Seitz!

Get set... for a roaring crime drama that zooms beyond "Buried Loot" in crackling thrills!

Get set...for more Page One publicity breaks and the united, cheering support of police, clergy and civic groups!

Get set...for all six of these timely, tabloid triumphs! Every one is a true crime story! Every one will hit "Crime Doesn't Pay" from a new angle! Every one can be sold like a feature! Remember "Buried Loot" and...get set!

PROMOTION!

Watch For The "Alibi Joe" Press-book — Crowded With Giant Campaigns That Clicked On "Buried Loot"! See The Posters! See The Ads! See The Tieups!



...Showmen Put His Name In Lights From Coast To Coast!

...M-G-M's Clipping Bureau Shows That He's In The Ads!

...His Studio Fan Mail Is Amazing!

...Unseen—Yet One Of The Most Potent Stars In The Industry!

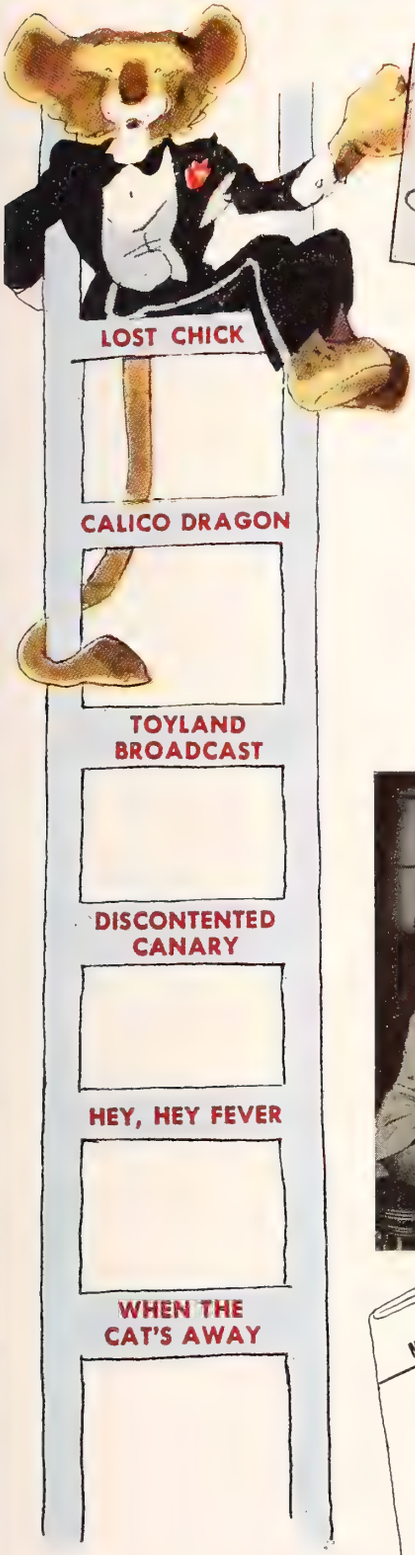
ONE REEL EACH!

MR. & MRS. PUBLIC LIKE PETE SMITH!

12 PETE SMITH SPORTS PARADE
12 PETE SMITH MINIATURES

(One Reel Each)

HERE'S WHAT HAPPENED IN CARTOONS IN ONE YEAR!





Leo climbed the ladder, hit by hit, until now he's at the TOP!

HAPPY HARMONIES *Technicolor* CARTOONS IN FIRST PLACE!



MONTREAL DAILY STAR—MARCH 4, 1935

The "Front" Show

THE campaign to wrest from _____ his monopoly on inspired cinematic cartoons in color is beginning to assume threatening proportions. Two partners, Harman and Ising, of the M. G. M. studios, are apparently the chief conspirators, and their latest volley is being fired at the Capitol, where "When the Cat's Away" evokes both laughter and applause. This is a little gem of a tinted cartoon. In the "front" show at the Capitol there is also a contribution by James Fitzpatrick, a Travel Talk called "Rainbow Canyons," the loveliest piece of color work since Fitzpatrick adopted that medium. But the main feature of this week's "front" show is the warning finger which is being pointed at the whimsical Mr. _____. Watch out. _____

Meet Hugh Harman and Rudolph Ising! Join M-G-M in a salute to their genius!

Today . . . while the nation rings with applause for their "Good Little Monkeys" . . . they're knee-deep in even greater plans for the Harman-Ising Cartoons of tomorrow! They're using **three tone Technicolor** instead of two! They've doubled their studio space and almost tripled their staff! They're ready to make every Happy Harmonies subject an All-American event! *To the left we reprint an editorial that says a mouthful. Read it again!*

13 HAPPY HARMONIES CARTOONS
in Three Color
TECHNICOLOR
(One Reel Each)



A prediction. "JAPAN—IN CHERRY BLOSSOM TIME," first of the new season's Traveltalks, will be a leading contender for the Academy Award of 1936

TRAVEL DE LUXE

Colors . . . *warm and alive!* Music . . . *haunting and beautiful!* Voices . . . *rich and golden!* Romance . . . *of alluring far places!* No wonder each Fitzpatrick Traveltalk is a veritable poem in pictures! No wonder that pictures like "Holland in Tulip Time" are played again and again. Mexico, Japan, Spain, Egypt, Canada, Austria — these are but a few of the glamorous locales of Fitzpatrick Traveltalks to come! Each will be in color! Each will be thrilling! No wonder M-G-M jubilantly presents this new series, confident in its enormous box-office appeal.

10 FITZPATRICK TRAVELTALKS *in 3 color* **TECHNICOLOR**

HILL RE-ELECTED!

Every year the radio editors of America vote for the leading news commentator. Edwin C. Hill won by a landslide this year again! He sells tickets!





M-G-M's PROUD OF ITS NEWSREEL!

Proud . . . because its business sky-rocketed 33 per cent in the last twenty-four months!

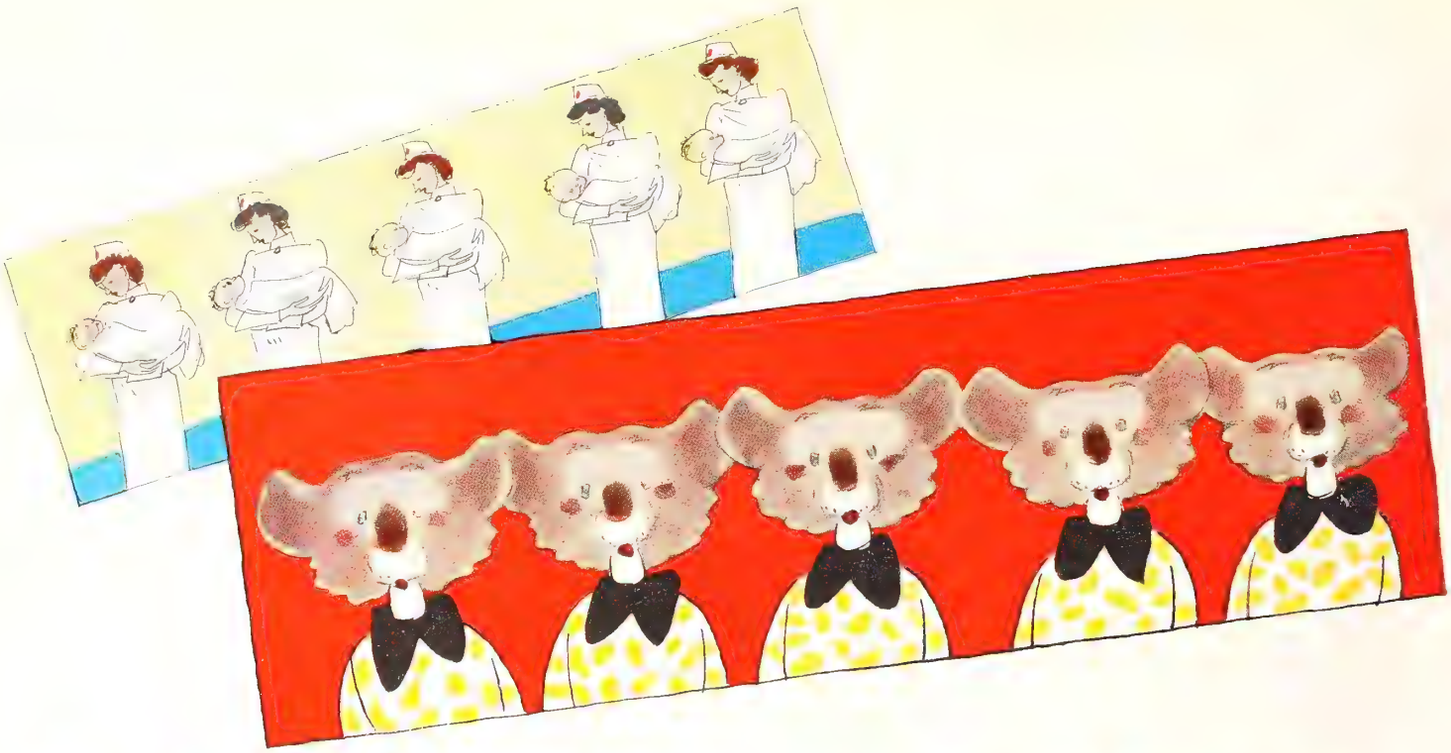
Proud . . . because it is first with the news from a thousand frontiers!

Proud...because it dominates its field in powerful, national newspaper publicity.

Proud . . . because it has the magic voice of Edwin C. Hill!

Twice Weekly
One Reel Each

HEARST METROTONE NEWS
featuring
EDWIN C. HILL
The Globe Trotter



THE WORLD'S MOST POPULAR JUNIORS!

M-G-M SHORTS 1935-36

HAL ROACH COMEDIES
2 Reels Each

8—Todd-Kelly
8—"Our Gang"
8—Charley Chase

M-G-M JUNIOR FEATURES
2 Reels Each

6—"Crime Doesn't Pay"
6—M-G-M Star Musical Revues in Technicolor

1-REEL RELEASES

12—Pete Smith Sports Parade
12—Pete Smith Miniatures
13—M-G-M Happy Harmonies Cartoons in Three Color Technicolor
10—Fitzpatrick Traveltalks — Three Color Technicolor
104 Issues—Hearst Metrotone News

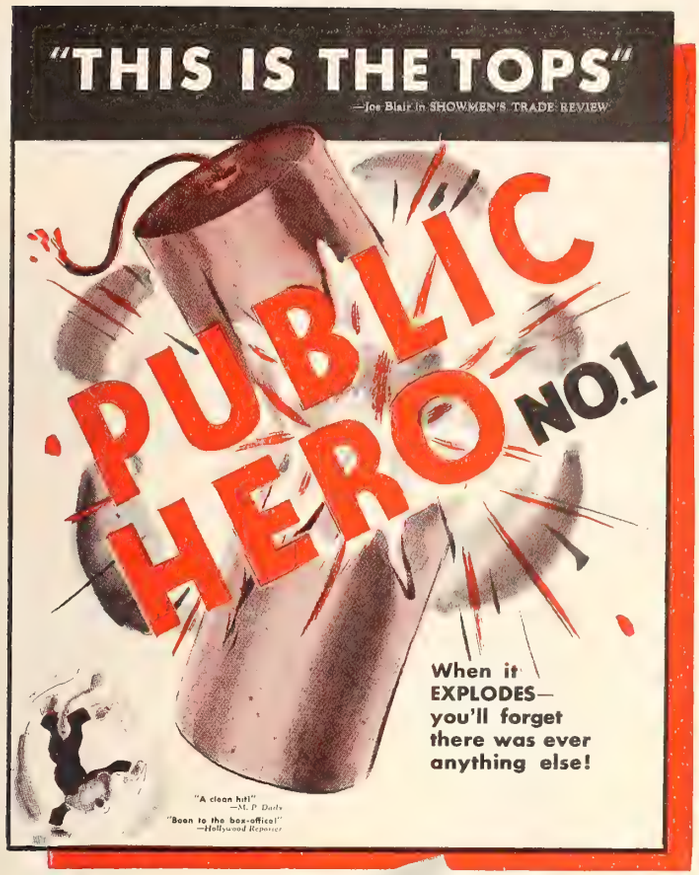
FIRST . . . in star names!

FIRST . . . in shrewdly planned advertising values!

FIRST . . . because they are backed by the unparalleled resources of the M-G-M studios!

AND AGAIN—*35% of 1935-36 Shorts Will Be in 3-Tone TECHNICOLOR.*

The **FIRST COMPANY** *is naturally* **FIRST** *in* **SHORTS!**



AS WE PREDICTED!

Socko! Wow! Smash!

HELD OVER

2nd Big Week, CAPITOL, N.Y.

BUSINESS TERRIFIC FROM COAST TO COAST

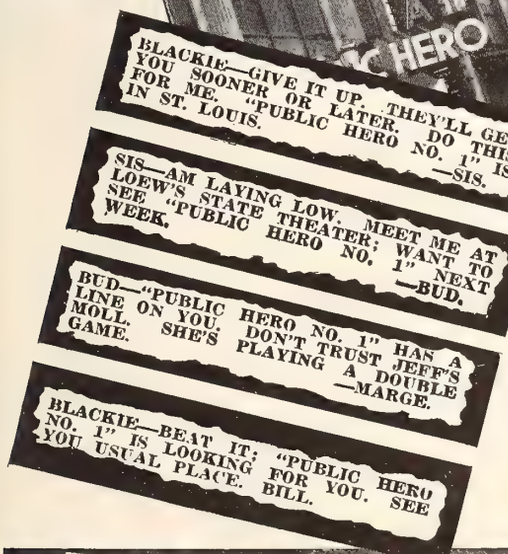
A PICTURE TO EXPLOIT!

Here are TRIED and PROVEN IDEAS!

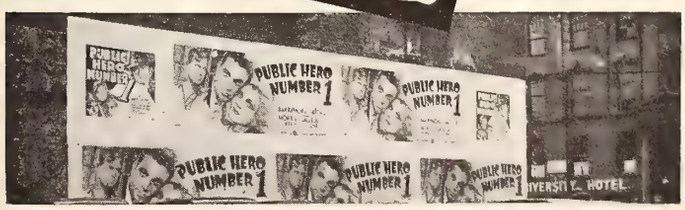
From St. Louis, Bridgeport and other cities.



RIGHT: *Title in big electric sign over marquee!*



LEFT: *Teasers in classified ads.*



Plaster the town as you've never done before!

POSTING—All around the town, special block paper, 3-sheets, 1-sheets, 6-sheets, vivid pictorial M-G-M 24-sheets.

ADVANCE LOBBY DISPLAY—Two weeks ahead of opening, theatre displayed huge enlargements of Hollywood critical previews (obtainable at M-G-M exchanges) also pictorial material, enlarged ads, etc.

HERALDS—Fifty thousand heralds used as inserts in all packages as a city-wide tie-up in A. & P. Grocery Stores—10,000 heralds attached to Liberty Magazines and distributed in a house-to-house canvass by Liberty Magazine boys.

RADIO—Starting ten days in advance a fifteen-minute broadcast daily over Station WIL at 11 o'clock A. M. Personal talks about experiences at the studio during the filming of this picture.

WIRE COMPANIES—Tie-ups made both with Western Union and Postal Telegraph for the placing of special worded stickers on the backs of the telegraph envelopes or on the body of the messages themselves. Jumbo blanks posted in their windows with a special message from Chester Morris to St. Louis theatre patrons.

DICK TRACY STRIP—Arrangements made to tie-in the Dick Tracy Detective Strip with "Public Hero Number 1". 200 lines of free space for Tuesday and 200 lines on Wednesday, prior to opening.

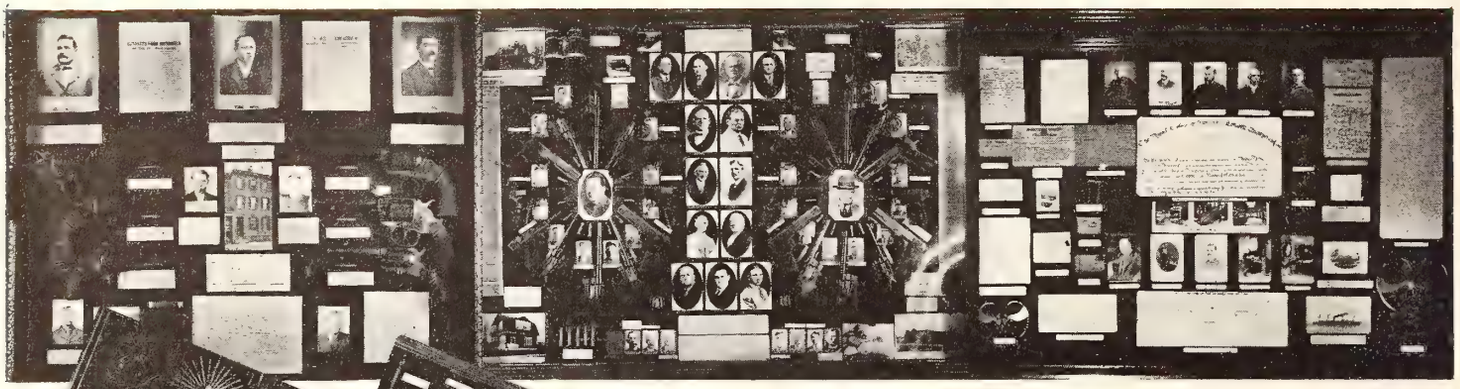
WALGREEN DRUG—A city-wide tie-up with the Walgreen Drug Co., (36 drug stores). Special two-sheet block cards displayed on bar, tying in with fountain special advertising their "Public Hero Number 1 Fountain Special". This tie-up, one week prior to opening and current, gave two weeks tie-up with these drug stores.

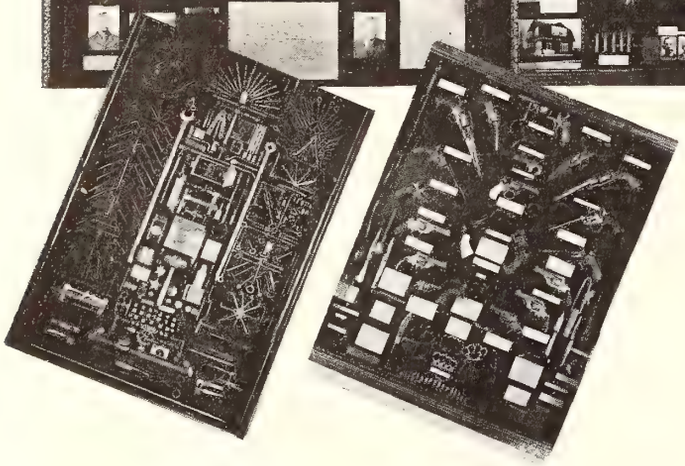
CINEMA WAY TIE-UP—Special Wednesday display at Famous-Barr, St. Louis, using large blow-ups of Chester Morris and Jean Arthur with appropriate selling copy. Paid advertising featuring this tie-up.

DEPARTMENT STORES—Gowns worn by Miss Arthur in the making of "Public Hero Number 1" displayed in the Sonnenfeld Department Store Wednesday in the heart of the downtown district. A large blow-up of Miss Arthur and other art displays of the various stars from the production. Also special art card with appropriate selling copy.

ST. LOUIS NEWS COMPANY—Cooperative tie-up with St. Louis News Company on the detective story magazines with a half-sheet card used on all magazine and news stands located throughout St. Louis. Also special stickers attached to all photoplay magazines distributed week prior to the opening.

EXPLOITATION GETS RESULTS!

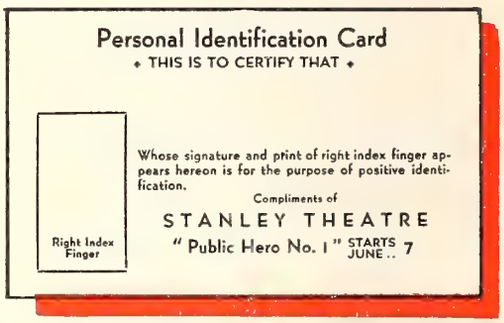




Lobby display by local police!

Most amazing lobby ever flashed to public. Material gathered by St. Louis police during 45 years. Show cases brought thousands in

RIGHT:
Inexpensive card give-away. New indenti-fication gag



THEATRE FRONT—On each end of the marquee large four-foot electric letters spelling out the title. Also a large pictorial cutout of the two male leads and the girl from 24-sheet. A silk transparent valance used under the canopy with overhead hanging double-faced sign—a large 12x20-foot flag hung from the top of the vertical sign hanging out almost over the street. Flood lights mounted on the marquee of Grimm & Gorly Flower Shop located directly across the street from the theatre to highlight the front of the theatre.

TRAILERS — Two weeks in advance, special advance teaser trailers used selling the magnitude of the production, followed one week in advance by the regular M-G-M trailer on this attraction.

SPECIAL SCREENING — Special screenings arranged for heads of women's clubs, wives of the leading police officers, etc., to get the women's cooperation on this picture.

ROYAL WINDOW TIE-UPS — Window displays obtained through the efforts of the Royal Typewriter Agency in St. Louis.

SMALL FLAGS—Small flags made up as a lapel decoration with the title "Public Hero Number 1" inserted, distributed to school children.

RADIO REVIEW—The day following the opening a special review presented over Station KMOX on the Evans Coffee Hour. Prominent lady handles this broadcast and has considerable following.

INSURANCE TIE-UP — National Life Insurance Co., of Nashville, Tennessee, issued an accident policy to each patron entering the theatre to insure them for the duration of the performance only. Paid newspaper space to advertise. Newspaper stories outlining the details of this stunt planted with all St. Louis newspapers.

DILLINGER MODEL — Special Dillinger Mask made to fit dummy — laid on marble slab on display—live man alternates with dummy on slab. Signs—"Crime Doesn't Pay"— see "Public Hero No. 1," etc.

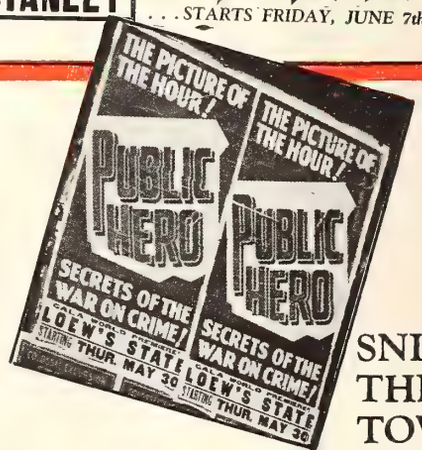
STREET CORNERS — 50 prominent street corner stands in Bridgeport. 200 cards 18″x29½″ (four sides each corner) located on all prominent corners of city.

MAX FACTOR — Max Factor display — Howlands Dept. Store in Bridgeport on main floor.

GANGSTER CAR — Auto from Ford dealer—open car with gangsters and guards on running board—banners on both sides of car.

OFFICIAL LETTERS — Letters Mailed — copies of Police Commissioner Otto H. Loven and Warren J. Nichols of Board of Education. Endorsement of Superintendent of Bridgeport Police, Chas. W. Wheeler, retired president of International Police Chiefs of America, and is also a personal friend of J. Edgar Hoover, Department of Justice.





SNIPE THE TOWN!

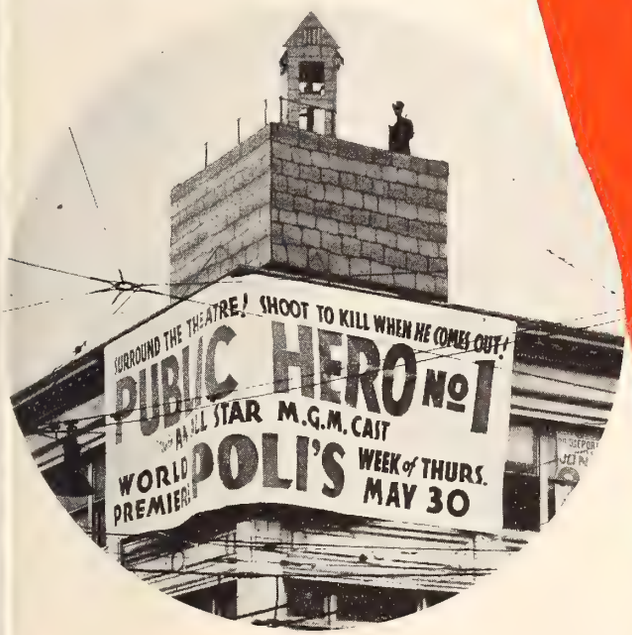
TIMELY!

No advertising idea in years has won so widespread attention as the showmanshipidea(*right*) used from coast to coast by M-G-M.



TRUCK COVERS TOWN!

M-G-M's 24-sheet spreads the message around town. Announcer broadcasts. 6-sheet in rear.



GUARD HOUSE ON MAIN STREET

Specially constructed set resembling prison. Illuminated at night. Prison guard with rifle.



TELEPHONE GIRLS IN WINDOW

Great flash with pretty girls phoning residents from store windows.

$500 REWARD!

TO THE FIRST PERSON BRINGING TO THE CAPITOL THEATRE (During the engagement of Public Hero No. 1) ONE OF THE RANSOM BILLS PAID TO THE WEYERHAEUSER KIDNAPERS! LIST OF RANSOM BILL SERIAL NUMBERS POSTED IN FRONT OF THE CAPITOL THEATRE! HELP CAPTURE THE WEYERHAEUSER KIDNAPERS AND BECOME

PUBLIC HERO NO. 2

NEVER WAS A PICTURE SO TIMELY!
NEVER HAS A PICTURE SO COMPLETELY CAUGHT THE HEART THROB OF THE DAY!

PUBLIC HERO No 1

is Today's

NO. 1 ENTERTAINMENT SENSATION!

with Lionel Barrymore — Jean Arthur — Chester Morris
Joseph Calleia — Paul Kelly — Lewis Stone

A Metro-Goldwyn-Mayer Picture

SEE the Government's grim "men behind the guns" track down and unmask the "rats of civilization". PUBLIC HERO NO. 1 reveals how the Federal forces work. We predict that when the Weyerhaeuser kidnapers are caught, the "inside" workings of the Department of Justice men on the case will be similar to what you see in PUBLIC HERO NO. 1— a prophetic picture — a terrific picture — a picture every mother, every woman, every man must see!

NOTE: "Manhattan Melodrama" was the picture that helped catch John Dillinger. Loew's Sheridan Theatre, N. Y. C. discovered one of the Lindbergh ransom notes that helped convict Hauptmann. Now PUBLIC HERO NO. 1 may help solve the Weyerhaeuser case!

STARTS FRIDAY

CAPITOL

B'way & 51st
Major
Edward
Bowes,
Mng. Dir.

"PUBLIC HERO No. 1" *tops them* ALL!

It's different! It's got more *inside* stuff! It's got more comedy! It's got a grand love story! It's got a Bigger Cast!

A PICTURE TO EXPLOIT!

GOVERNMENT SUIT TO SMASH ASCAP'S GRIP GETS UNDER WAY IN NEW YORK

United States Anti-Trust Suit Against Composers' Society Expected to Develop Into a Protracted Battle in Court

Dissolution of the ASCAP Would Follow if Guilty of Illegal Price Fixing; Film Houses Would Save Millions

What is expected to develop into a protracted court battle to smash the grip maintained for years on the reproduction of popular music by the American Society of Composers, Authors and Publishers got under way Tuesday in the U. S. District Court in New York before Judge Henry W. F. Goddard. The trial is on the government's suit charging violation of the Sherman anti-trust law.

Outcome of the hearing is of vital interest to every exhibitor and others who employ the music copyrighted by the Society and allied organizations. As the trial started, Special U. S. Assistant Attorney General Andrew Bennett, in charge of the government's legal forces, asserted the only question involved was whether the Society is guilty of illegal price-fixing. If the court upholds this contention, dissolution of the Society will follow and millions of dollars in fees will be saved exhibitors and others in the future.

At the outset the prosecution made the flat assertion that the government is not seeking dissolution of ASCAP but was merely asking for a permanent injunction restraining the Society from practicing certain alleged abuses in fee fixing.

The hearing went forward Tuesday on specific orders of Attorney General Homer S. Cummings who vetoed ASCAP's proposal to postpone the litigation to October. The suggestion was advanced by Nathan Burkan, ASCAP counsel, who contended Judge Goddard's assignment to other cases on July 1 would delay the trial until fall, since it would consume at least three months. This phase arose Monday, when the hearing originally was scheduled to begin, and an adjournment was taken to Tuesday.

In requesting a postponement, Mr. Burkan said trial of the suit was not urgent because the Society had agreed to extend all broadcasters' licenses until Jan. 1, 1936, and that some contracts had been signed by broadcasters for a five-year period. Among these, Mr. Burkan said, are the National and Columbia broadcasting systems.

While the government successfully upheld its contention that the trial could be concluded in three weeks if begun immediately, it is probable that a forced adjournment may be taken on July 1.

Special Assistant Bennett would have consented to the postponement on condition that ASCAP agree during the summer to certain stipulations on evidence which would have shortened the trial in the fall. When Mr. Burkan agreed to Mr. Bennett's condition an effort was unsuccessfully made to obtain the Attorney General's sanction of the procedure. It is understood that ASCAP's current contracts, some of which expire in the fall, would be extended to the end of the year if the trial were delayed until October.

The government has subpoenaed about 50 prominent industry figures to appear as witnesses, among them Leopold Friedman, general counsel for Loew's; Maj. L. E. Thompson, director of RKO theatres; Ed Kuykendall, president of the MPTOA; Walter Vincent, of the Wilmer & Vincent circuit; Milton Weisman, counsel for the New York ITOA, Sidney Justin and W. T. Powers. Numerous representative exhibitors are expected to testify for the government. Mr. Vincent was chairman of the National Exhibitors' Emergency Committee, representing 8,000 exhibitors, which last fall effected a compromise on the fees to be paid by theatres for use of the ASCAP copyrights.

Specifically named as defendants in the suit are: American Society of Composers, Authors and Publishers, Eugene Howard Buck, president; Music Publishers' Protective Association (said to control 75 per cent of the nation's copyrighted popular music); and some 130 publishers and publishing companies belonging to the defendant organizations.

The case against the Music Dealers Service Corporation was dismissed, that organization having been dissolved.

Mr. Burkan, chief counsel for the defendant societies, is assisted by former Solicitor General Thomas D. Thacher as special also represented by counsel. The government's successful effort to have the case given preference on the calendar led to preliminary plans on the part of the defense to petition for a writ of prohibition to halt the trial for the present, but that thought was abandoned and Mr. Burkan later announced ASCAP was ready.

Gene Buck, president of ASCAP, on the eve of the trial named national radio broadcasting companies as the real figures behind the government's action, which has been generally understood. Bennett admitted that his principal quarrel with the Society was over requiring each station to pay a flat royalty of five per cent on annual gross.

"ASCAP is glad that the whole thing is being brought out into the open," he said. "The monopolies which have millions of receiving sets and tubes have scrapped practically every phonograph in America and closed the lid on every piano. The composer wants a fair deal and an end to the legalized piracy of his work."

The stake in the court battle is the legality of ASCAP'S licensing and fee fixing policies for the reproduction of music in theatres and its recording in studios, radio broadcasting and other public performance of music. The radio chains claim the ASCAP, controlling practically every copyright in force today, has forced them to sign a blanket contract governing permission to use all compositions of the ASCAP members at the Society's own terms.

The government's charges, denied categorically by ASCAP, are also the principal allegations in an anti-trust suit filed by broadcasters against the Society and set for trial in New York in October. The Exhibitors' Emergency Committee, organized to fight the increase in music charges effective Oct. 1, planned to incorporate the same basic allegations in a similar anti-trust suit, but action has been delayed pending the outcome of the dissolution trial now under way.

The government's suit, filed last September, came at the height of the controversy between the Society and exhibitors over increased music taxes and appeared to lend moral support to the exhibitors' cause. After weeks of negotiating with ASCAP, the Exhibitors' Emergency Committee obtained acceptance of a modified schedule of rates, a feature of which is that theatres seating less than 800 persons and operating three or less days a week pay only 5 cents a year for each seat. The agreement was made retroactive to last October 1.

Until such time as the courts decide conclusively that ASCAP is an illegal monopoly, exhibitors, broadcasters and others will continue to pay the royalties exacted. Because of involved and long-drawn-out processes of litigation, that time is some 18 months to two years away.

The government, in the present action, seeks to obtain a perpetual injunction restraining the defendants from violating the anti-trust laws, the setting aside of all agreements between the Society and its music publishing, composing and writing members, between the Society and John G. Paine, as its agent and trustee; and between the Society and music users.

While the music tax situation in the field has been peaceful recently as a result of the government's pending suit, an isolated instance of independent action appeared in New Orleans where a move attempted by exhibitors ended abortively. There, a state law taxing royalty collectors $5,000 in each parish was to be invoked against the ASCAP by six exhibitors, but two, Thomasie Bros. of Gretna and P. M. Gordon of Westwego, have abandoned the fight.

Several months ago the Kansas-Missouri Theatre Association initiated a move to petition the U. S. District Court to impound the fees collected by ASCAP under the new assessment of rates effective last fall. The Independent Theatre Owners of Kansas City approved the plan and was to help finance the litigation. But filing of the government's anti-trust suit led to an indefinite postponement of the plans.

WARNER IS RELEASING 60 IN NEW SEASON; PARAMOUNT TO HAVE 65

Companies Completing Programs on Product; Liberty and Mascot in Republic Fold; RKO Meet in Chicago

The pre-season sales period was climaxed this week by numerous developments of far-reaching importance, among them changes in the personnel structures of several companies, and bringing the industry close to a complete rounding out of 1935-36 programs. The principal events of the week having a very definite bearing on the number and quality of product that may be expected by the exhibitor next season follow:

Warner Brothers Pictures, in convention at Burbank, California, announced on Monday 60 features and 136 short subjects, raising to 352 the total of features promised to date by eight companies.

Paramount Pictures, on the eve of the beginning of the new corporation that is evolving from the receivership, announced on Thursday at its convention a program of 65 features and 107 short subjects.

Republic Pictures, which earlier had disclosed 46 features, concluded its first regional convention, held two others and when the management returned to New York from these meetings announced that Liberty Pictures (M. H. Hoffman, president) and Mascot (Nat Levine, president) had been taken into its fold. Republic's executive personnel was strengthened thereby with the additions of Mr. Hoffman, Mr. Levine, Budd Rogers and Manny Goldstein.

Radio's salesmen and home office and studio executives were proceeding to Chicago to attend an "international" sales convention starting at the Drake Hotel.

United Artists, with Al Lichtman as the new president succeeding Joseph M. Schenck, resigned, selected Hollywood and July 8 to 11 as the place and date of its annual convention.

Universal's salesmen returned to the field from the company's convention at Chicago with details of the 42 features and 79 short subjects to be sold next season.

Several other producers and distributors, large and small, were in the midst of seasonal policy and product preparation, as follows:

British International-Alliance

The John Maxwell British motion picture interests were proceeding along two fronts to effect invasion of this market. Mr. Maxwell, in New York from London, promised 12 of British International's 26 English-made features for 1935-36 release here, while Arthur Dent, distribution manager, who has been in New York for two weeks, was talking with distributors about distribution for the 12 Alliance features trade shown last week.

Mr. Maxwell, chairman of the board of BIP, if no arrangements are made for release through an American distributor, will set up the machinery to distribute on the company's own. Alliance is a BIP subsidiary and the product which it is sponsoring here is in addition to that coming from the parent company. Mr. Maxwell returns to London Friday, while Mr. Dent will remain for another week. Sherman S. Krellberg sold his "Lost City" to BIP for England.

Bowes-Auer

John H. Auer will produce and direct Major Edward Bowes in a series of 26 short subjects based on the Major's amateur radio broadcasts, production starting this week at New York's Biograph studio, and with actual scenes being shot at the broadcasts. Mr. Bowes, who broadcasts Sunday nights over NBC, will thus make his first motion picture appearance. The company will operate as Biograph Pictures Corporation, headquarters in the building housing Herbert Yates' Consolidated Film, at 1776 Broadway, New York.

Commodore

William Steiner's Commodore Pictures will release in 1935-36 six Jack Perrin western features, being produced by Reliable, and six starring Lon Chaney, Jr., the first to be "Shadow of Silk Lennox," production starting this week in Hollywood.

Conquest

Pierre Arnaud returns to production with a novelty series, "Tales of the Tribe," one reelers, and a feature, "The Desert Strikes," for 1935-36 release. Both are completed. The shorts, stories of the northern Indians, were photographed by Marcel Le Picard and dialogued by Richard Carver. "Desert Strikes" was filmed in Morocco, directed by Captain W. H. Waters.

Edco

American rights to "Pope Pius XI Blesses the World" were purchased for release in 1935-36 by Edco Overseas Corporation.

Fox

Salesmen of Fox Film, who attended their sales convention two weeks ago at Chicago, where 54 features and 110 short subjects were announced, went to the field this week to negotiate new contracts, carrying with them a definite schedule of releases for the first 1935-36 quarter, as follows:

August: Will Rogers in "Old Kentucky"; Francis Lederer's "Gay Deception"; "Welcome Home," a B. G. DeSylva production starring James Dunn, and Jesse Lasky's "Redheads on Parade," with John Boles and Dixie Lee.

September: "The Dressmaker," with Tutta Rolf and Clive Brook; Warner Baxter in "A Lady Regrets"; Zane Grey's "Thunder Mountain," a Sol Lesser production starring George O'Brien; and Janet Gaynor and Henry Fonda in "The Farmer Takes a Wife."

October: "Here's To Romance," a Jesse Lasky production, with Nino Martini and Genevieve Tobin; "Charlie Chan at the Race Track," starring Warner Oland; "Dante's Inferno," with Spencer Tracy; and Shirley Temple in "The Little Skipper."

Darryl Zanuck, who, with Joseph M. Schenck, formed with Fox the Fox-20th Century Company, said in Hollywood that the two divisions will be a unified company, with Mr. Schenck chairman of the board, Sidney R. Kent president and Winfield Sheehan and Mr. Zanuck vice presidents, with the management of all production under "the united control" of Mr. Schenck, Mr. Sheehan and himself.

Mr. Zanuck pointed out that the merger was not a case of absorption of either one company by the other, but rather a consolidation of assets and talents of both.

Fox was rushing housing facilities for 20th Century, which will probably headquarter at the Westwood studios, moving from United Artists August 1.

Mr. Zanuck will travel to New York soon to meet Mr. Schenck on his return from Europe, and together they will sign the final consolidation papers with Mr. Kent. The trio will then return to Hollywood to complete production plans, calling for at least 12 next season from 20th Century.

Fox in Hollywood elevated Patterson McNutt, novelist and scenarist, to the post of producer, starting with "Fly By Night." John Krimsky, formerly in production partnership with Gifford Cochrane, and now assisting John Butcher at Fox, is understood to be in line for the post of producer.

United Artists, with Lichtman as President, to Convene in Hollywood on July 8-11; Universal Ends Its Sessions

Interworld Films

E. R. Gourdeau, head of Interworld Films Studios, arrived in New York from London to market the company's product, including a feature starring Buster Keaton and made last year in England. Mr. Gourdeau will also purchase 1935-36 releases for abroad.

Levene

Behn Levene informed the trade this week from the Hotel Imperial in New York that he is about to start animation on a new cartoon comedy series.

Mascot

Nat Levine, president, and Gordon Levoy, counsel of Mascot Pictures, were continuing in New York their discussions with Herbert J. Yates, president of Consolidated Film Industries, concerning Mascot's financial structure for 1935-36 production, and future releasing. Out of the conferences came an amalgamation with Republic Pictures (see Republic).

Medalion

Victor and Edward Halperin, who will produce next season for their own Medalion Pictures Corporation, new company, set eight features and were working on distribution arrangements.

MGM

Metro-Goldwyn-Mayer said that a new 1935-36 highlight will be "Romeo and Juliet," starring Norma Shearer, to be produced by Irving Thalberg and adapted by John Masefield, poet laureate of Great Britain, who will be brought to Hollywood.

Constance Collier will return to motion pictures under a long term contract with MGM, which, at the same time announced a new series of six one-reelers with Robert Benchley, to be produced by Jack Chertok. This series is an addition to the 72 short subjects and 50 features announced at the sales convention May 6.

Paramount

Some 140 delegates from the United States, Canada and abroad assembled in the Waldorf Astoria Hotel in New York Thursday for the first meeting of the four-day session of the

(Continued on following page)

PARAMOUNT NAMES MORE TITLES

(Continued from preceding page)

national sales convention of the new Paramount Pictures Corporation, at which Neil F. Agnew, sales manager, assisted by Division Managers J. J. Unger and Charles M. Reagan, presided.

George J. Schaefer, vice-president, told the delegates the story of the company's reorganization, and announced winners in the recent national sales contest and 100 Per Cent Club awards. Thursday afternoon John W. Hicks was to review activity in the foreign field, and Lou Diamond, short subject sales director, will discuss his division and the newsreel.

On Friday the company's product for 1935-36 is to be announced by Mr. Schaefer, and sales policies for the new year disclosed. In the afternoon advertising and ad sales plans will be told by Robert M. Gillham, director of advertising and publicity; William Pine, in charge of advertising and publicity at the Hollywood studios, and by Don Velde, ad sales manager.

On Saturday Schaefer, Agnew, Unger and Reagan will meet privately with the district managers to talk about individual sales policy matters. Louis Phillips, of the legal department, will also talk to the delegates on Saturday. In the afternoon Cecil B. DeMille, who arrived this week from Hollywood with a print of his "Crusaders," will address the meeting, and Loretta Young, Joe Penner and Sylvia Sidney will great the delegates.

Individual district and branch managers' meetings on Sunday will conclude the convention, which will be followed by district meetings in the field for bookers and salesmen, at New York, June 17-18; Chicago, June 21-22; Memphis, June 22-23; Excelsior Springs, Mo., June 24-25; San Francisco, June 28-29.

Russell C. Holman and Henry S. Salsbury will attend from the home office production staff, and Louis Phillips, I. Cohen, H. Luber and A. Israel will represent the legal department.

Paramount, in announcing 65 features for 1935-36, claims that it is the first company to make known at the same time the release dates for the first quarter. The product lineup follows:

First Quarter

THE CRUSADES, Cecil B. DeMille production, release August 2, featuring Loretta Young, Henry Wilcoxson, Ian Keith, Katherine De Mille, C. Aubrey Smith, Joseph Schildkraut.

SOUP TO NUTS, release August 2, to star Gracie Burns and Gracie Allen, with Jack Powell; directed by Norman McLeod from a story by John P. Medbury and Walton Farrar.

ANNAPOLIS FAREWELL, release August 9, with Sir Guy Standing, Richard Cromwell, Tom Brown and Rosalind Keith.

PETER IBBETSON, release August 16, co-starring Gary Cooper and Ann Harding, directed by Henry Hathaway.

WITHOUT REGRET, release August 16, featuring Elissa Landi, Kent Taylor and Frances Drake.

WANDERER OF THE WASTELAND, release August 23, western by Zane Grey, directed by Otto Lovering.

LAST OUTPOST, release August 30, Charles Barton directing Cary Grant, Claude Rains, Gertrude Michael and Colin Tapley.

BIG BROADCAST OF 1935, release September 6, with Bing Crosby, Amos 'n' Andy, Ethel Merman, Jack Oakie, Burns and Allen, Lyda Roberti, Mary Boland and Charles Ruggles; Norman Taurog directed.

TWO FOR TONIGHT, release September 13, teaming Bing Crosby and Joan Bennett, supported by Mary Boland, Frances Drake, Lynne Overman and Benny Baker, to be directed by Frank Tuttle.

EVERY NIGHT AT EIGHT, release September 20, produced by Walter Wanger, co-starring George Raft and Alice Faye, Raoul Walsh directing.

VIRGINIA JUDGE, release September 20, presenting Walter C. Kelly, Johnny Downs and Rosalind Keith, written by Mr. Kelly (The Virginia Judge), in collaboration with Octavus Roy Cohen, and directed by Ralph Murray.

SO RED THE ROSE, release September 27, King Vidor's first under a new directorial contract; to star Margaret Sullavan, and based on Stark Young's novel, with a supporting cast including Pauline Lord, Randolph Scott and Harry Ellerbe.

HOPALONG CASSIDY, release September 27, featuring James Gleason, Paula Stone, Kenneth Thompson and Robert Warwick, based on Clarence Mulford's novel.

HANDS ACROSS THE TABLE, release October 4, starring Carole Lombard, from Vina Delmar's story, with direction by Mitchell Leisen.

PHANTOM BUS, release October 4, with Kent Taylor, Kathleen Burke, Lynne Overman, Roscoe Karns, Benny Baker, Larry Crabbe and George Barbier, directed by Max Marcin.

ROSE OF THE RANCHO, release October 11, with John Boles and Gladys Swarthout, Metropolitan Opera star, from David Belasco's musical, and with Herb Williams and Willie Howard in support, Marion Gering directing.

CORONADO, release October 18, Norman McLeod directing Johnny Downs, Lynne Overman, George Barbier, Alison Skipworth and Gail Patrick, and Gordon and Revel writing the music.

IMPERFECT HUSBAND, release October 18, with Mary Boland, Edward Everett Horton and Lynne Overman.

MILKY WAY, release October 25, from the Broadway play, to star Harold Lloyd, with Adolphe Menjou and William Frawley, directed by Leo McCarey.

Second Quarter

BRIDE COMES HOME, starring Claudette Colbert, with Fred MacMurray, direction by Wesley Ruggles.

COLLEGIATE, starring Joe Penner, and with Jack Oakie, Wendy Barrie and Lynne Overman, music by Gordon and Revel.

KLONDIKE LOU, starring Mae West.

PEARL NECKLACE, Frank Borzage directing Marlene Dietrich and Gary Cooper.

ANYTHING GOES, Broadway musical, to star Bing Crosby.

HONORS ARE EVEN, Carole Lombard and Herbert Marshall.

QUEEN OF THE JUNGLE, successor to this season's "King of the Jungle."

THIRTEEN HOURS BY AIR.

UNTITLED Zane Grey Western.

Third and Fourth Quarters

INVITATION TO HAPPINESS, Marlene Dietrich's second for the season, directed by Lewis Milestone.

SONG OF THE NILE, with Jan Kiepura, which Frank Tuttle will direct.

ONE WOMAN, Tiffany Thayer novel, starring Claudette Colbert.

LIGHT THAT FAILED, by Kipling, with Gary Cooper and a screen play by Sidney Howard.

HIS MASTER'S VOICE, with Mary Boland.

GENTLEMAN'S CHOICE, starring Mae West.

CASE AGAINST MRS. AMES, magazine story by Arthur Somers Roche.

WAIKIKI WEDDING, musical.

NATIONAL VELVET, novel.

LET'S GET MARRIED, with Sylvia Sidney and Fred MacMurray.

MAN FROM BAR-20, western.

HOPALONG CASSIDY'S PROTEGE, western.

MESQUITE JENKINS, western.

BAR-20 RIDES AGAIN, western.

EAGLE'S BREED.

In addition to the foregoing definitely set and now in preparation for filming, Paramount has a list of screen properties which include "Samson and Delilah," the Victor Herbert operettas, 'Garibaldi" and others, which are to be produced.

On the short subject program, embracing



REPUBLIC'S LEADERS AT CINCINNATI REGIONAL

LIBERTY, MASCOT JOIN REPUBLIC

some 107 subjects and the newsreel, Lou Diamond, head of the shorts department, announced a special two-reel presentation in color by Max Fleischer of "Sinbad the Sailor," with the character Popeye. In three colors, it will use the Fleischer three-dimensional effect. A newcomer will be the Popular Science series, six full color subjects. Further Max Fleischer contributions to the shorts program include 12 Popeye the Sailor cartoons, six Fleischer Color Classics and 12 Betty Boop cartoons. Grantland Rice, on the 15th anniversary of his Sportlights, will have 13 subjects. There will also be 20 Paramount "Varieties"; 18 Paramount "Headliners"; 13 Paramount "Pictorials"; six Screen Song cartoons. There will be 104 issues of the Paramount Newsreel.

Radio

One of the largest conventions ever held by Radio Pictures will get under way Monday morning at the Drake Hotel in Chicago, continuing through Wednesday, and at which 50 features and an unknown number of short subjects will be announced.

Jules Levy, vice-president and sales manager, will preside over the branch managers, division and sales managers, office managers, bookers and salesmen.

Leon J. Bamberger, sales promotion manager, who has charge of the new-product displays, is already in Chicago, accompanied by H. R. Follette, construction chief of the American Display Company.

Luis Lezama, RKO's Mexican manager, and Fred S. Gulbransen, manager of the Panama branch, were in New York for pre-convention conferences.

J. R. McDonough, B. B. Kahane, Howard S. Benedict and Robert Sisk will lead the studio delegation to Chicago. All but Mr. Sisk will continue on to New York after Wednesday.

One of the highlight announcements to the delegates will be that of the acquisition by Radio of worldwide distribution rights to the "March of Time," monthly two-reel magazine newsreel produced by *Time* Magazine. Explaining the reasons for withdrawing completely from First Division, Roy E. Larsen, president of March of Time, Inc., made the following announcement:

"The need for widespread national and international distribution has been becoming increasingly apparent. . . . While in some territories it was possible to capitalize on this interest (of the public), we realized that it was only through an aggressive worldwide sales organization . . . that complete coverage could be obtained. . ."

The fourth edition now showing is the last that will be handled by First Division in the east and by the various state-right exchanges elsewhere.

Republic

Further expansion of Republic Pictures, which puts virtually all of the leading independent producers into one large national organization, was announced in New York Wednesday by W. Ray Johnston, president of Republic, who disclosed that Nat Levine, president of Mascot Pictures, has joined forces with the Johnston organization as an equal partner.

This ended ten days of negotiations in which Mr. Levine has been holding conferences with Mr. Johnston and with Trem Carr, Republic's production head.

Under the new setup, Mr. Levine joins Republic as a vice-president and director of the two Republic corporations—distribution and production. The Levine units will continue to function from the Levine studios in Hollywood, while the Trem Carr division will produce at Republic.

Thus are brought together under the Republic banner, Mr. Johnston's own company, the Levine-Mascot unit, and, as negotiated earlier in the week, M. H. Hoffman's Liberty Pictures and Herman Gluckman of Majestic Pictures.



WARNER EXECUTIVES ARRIVING FOR COAST CONVENTION

Mr. Johnston's Republic Pictures started its first season, growing out of Monogram, late last week at the first of a series of regional conventions, held at Cincinnati's Netherlands-Plaza Hotel, where Mr. Johnston, as president, and Edward A. Golden, sales manager; Edward Finney, advertising director, and Norton V. Ritchey, head of Republic International, represented the home office, and Oscar Hanson, distribution chieftain in Canada was on hand from Canada. Trem Carr led the production forces.

Mr. Hanson told the delegates the company under the new setup will be making more percentage agreements to insure "just rental returns."

M. H. Hoffman was announced as a new producer, to make eight of the 46 features (titles were announced some weeks ago).

Manny Goldstein and Budd Rogers are additional executive appointments. Mr. Goldstein, former general manager of Majestic, will be on the home office staff, and Mr. Rogers, sales manager of Liberty Pictures, will probably concentrate on sales. Liberty will produce hereafter for release through Republic, M. H. Hoffman's eight representing that company's contribution. Herbert Yates' Consolidated Film is interested in the financing of both Republic and Liberty.

Mr. Carr announced a change in the company's recording system from the present process of RCA to that company's "High Fidelity" system.

Mayor Wilson, of Cincinnati, gave the welcoming address, and Mr. Golden then explained sales policies and outlined the product lineup. Finances for 1935-36 production deliveries are set completely, he said.

Mr. Johnston promised pictures "of such a nature that any member of the family can see them and be entertained without being offended by indecency and grossness."

Mr. Golden pointed out that the company has been paying dividends of six per cent for the past two years, and declared it has no intentions of entering exhibition. He added that the company is not aiming to make pictures for double bills.

Twenty-six of Republic's 39 exchanges were represented at Cincinnati by franchise owners, and Mr. Golden then traveled westward to meet with the others, June 15, at the New Washington Hotel, Seattle, and on June 20, at the Roosevelt Hotel in Los Angeles.

Attending the California meeting, besides exhibitors and franchise owners, will be a production delegation headed by Mr. Carr, Robert E. Welsh, executive producer; Herman Schlom, production manager; Paul Malvern, associate producer in charge of westerns, and Dorothy Reid, story editor.

Republic's 1935-36 features, titles of which appeared in MOTION PICTURE HERALD, May 18, will include: five "Gold Medal Specials," eight "Showmanship" features, five "Blue Ribbons," eight in the "Entertainment Group," eight John Wayne westerns, eight "Fast Action Westerns" and four serials.

United Artists

Other than corporate affairs, which are detailed elsewhere in this issue, the outstanding development of the week in the United Artists situation was the announcement from Hollywood by Al Lichtman, the new president, that the company already has set for 1935-36 release more pictures than were released this season, despite the withdrawal of 20th Century by the Schenck-Zanuck interests. A. C. Blumenthal and Jesse Lasky were reported interested as new United Artists producers.

Maurice Silverstone, managing director for

(Continued on following page)

WARNER IDENTIFIES NEW PRODUCT

(*Continued from preceding page*)

United Artists in London, sails June 15, probably with Joseph M. Schenck, for the sales convention in Hollywood July 8 to 11.

Universal

Carl Laemmle's Universal salesmen returned to the field this week with the details of the 42 features and 79 short subjects that were outlined last week at the sales convention in Chicago, and which appeared in MOTION PICTURE HERALD on June 8.

At the last sessions of the convention, Mr. Laemmle eulogized Fred Meyer's studio management, and, basing expressions of confidence in a prosperous season squarely on product, told the sales force that for the first time in years there had been no criticism and he accepted full responsibility for the past season's record. Later in New York, Mr. Laemmle said that Universal will not use color in pictures next season regardless of what other producers do in this connection.

"I am more hopeful over next season than I have been in the past ten years," he added. Mr. Laemmle returns to the California studios on Saturday, foregoing his usual summer trip to Europe to watch production.

Production is being geared with direct attention to overseas markets, he concluded, and explained that seven features will be in work by the end of June, and another seven will be started in July. In August "Spinster Dinner" will be launched.

At the convention the company made public its intention of retaining the exhibition contracts, rules, provisions and specifications inaugurated under the NRA's code, the only alterations being to eliminate in the contract specific mention of the code itself. Willard S. McKay, chief counsel, divulged the new policy.

R. H. Cochrane, senior vice-president, told the 80 or more delegates that "Universal still owns itself—body, soul and breeches." Mr. Cochrane then proceeded at length with a heart-to-heart talk of an extraordinarily optimistic nature.

The convention discussed requests from exhibitors that "Universal Weekly," company house organ, be made available to patrons, mailed directly.

Two hundred telegrams of good wishes were received from exhibitors the while policy and product explanations were made by James R. Grainger, general sales manager; Mr. Cochrane, Andrew Sharick, accessories; Charles Leonard, advertising; Paul Gulick, publicity; Herman Stern, non theatrical; Charles Ford, newsreel; and William Kramer, E. F. Cox and Oscar Binder.

At a luncheon on Friday 100 Chicago exhibitors were guests of Universal at a luncheon.

Mr. Grainger, returning to New York on Monday, announced the following transfers in sales personnel: E. T. Gomersall, western sales manager, will make his headquarters in Chicago until the new selling season is under way and will supervise Chicago, Milwaukee, Des Moines, Omaha, Kansas City, St. Louis, and Detroit. He will not be replaced in New York.

Harry Graham, Kansas City district manager, gives up St. Louis, Omaha, Kansas City and Des Moines to Mr. Gomersall, but takes over Charlotte, Atlanta, Memphis, New Orleans, Dallas and Oklahoma City, at the same time transferring his headquarters to Atlanta.

John Ezell, temporary southern district manager, returns to management of the Atlanta exchange. T. J. Jordon, temporary Atlanta manager, returns to his former salesman's post.

W. J. Heineman, in charge of the Pacific Coast, in the future will report directly to Mr. Grainger instead of to Mr. Gomersall. He came east with Grainger for a two weeks visit.

Warner Brothers

Calling to order Warner Brothers' first international convention in five years, Harry M. Warner, president, announced Monday morning at convention headquarters in Los Angeles the promotion of Andrew W. Smith, Jr., eastern and Canadian sales manager; Gradwell Sears, southern and western sales manager, and S. Charles Einfeld, executive in charge of advertising and publicity, to vice-presidencies of Vitagraph Corporation, Warners' distribution subsidiary. The three rose from the ranks.

"The motion picture business has not passed through the depression, but is nearing the top of the hill after a tremendous struggle and next year may go completely over the top," was the keynote sounded by Mr. Warner in his opening address. He said that "Warner Brothers have had a terrific struggle during the past five years," but, rather than follow the "simplest way," by throwing the corporation into bankruptcy, the brothers "would not surrender without a struggle, and today business is practically double what it was at the lowest period during the depression."

Mr. Smith and Mr. Sears are presiding over the meeting, which will last until June 23, and at the speakers' table with them are the three brothers—Harry, Albert and Jack, and a group of sales executives.

Tribute was paid by Major Albert Warner to Sam E. Morris, in charge of foreign sales; and Mr. Warner called on Robert Schless, head of the Paris office; Joseph Bernhard, theatre chief; Harold Bareford, Robert Mochrie, Carl Lesserman, A. W. Schwalberg, Norman Moray, Sam Sax and Leon Schlesinger.

The delegates were guests Monday noon at a studio luncheon, which all of the company's stars and production executives attended.

Mr. Smith and Mr. Sears outlined sales policy and Mr. Einfeld outlined the new product. A "100 Per Cent Salesmen's Club," similar to Paramount's, was launched to promote top-rank salesmen in the field to posts of branch managers. Other speakers were Norman Moray, who described short subjects on schedule. There will be 52 two-reelers and 78 single reel subjects—the same number as this season, as follows:

32 Broadway Brevities:
7 two-reel Technicolor subjects, to be produced at Burbank by Jack Warner.
12 Broadway Headliners.
6 Varsity Frolics, new series, each to feature a different personality.
7 Presentation Revues.

20 Vitaphone Comedies:
4 Yacht Club Boys.
3 with Bob Hope.
3 co-starring Shemp Howard and Roscoe Ates.
10 starring different personalities, these to be made at Burbank, while the others will be produced at the Vitaphone studio in Brooklyn.

13 "Our United States":
One-reelers to follow the "See America First" series, to be made by E. M. Newman, lecturer. 13 radio commentators will narrate.

13 Pepper Pot Novelties:
This series is being reduced from 26.

26 Cartoons:
13 in Technicolor, "Merrie Melodies."
13 "Looney Tunes."

13 Melody Master Band Numbers:
Radio, night club and stage bands will be featured.

13 Big Time Vaudeville Act:
New and complete series to feature headlines.

Describing the nature of the 60 features for 1935-36, the Warner executives pointed out the inclusion therein of 10 Broadway plays, 23 published books, and 27 original stories, to serve as vehicles for the 21 stars, 75 featured players, seven associate producers, 22 directors and 38 writers. The lineup follows:

UNDETERMINED FEATURE to be produced by Max Reinhardt.
GREEN PASTURES, the Pulitzer Prize play by Marc Connolly.
PAGE MISS GLORY, Marion Davies first Warner-Cosmopolitan release; supported by Pat O'Brien, Dick Powell, Frank McHugh, Mary Astor, Allen Jenkins.
THREE MEN ON A HORSE, play by Cecil Holm and George Abbot.
PETRIFIED FOREST, play by Robert Sherwood, to star Leslie Howard.
ANTHONY ADVERSE, novel, by Hervey Allen.
CAPTAIN BLOOD, novel, by Rafael Sabatini.
GREEN LIGHT, novel, by Lloyd C. Douglas, to star Leslie Howard and be a Cosmopolitan release.
DOCTOR SOCRATES, novel, by W. R. Burnett, to star Paul Muni.
FRISCO KID, with James Cagney.
SAN QUENTIN, by John Bright and Robert Tasker.
CHARGE OF THE 600, based upon the poem by Tennyson.
SPECIAL AGENT, U. S. Intelligence Department.
UNTITLED MUSICAL, to star Rudy Vallee.
LAFITTE, THE PIRATE.
CEILING ZERO, by Frank Wead, from the play, to team James Cagney and Pat O'Brien.
LEGIONNAIRE, about the French Foreign Legion.
INVITATION TO A MURDER, play, by Rufus King.
SLIM, novel by William Wister Haines, to star James Cagney.
DRESS PARADE, Annapolis story, with Dick Powell and Ruby Keeler.
COLLEEN, musical, Dick Powell and Ruby Keeler.
DEATH FIGHTER, original, by Pierre Collings and Sheridan Gibney, to star Paul Muni.
LUCKY ME, with Dick Powell.
I FOUND STELLA PARISH, by John Monk Saunders, to star Kay Francis and featuring Sybil Jason.
YOU'VE GOT TO LEARN SOMETIME, by Richard Wormser.
FRENCHY, by Henry Meilhac and Ludwig Halevey, to star Claudette Colbert.
STILETTO, with Edward G. Robinson.
THIN AIR, Cosmopolitan Magazine story by Mildred Cram, will have Franchot Tone and James Melton.
GOOSE AND THE GANDER, to star Kay Francis and George Brent.
RADIO JAMBOREE OF 1935, radio and screen stars.
SNOWED UNDER, Liberty Magazine serial by Lawrence Saunders.
BLONDES PREFER GENTLEMEN, comedy, with Joan Blondell and Glenda Farrell.
COPS AND ROBBERS, starring Joe E. Brown.
LITTLE BIG SHOT, presenting Sybil Jason, Robert Armstrong, Glenda Farrell and Edward Everett Horton.
SKIPPER OF THE ISPAHAN.
HARD LUCK DAME, by Laird Doyle, starring Bette Davis.
BACKFIRE, with Margaret Lindsay and William Gargan.
CASE OF LUCKY LEGS, by Erle Stanley Gardner, to star Warren William.
CASE OF THE VELVET CLAWS, by Erle Stanley Gardner, to star Warren William.
PATIENT IN ROOM 18, by Mignon G. Eberhardt.
ROMANCE IN A GLASS HOUSE, Dolores Del Rio and Everett Marshall.
REAL MCCOY, presenting Ricardo Cortez, James Dunn, Claire Dodd and Patricia Ellis.
MARRY THE GIRL, by Edward Hope.
MONEY MAN, by Dashiel Hammett.
MISS PACIFIC FLEET, with Joan Blondell and Glenda Farrell.
TRIAL OF DR. BEAMISH, Liberty Magazine serial.

In addition there will be six westerns.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

Every executive, every star, every employee on the Warner Brothers' lot at Burbank who could beg, buy or steal his way in gathered to watch the great pie-tossing scene in "Keystone Hotel," a two-reel Vitaphone glorification of The Grand Army of Keystone Comedians, starring some of the gallant survivors whose ranks have been decimated by death, and who are bravely marching on, heads high and gags waving wildly.

With awe the onlookers eyed the 300 pies, 300 cream puffs, 300 gooey gobs of cakes, the 300 ripe tomatoes collected as ammunition for the big battle. With wonder they looked at the oldtimers lined up for the fray: Ben Turpin, Chester Conklin, Ford Sterling, Vivian Oakland, Hank Mann and a score of others who won fame and fortune hurling Mack Sennett pies two decades ago.

But it was with wonder and some wistfulness, mingled with a certain disgust, that Chester Conklin looked at the solitary newcomer in the cast: Dewey Robinson.

Robinson was preparing to hurl the key pie that would start the fracas. While willing, he lacked something in the subtly, the ease, the insouciant follow-through of the champion goo-slinger of the Sennett days.

"Can you imagine," Conklin mourned but without bitterness, "with nine expert pie-tossers on the set, they have to get an amateur from the outside!"

▽

It was a relative who stutters on the Universal lot who said in a tone of plaintiff despair, and in all seriousness, too:

"W-w-we used t-t-t-to b-b-b be just one b-b-b-big h-h-h-happy f-f-f-family around here, b-b-b-but now there are s-s-s-so m-m-m-many newcomers coming in, and s-s-s-so many of the oldtimers g-g-g-going out that, I tell you g-g-g-girlie, you just can't tell whose throat to c-c-c-cut!"

▽

Universal's press agents are pushing their new horror picture with "Bride of Frankenstein" cocktails. "One sip and you see monsters!"

▽

Nearly all of Broadway's theatres of the motion picture and the drama have been picketed at one time or another in recent months by pickets bearing "sandwich" signs setting forth the claims of the dissatisfied worker. The height of something or other was achieved, however, at the opening of "Parade" at the Guild theatre off Times Square, where, in neat black type, the signs of the pickets proclaimed:

THE STEINWAY PIANO
used at this
performance
was delivered by
PIANO MOVERS
not members of the
American Federation
of Labor

▽

"Elusive" Greta Garbo's sailing got more space and pictures in the newspapers than the Normandie's maiden arrival. If the Normandie only had feet.

A New York photographer, by the way, met Mme. Albert Lebrun, wife of the President of the French Republic, aboard the Normandie when she docked, and persuaded her to pose for a picture, for which she graciously consented.

"All right, Madame, look this way or we'll take the ship for the war debt," the cameraman directed in English, never dreaming that the lady understood.

She did, however, and destroyed him with a glance. But he stood tenaciously by his camera and got the picture.

"THE CRUSADERS" may be an "epic" to Cecil Blount DeMille, but to Otto Meyer it's just an "ox picture." There are only two kinds of movies to Otto—"ox pictures" and the others. And because "The Crusaders" is an "ox picture" it is that much more important to Otto—in fact, it's everything.

Otto Meyer is one of Mr. DeMille's deputies, also an actor, though not a professional. In the scenes in the production on the Marseilles docks wherein oxen are driven up, loaded with feed for the Crusader's horses, it is Otto who does the driving.

A long, lean Texan, Meyer let his schoolmates of the Panhandle section become cowboys. For himself he preferred draft oxen that uprooted stumps with a chain. Now he owns four of the clumsy beasties and is lord of a farm at Lankersheim, in California.

In motion pictures Otto has appeared with his oxen in Colonial, Biblical and French farm-yarn scenes. He likes least the French locales for his oxian art. The microphone then makes him say "Allez" instead of "gee-up," and his oxen, he explains, are not up on their French. They are never quite sure what "Allez" means.

When his not-too-petite pets are not acting, Otto uses them for plowing, wood-hauling and other rough business on his farm. In his estimation they are twice as strong as the horse and much less dangerous than the mule. They also require less care.

But an ox—to become a movie hero—cannot rely simply upon his heritage of ox blood and his general breed. If he does not have big pointed horns, his hopes for cinema fame are doomed to dashing. Movie oxen must have long horns to be appropriately picturesque. Whether to knob the horn-points is a problem. Meyer has a fine collection of gilded knobs. They are ornamental, and enhance safety, too, in a scene crowded with extras. Otto thought the ox-horns should be knobbed in the dock scenes in the DeMille opus because of the swarms of extras, even though the Marseilles scene had no festive or religious significance to require knobs for authenticity. But Cecil B. overruled him.

"If anybody gets hurt," said DeMille, "it will be the oxen. The Crusaders all wear armor!"

▽

Associated Press, Horatio-Algering young and fragile Darryl Zanuck, calls him the "Man of the Hour" in Hollywood, a "dynamo," the producing brains of the Schenck-Zanuck partnership. Yeah, but he can't rhumba like Joe Schenck.

▽

Add marquee oddities, as advertised by the Admiral theatre in Kansas City:

I SELL ANYTHING
I AM A THIEF

▽

There's opportunity aplenty in the sunshine and celluloid land of Hollywood, as witness this advertisement in the local newspaper:

AUTHORS. Want hi-powered story for Belgian police dog with human brain. 1512½ Henderson Street.

But what stumps Ted Cook is that if the dog's so smart why doesn't he write his own story.

▽

Hal Horne, advertising impressario of United Artists and a genius at inventing knick-knacks for Mickey Mouse's young followers, has made two more contributions to science. One is a fly-swatter without wire-mesh which won't hurt the flies when you swat them. The other is a book without pages. It's great for people who don't read.

Gus McCarthy communicates from Hollywood the story about a meeting of the Producers' Association when a certain big-name executive, absent from the session, was being discussed in connection with the claims he had been reported as making for future pictures. Samuel Goldwyn listened quietly for a spell, getting more and more excited each minute, to finally break forth with, "Ah, I wouldn't believe anything that guy says—Nobody should believe anything he says. In fact you have to take everything he says with a dose of salts."

▽

Howard E. Jameyson, district manager for Fox Theatres in the Midwest, after attending Fox Film's conference in New York on motion picture merchandising, went shopping in a smart Fifth Avenue establishment, where he purchased a flashy topcoat. Already loaded down with luggage, Mr. Jameyson directed the sales clerk to express the garment back home, the destination of which, he spelled out, was "W-i-c-h-i-t-a, K-a-n-s-a-s."

"Oh," exclaimed the surprised saleslady, "you came over on the new steamship Normandie, didn't you?"

▽

Walter Winchell, writing in the New York Daily Mirror, Monday morning, June 10th, said (the capitals are our's):

"Becky Sharp" will introduce Jock Whitney's process for the first time. . . . IT IS NOT TECHNICOLOR!!!

Advertisement in Motion Picture Herald, June 8th:

. . . Pioneer Pictures presents Miriam Hopkins in "Becky Sharp" . . . IN TECHNICOLOR!!!

▽

Daniel Haynes, colored actor, arrived in Hollywood the other day to start a career in motion pictures. Mr. Haynes traveled royally in a private section, accompanied by eight large trunks of clothes and 12 handbags. He will appear in Paramount's "So Red the Rose"—as a butler!

▽

Bill Hendricks, enterprising manager and exploiteer de luxe of Warners' theatre at Memphis, was compelled, regretfully, to cancel a trip to New York last week to receive at the regular luncheon meeting of the Associated Motion Picture Advertisers the monthly plaque for winning, a third time, the Quigley Managers' Round Table Club award for the best exploitation stunt. Mr. Hendricks wired to say that the cancellation was attributable to the remodeling of his Warner house. We learn from the grapevine, however, that the truth is Mr. Hendricks had played "Baboona," and for ballyhoo purposes stuck live baboons all over the place. Now monkey business is keeping him at home.

▽

Associated Press newspaper headline:
HOLLYWOOD ONLY PLACE TO
HAVE BABIES, SAYS GRACE MOORE
So she sailed for Europe with her husband.

▽

Fox's studio research department in California, gathering authenticity for Janet Gaynor's "Farmer Takes a Wife," found the following set of house rules from Hennesay's Hotel, the flourishing Rome, New York hostelry during the 1850's:

FOUR PENCE A NIGHT FOR BED
SIX PENCE WITH SUPPER
NO MORE THAN FIVE TO SLEEP IN ONE BED
ORGAN GRINDERS TO SLEEP IN WASH HOUSE
NO RAZOR GRINDERS OR TINKERS TAKEN IN
NO BEER ALLOWED IN THE KITCHEN



Theatre operators and advertising executives from the field, invited by Fox, conferred in New York with Charles E. McCarthy, advertising and publicity head, and devised a sales campaign for "Dante's Inferno." Fox plans to continue the policy, following the success of the first effort. At the conference were, left to right: William Snyder, Louis Shanfield, A. O. Dillenbeck, Leslie Whelan, Jack Lewis, E. E. Whitaker, J. A. Brooks, Harry Browning, Charles Winchell, Charles E. McCarthy, Charles B. Taylor, and George Tyson with back to camera.

PAT CASEY ACTION VS. PATHE IMPENDS

Motion for Appointment of a Receiver for Pathe Exchange Is Being Heard This Week

For two weeks process servers have been waylaying officers and directors of Pathe Exchange, Inc., for service in an action in the supreme court of New York entitled "Pat Casey vs. Pathe Exchange, Inc."

Motion for the appointment of a temporary receiver pending a trial on the issues was scheduled to be heard at 10 o'clock Thursday morning before Judge Dore of the state supreme court in New York City.

Casey Associate of Derr

Mr. Casey is a friend and associate of E. B. Derr, one-time major executive in the motion picture affairs of Joseph P. Kennedy in FBO, Pathe Exchange, Inc., and a brief sojourn in First National. Mr. Derr some few weeks past has been quoted as saying that he would be glad to acquire control of Pathe. At that time, when Mr. Frank Kolbe, a partner in Young, Kolbe & Company, New York investment brokers, controlling the voting trust which supported Stuart Webb's rise to control in sequel to the Kennedy administration, displaced Mr. Webb and became president, it was indicated that overtures from Mr. Derr were less than visible.

There remained Wednesday night the trading possibility that the action might not come to a hearing or see the official light of the court, the law being that way.

Mr. Casey brought suit in behalf of himself and for "other stockholders who may care to join in the action." Wednesday it was reported no other stockholders had so far become co-plaintiffs. The action was started by Martin King as attorney for Mr. Casey, who is now on the coast.

Officers of Pathe Exchange, Inc., are Frank F. Kolbe, president; Robert W. Atkins, of Proctor & Paine, investment brokers, executive vice-president; Arthur A. Poole, vice-president and treasurer, and Ellen U. Keough, secretary.

Pathe Exchange stock has experienced a rise in recent weeks.

Oldsters Mourn Theatre's Passing

Broadway's old-timers of the stage attended a ceremony on Monday of this week, a ceremony which was completed in an atmosphere of memories, memories of first nights and the Broadway of yesterday, when that yesterday was the heyday of the stage in New York.

The simple ceremony marked the final closing of Loew's New York theatre, which was thereafter delivered into the entirely unsentimental and businesslike hands of the professional wreckers.

Screen Called Aid In Preventing Blindness

That the motion picture is a vital ally of science in the organized fight against hazards to sight is indicated in the annual report of the National Society for the Prevention of Blindness, Inc., issued this week.

According to the report, made public by Lewis H. Carris, managing director, the Society's two-reel film, "Preventing Blindness and Saving Sight," was shown 420 times sponsored by 31 organizations.

Theatre Supply Dealers Convene

(*Continued from page 38*)

port, Conn.; copper oxide rectifier. E. A. Oas.

Wenzel Company, Chicago; projector parts. M. Wenzel.

Platter Sound Products Company, North Vernon, Ind. S. G. Platter.

Brenkert Light Projection Company, Detroit; arc lamps. Karl Brenkert.

Imperial Electric Company, Akron; motor-generators.

Da-Lite Screen Corporation, Chicago; screens. C. H. Roessner.

Neumade Products Corporation, New York; projection accessories. O. F. Neu.

National Carbon Company, Cleveland; carbons. W. C. Kunzmann.

Peabody Seating Company, North Manchester, Ind.; theatre chairs. C. E. Phillips.

Projector Improvement Company, New York; carbon savers. Henry Chaplin.

Universal Electric Welding Company, Long Island City, N. Y.; wire reels.

Golde Manufacturing Company, Chicago; projection accessories and spotlights. Mr. Goldberg.

Cable Manufacturing Company, Boston; theatre chairs. Ed Dawson and R. Eisenberg.

Goldberg Brothers, Denver; wire reels.

Forest Electric Company, Belleville, N. J.; copper oxide rectifier. J. Eldekin.

Operadio Manufacturing Company, St. Charles, Ill.; amplifiers, speakers, rectifiers. M. F. Klicpera.

Clough-Brengle Company, Chicago; amplifiers and sound accessories. J. S. Meck.

Chicago Cinema Products, Chicago; projection accessories. Roy P. Bedore.

Air Controls, Inc., Cleveland; cooling fan. J. P. Kraft.

Century Electric Company, St. Louis; two- and four-bearing Actodetectors. F. D. Slade.

Vulcan Products Company, Newark; rectifier tubes. I. A. Frucht.

C. S. Ashcraft Manufacturing Company, Los Angeles; arc lamps. M. G. Ashcraft.

Continental Electric Company, St. Charles, Ill.; photo-electric cells. R. Smiley.

Raven Screen Corporation, New York; screens. A. L. Raven.

Ideal Seating Company, Grand Rapids, Mich.; theatre chairs. W. Gedris.

Essaness Drops Court Action Against Loew's

Essaness Theatres in Chicago has dropped its effort to obtain a federal court injunction against Loew's to prevent that circuit from building theatres locally. The case was dismissed last week before Judge Barnes upon motion of Essaness. The abandonment of the code was given as the reason. Attorneys for Essaness indicated a new approach to the problem would be devised next week.

MGM's difficulties with Allied States Association relative to distribution and the consequent plan of Loew's to build in Chicago, appeared likely to be settled shortly, following conferences late last week in Chicago between Felix F. Feist, general sales manager of MGM, and Sidney Samuelson, president of Allied. Mr. Feist is due in New York early this week. Loew's will proceed with its plan to build at Oak Park.

Asks Code Authority Receivership

A receivership has been asked for the Motion Picture Code Authority in New York supreme court by Lexington Theatres, Inc., of Illinois. There will be a hearing June 18.

RKO LOSS CUT TO $310,575 IN 1934, FROM $4,384,064; CASH, $4,659,000

Lehman Brothers and Atlas-Odlum Mentioned in Wall Street Interest in Reports of Reorganization Moves

Evidence of the extent of the progress being made by the management of Radio-Keith-Orpheum Corporation in the proceedings for reorganization from the two-and-a-half-year-old receivership was submitted last week to the United States district court at New York by Irving Trust Company, trustee, in a report of financial operations for 1934, the highlights of which compared as follows:

NET LOSS:		
1932		$10,695,000
1933		4,384,064
1934		310,575
CASH:		
1932	(a)	$ 2,780,798
1933	(b)	2,500,000
1934	(c)	4,659,505
CURRENT ASSETS:		
1932	(a)	$17,590,000
1933	(b)	11,069,000
1934	(c)	12,588,383
CURRENT LIABILITIES:		
1932	(a)	$ 8,722.554
1933	(b)	7,093,892
1934	(c)	8,346,338
TOTAL ASSETS:		
1932	(a)	$105,833,728
1933	(b)	69,799,219
1934	(c)	92,412,876

(a) Year ending September 30, 1932.
(b) Year ending August 31, 1933.
(c) Year ending January 1, 1934.

Disclosure of the RKO statement of financial operations for 1934 brought out into the public prints conversation in Wall Street concerning the interest being evidenced in the company's reorganization, with the names of Lehman Brothers, interested for years in RKO financing, and of Floyd B. Odlum's Atlas investment trust, most prominently mentioned in the reports.

The Hearst newspapers said they had "learned exclusively" that "two independent studies" of RKO, looking toward a reorganization, are being made, by the two banking houses mentioned.

While neither has worked out a definite plan for the corporation, it was said that the fact that the Atlas-Odlum interests have entered into even a preliminary study of the corporation "is considered highly significant in Wall Street."

Atlas-Odlum, which participated in Paramount's reorganization, previously had been said, both in Wall Street and Broadway, to have an interest in proceedings for RKO's reorganization.

Last week, Merlin Hall Aylesworth, president of RKO, declared as unfounded published reports that Radio-Keith-Orpheum and Paramount were holding discussions with a view to a merger.

That the RKO management was making headway in operations was further evidenced by the new Irving Trust report to the court, which disclosed that although the $41,695,207 combined film rental and circuit admission gross was $2,271,430 under the $43,933,637 gross of 1933, expenses in 1934, totaling $37,840,486, were $4,848,146 less than the $42,688,632 expenditures of 1933.

Operating profit in 1934 was $3,854,721, compared with $1,278,005 in 1933, and, with other income, totaled $4,692,542 in 1934 and $2,352,159 in 1933. The consolidated profit and loss statement, which appears above, gives effect to the charges for interest, depreciation, taxes, write-offs and other charges which reduced the 1934 income to a net loss of $310,575, and that of 1933 to a loss of $4,384,064.

The balance deficit reported on the consolidated statement for the year ended Dec. 31, 1934, was $16,078,501, and the capital deficit was $10,822,955.

Inventories of completed pictures, not released, released pictures, productions in progress, and the like, at cost, totaled $6,778,282 as of January 1, 1934.

The company has $11,600,000 of ten-year 6 per cent gold debentures, dated December 1, 1931, declared due by virtue of defaults under indenture. Other mortgage bonds and mortgages (less $84,100 bonds in treasury) due within one year amounted to $24,076,763 on December 31, last (exclusive of amounts which may be due by default and amounts which are to be amortized in accordance with terms of certain agreements, $4,037,083). Guaranteed funded debt of subsidiaries not consolidated totaled $3,850,000.

Capital stock consists of $2,593,991 issued no-par shares, including shares reserved for exchange of Class A stock.

Interest accrued on unsecured indebtedness of the parent company and on guaranteed indebtedness of subsidiary companies not consolidated, has been taken up to Jan. 27, 1933, but, in accordance with an opinion of counsel, interest accrued since that date on such indebtedness has not been taken up on the books. Interest accrued on all other interest-bearing indebtedness of the companies has been taken up at the regular rates to December 31, 1934, with the exception of $500,000 principal amount of 10-year six per cent gold debentures of the parent company in respect of which the interest liability was modified by agreement.

During 1934, RKO Radio Pictures, Inc., a subsidiary company, changed its method of accounting for film earnings from a cash collection basis to a billing basis and the net adjustment applicable to the beginning of the year has been credited directly to operating deficit.

At December 31, 1934, there remained in the reserve for revaluation a balance of $10,325,594, which represented the unused balance of a reserve of $24,474,941 set up by Radio-Keith-Orpheum as at January 1, 1932, out of capital surplus to provide for revaluation of the capital.

Gross Income Was Off $2,000,000, But Expenses Were Cut $5,000,000

Irving Trust Company, acting as trustee in proceedings for reorganization, reported to the United States District Court in New York, last week, the following statement of profit and loss of Radio-Keith-Orpheum Corporation, and subsidiary companies, for the year ending December 31, 1934, to which a comparison with operations in 1933 was added:

	1934	1933
Film rentals, sales, etc	$41,695,207	$43,966,637
Costs and expenses	37,840,486	42,688,632
Operating profit	$3,854,721	$1,278,005
Other income	837,821	1,074,154
Total income	$4,692,542	$2,352,159
Interest and discount	2,298,090	2,545,409
Depreciation and amortization	1,618,974	1,946,082
Partic. of off. & emp. in subs. prof	245,097	.....
Preliminary theatre expenses	.....	191,896
Federal taxes	136,500	.....
Loss on invest. & capital assets	80,927	516,568
Prov. for loss of affil. cos., etc	52,500	212,454
Receiv. and trustee exp	124,288	.....
Loss on rent sec. deposit	.....	843,003
Scenarios, etc., written off	292,535	281,100
Miscellaneous charges	154,438	200,556
Minority interest	†232	†845
*Net loss	$310,575	$4,384,064

***Before interest on unfunded debt of parent company interest on subsidiaries' debt guaranteed and subsidiary preferred dividends. †Credit.**

NRA FILM CODE SETUP TERMINATES AS 31 BOARDS CLOSE SATURDAY

Minimum Wage and Maximum Hour Provisions of NRA Expected to be Continued in Film Business Voluntarily

The NRA's motion picture code setup passes into history Saturday when all 31 board offices will be closed. Film circles awaited definite word on to what extent the new "skeletonized" structure sought by President Roosevelt would permit relaxation of the antitrust laws and the effect that scrapping of the NRA "big stick" would have on trade practices. Leading developments were these:

Warning by President Roosevelt that there will be no immunity from the anti-trust laws was considered significant in the light of reported moves toward film mergers of large proportions.

Fair certainty that NRA minimum wage and maximum hour provisions will be voluntarily retained.

Strong possibility exists that Film Boards of Trade will be restored to their pre-code functions.

Industry leaders estimated that nearly $10,000,000 had been saved in lawsuits under code operation.

Opposition forces in the Senate delayed a vote on the new voluntary NRA legislation passed by the House late last week to extend the skeletonized recovery structure from June 16 to April 1 next. Paving the way for the adoption of voluntary codes, the Senate Finance Committee earlier agreed on amendments to the House resolution.

The industry as a whole seems disposed to continue the NRA wage and hour conditions on a voluntary basis, for the time being at least, executive offices in New York indicated. Spokesmen of most film companies said there was no immediate necessity for revision of these provisions. Circuit theatre heads said no revisions of existing working conditions were contemplated, though the possibility of variations from code schedules being made by individual theatres, particularly during the summer, was suggested.

Allied States Association and the Motion Picture Theatre Owners of America have urged members to adhere to prevailing wage and hour levels. All motion picture laboratories employing union members are continuing code standards.

The Associated Theatre Owners of Indiana listed these results of the code as of material benefit to "the average independent exhibitor":

1. The code presented a way in which clearance and zoning could be set up definitely and all phases brought into the open.
2. Small towns were enabled to end "senseless" protection which larger towns were obtaining over them. "At several points in Indiana," said the Association's June bulletin, "small town exhibitors were compelled to overbuy in order to keep open by reason of such protection, and we did help eliminate this by proper action before the Indianapolis and Chicago boards."
3. Much overbuying by prior-run competitors was ended. The only recourse now is a lengthy law suit.
4. To some extent there was curtailment of the practice of forcing sales of short subjects with feature films.
5. "There was a complicated and badly drawn 10 per cent cancellation privilege in the code," continued the bulletin, "but it did help that much."
6. The code stopped service to churches and other types of nontheatrical competition.
7. The code offered possibilities of ending the free street shows which for years have plagued Indiana exhibitors.
8. The code was instrumental in curbing lotteries, two-for-ones and other forms of reduced admission. The organization suggests, as an alternative, that if a prior run is practicing two-for-ones, a prompt and vigorous complaint be made to the exchanges.

Collapse of the NRA has encouraged premium interests and exhibitors favoring giveaways. U. S. district courts have dismissed two more suits arising from grievance board bans of "bank night." One involved Robb & Rowley as the plaintiffs at Dallas, against the local grievance board and distributors. Action in the other case was brought by Northern States Amusement Company at Minneapolis.

In Cleveland a petition for an injunction to stop "bank night" at the Haltnorth theatre was filed with common pleas judge McMahon by Meyer Fischer, operating the competitive Fountain. The court refused to issue a temporary writ pending a hearing.

While exhibitor members of Allied States in Chicago were indulging in a spree of giveaways, the organization went on record as maintaining and reinforcing its stand against premiums.

Giveaways in New Orleans are reported extending to a number of theatres, including Schulmann Bros'. Plaza and the Coliseum.

Exhibitor interests in Philadelphia as represented in the MPTO of Eastern Pennsylvania and the IEPA have failed to agree on a proposal to limit premiums to two days weekly.

All orders cutting off film service entered by local grievance boards as a result of respondents' failure to comply with its decisions have been canceled on instructions from Tyree Dillard, Jr., counsel for Code Authority.

John C. Flinn, executive secretary of the Code Authority, joined the organization on leave of absence from Paramount and officially still has that status.

Sol A. Rosenblatt returns to private law practice the last of this week, and his successor at the NRA has not been determined. It is believed, however, that Deputy Administrator William P. Farnsworth, in charge of the film code, will retain the post. Mr. Rosenblatt denied reports he would continue as an advisor to the new NRA.

From Washington it was learned that Senator Gerald Nye of North Dakota was planning to push a bill authorizing the Federal Trade Commission to cooperate with industries in drafting agreements for the abandoning or prevention of unfair methods of competition and establishment of business practices which will prevent unlawful restraints of trade and monopolistic practices. Such agreements would be exempt from the antitrust statutes.

Reward for Ransom Notes

Awards of $500 will be given by 50 Loew theatres throughout the country and the Capitol in New York to each person turning in at the theatre one of the $200,000 in ransom notes which figured in the Weyerhaeuser kidnaping in Washington.

Playdate Law Tilt Delayed by Crash

An automobile accident in which Judges Robert R. Nevin and Benson W. Hough of U. S. district court were hurt at Columbus, Ohio, prevented action this week on an injunction motion by attorneys for RKO to restrain the state from enforcing the new law prohibiting designation of playdates, on a plea of unconstitutionality. The case may now go over until fall. Allied States' Ohio Independent Theatre Owners had much to do with enactment of the law.

Legislative activity at the national capital in the week included introduction by Senator Neely of West Virginia of a companion bill to the Pettengill measure in the House to eliminate block booking, hearing on which is expected in the new Congress in January. The House immigration committee agreed last weekend to report the Dickstein bill to make alien actors subject to the contract labor provisions of the immigration law. The Senate foreign affairs committee is considering a number of changes proposed by a subcommittee for the copyright bill.

In the states a variety of actions and near-actions interested motion picture folk.

In California the governor signed a bill barring walkathons, but the Assembly refused passage of a measure to bar paupers at the state border, as requested by the studios and other large interests. The Senate passed a 3 per cent sales tax.

In Illinois Jack Miller, leader of the Chicago Exhibitors Association, was directing theatre opposition to a six-day week bill, and the Senate had before it the measure to prevent distributors from building or acquiring theatres for coercive purposes, following passage in the House of the socalled anti-Loew bill.

Mayor Walmsley at New Orleans has introduced an amendment to an ordinance to permit peaceful picketing.

Massachusetts' Governor Curley lost in House committee his move to tax automatic weighing and vending machines $5 a year. The state Senate passed a measure to license theatrical booking agents. The person responsible for a Sunday show must sign the application and programs accompanying licenses, nor must the program be changed, amended provisions require.

Governor Park of Missouri vetoed a bill to legalize horse and dog racing. The executive signed the one per cent sales tax bill, effective August 27th.

New taxation in Ohio appeared unlikely, though restoration of the 10 per cent admission assessment and a state income tax are expected to be considered in the fall.

At Harrisburg, Pa., Governor Earle signed a bill granting the same privileges in theatres to all persons regardless of creed or color. The committee on state government of the Senate reported favorably a bill to permit Sunday shows.

In Ontario the new amusement taxes went into effect Saturday, with the theatremen unitedly passing the tax to the public.

Reelected Mayor

A. J. Smith, operator of the Edmund Town Hall theatre and mayor of Newton, Conn., has been reelected as city executive.



SOMETIMES THEY STEAL THE SHOW. ❀ THEY ALWAYS MAKE IT A BETTER SHOW. ❀ THEY ARE THE MARGIN OF SAFETY IN YOUR PROGRAM BUILDING

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SHORT SUBJECTS

Value is the watchword of the day, no matter what product you are buying. This is as true of motion pictures as it is of clothes or automobiles. • There is not a better value to be had in the film market than Fox-Educational Short Subjects. Dollar for dollar, they give your patrons as much entertainment, and you as much box-office value, as your money can buy. • The product of the industry's leading short subject specialists, ***Educational Pictures*** and **Movietone News, Inc.,** these one and two-reel attractions take highest place in star name power, and from every other standard of value.

ALWAYS THE BIG NEWS OF THE YEAR IN SHORT SUBJECTS

Educational's TWO-REEL COMEDIES



Buster KEATON

Joe COOK

BUSTER WEST a
TOM PATRICO

You'd think they were features judging from the brilliant line-up of big stars. But you'll get all these and many more marquee names in Educational's two-reel comedies for 1935-1936.

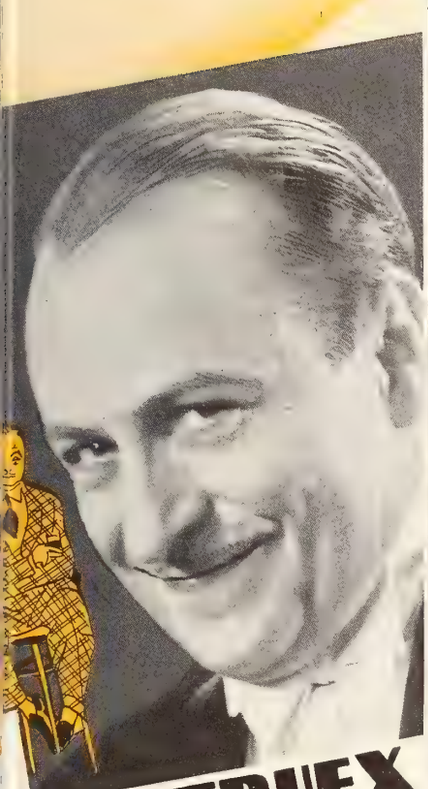
Educational's Comedies shattered all records for name values last year. And this is just a starter for the new season.



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52 RELEASES in SIX SERIES



Ernest TRUEX

12 STAR PERSONALITY COMEDIES

They'll be again the peak of all short subjects in star power. Such names as Joe Cook, Buster Keaton and Ernest Truex. Every Star Personality Comedy is a box-office attraction.

☆

12 MUSICAL COMEDIES

The most lavish of short musical productions. And as full of fun as of melody. Remember "She's My Lily", "The Girl From Paradise" and "Nifty Nurses."

☆

8 CORONET COMEDIES

Tom Howard and George Shelton and other popular stars to be announced later in a series that never fails for good rollicking fun.

☆

8 FROLICS OF YOUTH

Few comedies have been more universally popular than "Frolics of Youth", for light hearts of any age always respond to the foibles and frolics of adolescent youth.

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ADDITIONAL SERIES OF TWO-REEL COMEDIES ON NEXT PAGE



Warren HULL



TOM HOWARD and GEORGE SHELTON

...tures

THE INDUSTRY'S BIGGEST COMEDY VALUE——
BIG NAMES-BIG LAUGHS-BIG BOX OFFICE PULL

6 TUXEDO COMEDIES

Reviving a long popular series of comedies with production class as well as big laughs. Buster West and Tom Patricola and a bevy of beautiful girls will introduce this new series.

☆

6 YOUNG ROMANCE

There's love in their hearts and a song on their lips . . . and always vigorous life and laughter. All the world . . . and all your customers... must love a "Young Romance." With Warren Hull and other popular singing stars.

☆



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E.W. HAMMONS

Educational Pictures
"THE SPICE OF THE PROGRAM"

58 FOX-Educational ONE-REEL PICTURES

Bring You Everything You Want in Single-Reel Entertainment . . .



26 PAUL TERRY TOONS

By Frank Moser and Paul Terry
Music by Philip A. Scheib

A good cartoon is the perfect entertainment for 100 per cent of your audience. Put Paul Terry-Toons at the top of your list in planning your one-reel bookings.

Educational Pictures



6 ADVENTURES of the NEWSREEL CAMERAMAN

Produced by Truman Talley
Edited by Lew Lehr

Foot by foot, they pack the most thrills and excitement you can put on your screen. Still steadily growing in popularity.

FOX

ADDITIONAL SERIES OF ONE-REEL SUBJECTS ON NEXT PAGE

There's a FOX-Educational ONE-REEL PICTURE

For Every Program Need!

MUSIC FUN NOVELTY SONGS BEAUTY TRAVEL CARTOONS THRILLS



10 SONG AND COMEDY HITS

Popular stars of the stage, radio and screen in a unique series of mirth and melody. Pictures of pleasing novelty, merry laughter and beautiful music.

Educational Pictures



6 Along the ROAD to ROMANCE on the MAGIC CARPET of Movietone

Produced by Truman Talley
Edited by Lew Lehr
Narrated by Ed Thorgersen

Each one a travel adventure that gives your program a touch of beauty you cannot beat.

FOX



10 GEMS from the TREASURE CHEST

The widest variety of novelty entertainment in the single-reel class. There's always a surprise, and a thrill, in a Treasure Chest production.

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"THE SPICE OF THE PROGRAM"

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

O'SHAUGHNESSEY'S BOY

MGM

When Wallace Beery and Jackie Cooper are teamed and the story is of similar human quality in down-to-earth drama concentrating on emotional heart tugs that make for laughter and tears as that of their first co-starring vehicle, "The Champ," the showmanship exploitation is evident. "O'Shaughnessey's Boy" is that kind of story told against a circus background with all its vivid trappings and color from sawdust arena to trooper's quarters. It tells of Beery, a famous animal trainer, and his great love for his boy, Jackie. It is full of dramatic action and spectacle. Beery, when his boy is spirited away from him, loses his nerve, and falling before the frantic rush of maddened tigers and elephants, is severely crippled. A wandering tramp, he finds his boy again to discover that instead of being an idol he is an object of hatred. There follows an understanding and awakening of the old love, with the nerve-shattered Beery back in the caged arena again, being inspired by his worshipful son to again become the great trainer, the hero of every kid in the land.

A circus story that should be circused to the limit of its atmospheric color and appeal, plus that of Beery and Cooper, the film, an original by Malcolm Boyland, who collaborated on "Lives of a Bengal Lancer," and Harvey Gates, also associated with that picture, is being directed by Richard Boleslawski, recently credited with "The Painted Veil" and "Les Miserables."

Beery and Cooper being the natural name values, another juvenile performer, "Spanky" McFarland, seen in many "Our Gang" shorts, is featured and the supporting cast includes Sara Haden, Clarence Muse, Leona Maricle, Willard Robertson and Ben Henderson.

WE'RE IN THE MONEY

Warner

Exploitation value being contained in the title and story, this production again teams the comedy stars of "Convention City," "Havana Widows," "Kansas City Princess" and "Traveling Saleslady," Joan Blondell and Glenda Farrell. This time they are a pair of process servers in the service of an absent-minded attorney specializing in breach of promise suits. Like the Northwest Mounted Police, they always get their victim whether it be one with whom one of the girls has fallen in love, love promise evaders or wrestlers.

The story is an original by George R. Bilson, with screen play by F. Hugh Herbert and Brown Holmes, adapted by Erwin Gelsey. Direction is by Ray Enright, maker of "Traveling Saleslady," "Dames" and a couple of Joe E. Brown pictures, "Circus Clown" and "Alibi Ike."

Supporting the Blondell-Farrell combination, Hugh Herbert will be seen as the absent-minded lawyer for whom they work, Ross Alexander, with whom, when he is palming himself off as a chauffeur, Miss Blondell falls in love; Hobart Cavanaugh, Joseph Crehan, Phil Regan, Henry O'Neill, Anita Kerry, Joseph King, Mayo Methot and two widely publicized wrestlers, Man Mountain Dean, who was seen in "Reckless," and Chief Little Wolf.

The locale of the story is New York and as it is related it travels through many exciting situations culminated by a water taxi chase through the harbor and along Long Island Sound.

The title being one that lends itself readily to commercial adaptation in many ways, the subpoena serving gags which motivate it also make possible many tricky and effective interest-stimulating stunts.

LITTLE BIG SHOT

Warner

This is a comedy drama of the Great White Way and its colorful and menacing habitues on the fringe of the law. As it is told it is full of powerfully dramatic situations, touching pathos and hilarious comedy into which a delightful romantic love affair is woven.

While all the players are well known, a potential new child star, five year old Sybil Jason, whose singing, dancing, acting show talent, will make her screen debut. The story is an original by Harrison Jacobs, adapted by Robert Andrews, Herry Wald and Julius Epstein. Direction is by Michael Curtiz, whose most recent picture is "Black Fury."

The story concerns a couple of tinhorn chislers, who, forced to adopt a child when an old pal of the same ilk is a gangster victim, use the child, after she has surprised them with demonstrations of her ability as a come-on for the catch-penny enterprises. Eventually getting themselves on the spot where the danger of being arrested for murder is only surpassed by the danger of being machine-gunned themselves, the child is kidnapped. In rescuing her, the pair lead the cops to the instigators of the killings of which they are suspected and also eliminate the menace to their safety. The climax is the consummation of romance that takes the racketeers from the excitement of New York to the peace and tranquility of a wayside hotdog stand gas station.

Robert Armstrong, last in "G-Men," and Edward Everett Horton are teamed as the gangsters. Glenda Farrell is the hat check girl sweetheart of Armstrong. Jack LaRue, Arthur Vinton, Edgar Kennedy, Joseph Sauers, Marc Lawrence, Murray Alper and Ward Bond constitute the gangster menaces.

LUCKY IN LOVE (Tentative)

Universal

While this production is an unique comedy romance in which the girl in the cast plays a dual role, its most attractive exploitation feature probably is the initial screen appearance of Dorothy Page. Known to legions of radio listeners in connection with Paul Whiteman and other national broadcasts, she not only is possessed of a charming voice, but seems to have the talent and personality that should make her as popular a picture personality as she is on the radio. Another newcomer, Henry Mollison, a noted British stage actor who has been widely publicized, will make his screen debut.

In the story, Ricardo Cortez, a product of the gas house district who has become quite a wealthy night life figure, but who has not been able to make the desired social contacts, trades a bouncing check of Mollison's for introductions to the best folks. Going mad about the opera singer, Miss Page, that temperamental lady is her own double who takes care of just such exigencies as Cortez' infatuation. Complicated because Regis Toomey is in love with the double, the action rolls on to a point where there has to be a showdown and Miss Page, who has been doubling for her double, finally falls in love with Cortez.

Situations and action being potentially promising of much spontaneous comedy entertainment, that quality is accentuated by Luis Alberni, currently in "Love Me Forever," as the press agent who tries to keep both Miss Page and her double in line and another popular comedian, Henry Armetta, the headwaiter of Cortez' night club.

The story is an original by Robert Harris, Helen Thompson and Frank Daugherty, with screen play by Aben Kandel and Robert Presnell and adaptation by Harris and Harvey Gates. Direction is by Stuart Walker, maker of "Romance in the Rain," "Great Expectations" and "Werewolf of London."

BONNIE SCOTLAND

MGM-Roach

For primary showmanship purposes this is a Laurel and Hardy feature length production. Story character, differing materially in type from their recent appearances in full length shows, is somewhat reminiscent of "Beau Hunks." It tells of the two going to Scotland to share an inheritance, getting little, and then by mistake enlisting in a Scotch regiment and being sent to India.

The story and screen play are by Frank Butler and Jeff Moffitt, who in addition to collaborating on many Laurel and Hardy short subject stories also authored the recent "Vagabond Lady." The director, James W. Horne, a comedy specialist, has made many short subjects and will be remembered as the director of "Beau Hunks."

While the typical Laurel and Hardy gag and situation comedy dominates, the picture brings back to the screen one of its funny stars of the silent days in the person of James Finlayson, who is the sergeant major of the company to which the leads are assigned. Romantic angles of the production are carried by William Janney and June Lang, who has been seen in minor roles in several Fox pictures. Others in the cast are Anne Grey, Vernon Steele, David Torrence, Monte Blue, Daphne Pollard, Mary Gordon and Lionel Belmore.

In the India sequences, the theme of which is a literal burlesque on the "Lives of the Bengal Lancer" idea, Colonel W. E. Winn, who was technical advisor on that picture, is functioning similarly on this.

Production values as well as personalities should assure opportunity for unique exploitation. Two sequences, the one in which they enlist by mistake and their antics as kilted doughboys, should in themselves be productive of plenty of showmanship ideas.

Named as Director

Otho Lovering, film cutter at Paramount studios for more than 10 years, has been assigned to the direction of the next Zane Grey western, "Wanderer of the Wasteland."

GREENTHAL LOW NET IN FILM DAILY GOLF

Twenty-third Film Daily Meet Brings Fun and Competition to 150 Links Enthusiasts

Executives of the motion picture industry in New York closed their desks on Wednesday, tucked their golf bags under their arms and went up to the Progress Country Club, in White Plains, Westchester County, to march over the fairways and roughs in the interests of the twenty-third Film Golf Tournament, sponsored by Film Daily and indulged in by almost everyone. Approximately 150 were in attendance at the tournament, and banquet in the evening.

The winners are as follows:

Team Winners (Albee Memorial Cup and *Film Daily* Medals) AMPA team, with Tom Gerety, captain; Herbert Fecke, Monroe Greenthal, James Cron.

Low Net (*Film Daily* Cup and RKO Radio Trophy): Monroe Greenthal.

Low Net Runner Up (Stebbins, Leterman & Gates Trophy): Ed S. Gaylor.

Low Net, Motion Picture Club member (Al Lichtman Plaque): Bill Hornstein.

Low Gross (Quigley Publications Trophy): Irving Regensberg.

Low Gross Runner Up (Columbia Pictures Trophy): John Flinn.

Low Net, Morning Round (Dufont Film Mfg. Co. Trophy): Ed Hyman.

Low Gross, Morning Round (GB Productions Trophy): Mitchell May, Jr.

Low Net, Morning Round (DuPont Film Mfg.): Boris Morros.

Low Gross, Exhibitor (Erpi Trophy): Max A. Cohen.

Putting Contest Winner (Consolidated Film Industries Trophy): Milton Gettinger.

Putting Contest 1st Runner Up (RCA Radio): Neal Lang.

Putting Contest 2nd Runner Up (Eastman Kodak): Harry Brandt.

Driving Contest Winner (William Massce Trophy): Tom Gerety.

Driving Contest Runner Up (National Theatre Supply Co. Trophy): Charles C. Pettijohn, Jr.

Best Dressed Golfer (Nat Lewis Robe): Lee Leventhal.

The registration list was as follows:

Charles A. Alicoate
Jack Alicoate
Morris Altschuler
Milton H. Altmark
Winfield Andrus
Norman S. Arenwald
Ralph B. Austrian
Herbert S. Berg
Paul Benjamin
Joseph Bernet
Milton Berson
George A. Blair
Jay D. Blaufox
Jack Bowen
Richard Brady
Harry Brandt
Leo Brecher
Arthur Brillant
George Brown
Henry Brown
Charles L. Casanave
Milton H. Chamberlain
Harry Charnas
David Chatkin
Irving Chidnoff
James Clark
James A. Clark
Julius Cohen
Max A. Cohen
Paul H. Cohen
Jack Cohn
James Cron
Tom Cumiskey
James P. Cunningham
Arthur Davis
Harvey B. Day
Leo DeKorn
George F. Dembow
Sam Dembow, Jr.
Arthur Dent
Gregory Dickson
Herbert R. Ebenstein
Walter Eberhardt
Arthur W. Eddy
Rowland Ergenstedt
Simon H. Fabian
Herb Fecke
Milton Feld
William Fergerson
Edward Finney
M. L. Fleischman
Dan Frankel
William V. Frankel
Sanford Fried
Louis Frisch
Ray Gallagher
Bruce Gallup
Edward S. Gaylor
William German
Milton Gettinger
Paul Gettinger
Don Carle Gillette
Herman Glucksman
Jack Gluxman
Irving W. Goodfield
Milton Greenebaum
Paul Greenhalgh
Jack Gutfreund
Bob Hadley
Hap Hadley
Ted Hadley
Arthur Hammer
Major George Harding
Jack Harrower
E. M. Hartley
J. Arthur Hirsch
Nathan Hirsh
Hal Hodes
J. H. Hoffberg
George Hoffman
Joe Hornstein
Edward L. Hyman
Donald E. Hyndman
Herbert M. Kahn
Maurice Kann
Lou J. Kaufman
Morris Kinzler
Marvin Kirsch
Leo Klebanow
Bernard Kleid
Mitchell Klupt
Morris Kutinsker
Neal E. Lang, Jr.
Harry Lanzner
Jack G. Leo
Harold Lerman
Lee Leventhal
Al J. Levy
Edward G. Levy
Jules Levy
"Chick" Lewis
Olly Lynch
George L. McCarthy
E. L. McEvoy
Willard McKay
Donald McRae
M. Daniel Maggin
Joe Rice Malcolm
William Massce
John Maxwell
Mitchell May, Jr.
Bertram A. Mayers
Don M. Mersereau
Capt. Harry W. Miller
Louis G. Miller
Mike Milton
E. H. Morris
Charles H. Moses
B. S. Moss
Louis Nizer
S. J. O'Brien
Lee Ochs
Elmer Pearson
Arthur H. Pelterson
C. C. Pettijohn
C. C. Pettijohn, Jr.
Frank N. Phelps
John F. Plunkett
Phil Reisman
Irving Rengesberg
Joseph Ridder
Samuel Rinzler
Charles A. Rogers
William Rowland
Sam Rubenstein
Edward N. Rugoff
C. C. Ryan
Lou Rydell
William Saal
Sidney Satenstein
A. Schneider
Edward Schnitzer
Murray Schoen
Commissioner John S. Schoenfeld
E. Schwartz
Fred J. Schwartz
Clarence H. Secor
J. H. Seidelman
Arthur Seidman
Al Selig
Jack Shapiro
Dave Shea
Harry Shiffman
Bernard Sholtz
Louis K. Sidney
Arthur J. Siegel
George P. Skouras
Hal Sloane
Cresson E. Smith
Howard Steiner
Edward Strauss
Charles Stuart
Max Stuart
Theodore J. Sullivan
Walter Titus, Jr.
Arnold Van Leer
Andy Vervueren
A. Mike Vogel
Bernard Walsh
Ernest J. Warner
Lou Weinberg
Milton C. Weisman
Clint Weyer
Tom Wiley
Robert Wolf
H. J. Yates
H. J. Yates, Jr.

Warner "G-Men" Suit Dismissed in Chicago

The suit brought in Chicago federal court by Warner against Publix-Great States Circuit, alleging unfair competition in the use of its title "G Men," in the circuit's advertising of another picture, was dismissed last week for lack of jurisdiction.

Federal Judge Sullivan accepted the argument of the circuit's attorneys that the defendant was of New Castle County, Del., and that consequently the federal district court had no jurisdiction in the case. Warner sought an injunction to prevent the circuit from using the phrase G Men in advertising the United Artists film "Let 'Em Have It."

THE UNITED STATES REFUTES THE "TIMES"

The New York Times *on Tuesday morning, in a special dispatch from Washington, quoted the Federal Emergency Relief Administration as saying that the government will make available funds for a national theatre program, under which companies of unemployed actors and actresses will carry the drama to towns and cities all over the country.*

The story was a surprise to Broadway inasmuch as the stage gave up hope weeks ago of a federal subsidized theatre after funds failed to materialize.

And on Wednesday afternoon the FERA, answering a direct inquiry, continued to insist they have no plan for providing show troupes to the nation. In denying reports to the contrary they explained that funds are allocated to the states for general relief purposes and it is up to each state relief administration to determine the use of the funds.

Loew-Momand Hearing June 19

A new hearing for the $10,000,000 claims of E. M. Loew of Boston and A. B. Momand of Oklahoma against Paramount while under reorganization will be given on June 19th by Federal Judge Alfred C. Coxe in New York, when a motion asking leave to liquidate will be heard, as well as exceptions to the report of John E. Joyce, special master, that while actual damages from alleged antitrust law violations might be provable against a bankrupt, the triple damage provisions do not apply.

In St. Louis Federal Judge George Moore set June 18th to hear arguments on defense motions in a Government antitrust action against Paramount, Warner, RKO and their officers. At an earlier hearing Assistant Attorney General Russell had accused the defendants of "bleeding to death" the lessees of the Grand Central, Missouri and Ambassador theatres, whose charges of inability to get product had brought on the action.

David Milgrim, of the Garden theatre in West Chester, Pa., filed suit against Fox Film Corporation in eastern district court, charging that the distributor had assured him he would continue to get Fox product as he had for two years, but that now Fox has sold away to Warner theatres.

Two motions involving 34 requests either to strike out portions of the complaint or to make its allegations more specific were filed at Lincoln, Neb., by the defendants in the $444,000 State Theatres' suit against Lincoln Theatre Corporation, a number of distributors, Robert Livingston and Joe Cooper.

With Fox now serving the Park Lane, Palisades Park, N. J., in conformance with contracted clearance provisions, Adam and Peter Adams this week withdrew their injunction suit against the exchange.

2,655 WOMEN'S CLUB CHAIRMEN ARE NOW PUBLICLY AIDING FILMS

Millions Reached in Friendly Drive to Further Worthwhile Product, Delegates to Federation Convention Are Told

The cause of worthwhile motion pictures was tangibly advanced at the box office in 1934-35 through one of the most extensive and energetic campaigns ever conducted by "outside" interests to make the public conscious of good pictures and to cultivate photoplay appreciation among the millions of school-going youngsters, as executed by the powerful General Federation of Women's Clubs, now 45 years old and having a membership of 2,000,000. The work will continue in 1935-36.

Reaping box office returns that cannot be estimated, some 2,655 chairmen of motion picture committees of local groups affiliated with the General Federation, working in only 25 states, contacted more than 4,900 women's clubs, civic and educational groups to encourage interest in the work, mailing out several hundred thousand pieces of literature on the motion picture, together with lists of selected programs. They further advanced the cause by enlisting the support of more than 200 newspapers and at least 65 radio stations—reaching millions of citizens the country over.

Activities were marked in others of the 13 states, but the reports of state chairmen could not be reduced to bare facts, as contained in a summary just made public.

Nor was the campaign,—growing in intensity down through the years—confined to the radio, the press and the contacting of social groups. It reached far beyond that, to a nationwide encouragement, and in many places actual establishment of visual educational and photoplay appreciation courses in hundreds of elementary and high schools and colleges.

Too, the motion picture chairmen and their committee members spoke on the subject of worthwhile motion pictures to millions attending functions of church, school and public.

Miles of articles on the cause were written for daily, weekly and monthly periodicals; "Selected Programs" were broadcast everywhere; speakers' bureaus were organized, and tieups made with libraries; "Family Nights" and "Juvenile Matinees" were arranged by the hundreds, for and with the cooperation of the local theatre owner.

The aid of some 255 Better Films Councils was used extensively in the movement, these Councils representing millions of club women whose tastes filmwise are expressed through their members appointed to speak for them in the Councils.

Dozens of instances were brought to light where actual campaigns on outstanding motion pictures were conducted for the enlightment of the public and the benefit of the box office. Ticket-selling was conducted by the group in several places. Special "Holiday Matinees" were staged and previews arranged, all resulting in considerable word-of-mouth advertising and exploitation by publication, both increasing receipts.

Summarizing the foregoing results of the Federation's local and state motion picture committees in the field, Mrs. Richard M. McClure, national chairman of the committee on motion pictures, last week told 5,000 delegates assembled at Detroit for the annual convention of the General Federation, that, "If each one of you might view a motion picture based upon the work of the committees on motion pictures, you would see a film throbbing with interest, new and thrilling experiences and achievements."

Mrs. McClure cited the new market of 25,000,000 persons that was opened to the industry by the production of pictures with an appeal both to the masses and to the "discriminating and cultured."

"Producers Kept Their Promise"

"Quick to sense the new trends in thought and living conditions, and ever alert to analyze the increase or decrease at the box office, the producers noted the time had come when they must change their product and merchandising methods if they would survive," declared Mrs. McClure in explanation of last year's action of producers in raising production standards. "They were aware," she continued, "of the possibilities of reaching out and interesting this more critical, though smaller, class of potential theatre patrons. The producers announced that the production schedules of 1934-35 would include more family pictures, more clean wholesome entertainment. *We wish to record that the producers have kept that promise.*"

The convention spread on the records a comparative rating of feature films for three years, reporting for the 12 months each of 1932-33 and 1933-34, and the nine months of July to March in 1934-35, as follows:

	FAMILY	ADULTS AND YOUNG ADULTS	ADULTS ONLY
1932-33	73 (25%)	112 (40%)	105 (35%)
1933-34	64 (28%)	91 (40%)	75 (32%)
1934-35*	75 (36%)	80 (37%)	57 (27%)

(*) Nine months only.

"The decrease in the adult sophisticated type and the remarkable increase in films suitable for young people" is a "fine demonstration of the sincerity of the producers, and their willingness to give the public what it asked for," Mrs. McClure told the 5,000 delegates from all states. For this the producers "receive the commendation of the General Federation of Women's Clubs, which was a pioneer organization in the work for better motion pictures."

Submitted to the convention were the reports of both the East Coast and West Coast Previewing Groups, to which belong many of the leading organizations of women's and other clubs of the country. Reporting for the year from May 1, 1934, to May 1, 1935, the East Coast Group rated 344 feature motion pictures as follows:

CLASS	NUMBER	PERCENTAGE
For Family	106	31%
Adults and Young Persons	161	47
Adults Only	50	14
Not Rated	27	8
TOTALS	344	100%

The West Coast Previewing Group, reporting for the same period, rated 333 feature productions as follows:

CLASS	NUMBER	PERCENTAGE
For Family	116	35%
Adults and Young Persons	99	29
Adults Only	54	16
Junior Matinees	26	7
Unworthy	17	5
Not Rated	38	8
TOTALS	333	100%

As a result of the "better entertainment" that has emanated from the studios in the past year, Mrs. McClure told the convention, there has been a gradual increase at the box office and the weekly attendance is now 70,000,000, some 10,000,000 more than when the combined effects of the depression and the "clean film" movement were being felt.

Attack Doubles, Laud Studios For "Keeping Promises," and Compare Film Ratings; Claim 10,000,000 Attendance Rise

New Trend Encouraging Reading

"Since many of the new films are adaptations of the classics it is interesting to note that the trend of transferring literary classics to the screen is stimulating interest in both reading and drama," Mrs. McClure said, basing her information on a report by the Publishers' Weekly and the comments of librarians. "The National Council of English Teachers may be given much of this credit, for they have developed a most valuable set of film study guides which send children to libraries for reference books which relate to historical and literary sources for film."

Mrs. McClure pointed out the extent to which exhibitors and book merchants are working to mutual advantage the tieups suggested on film books. She added: "The dignified advertising initiated by Metro-Goldwyn-Mayer in the better magazines has been a far step forward toward reaching out to a more critical audience."

Of interest to producers who study the trends in book reading for its possible value

(Continued on following page)

TWO NEW CIRCUITS STARTED AS NEW YORK MERGER IS ABANDONED

Barkley Theatres to Comprise 50 Houses in Eastern Area; Pix Theatres Plans Novelty in Construction and Design

The inception of two new theatre circuits in the East, one, Barkley Theatres Company, to comprise 50 or more houses, and the other, Pix Theatres, Inc., incorporating novel ideas in construction and design, to be incorporated in an undetermined number of properties, was announced this week.

Another development in the theatre field was the definite indication that plans to merge some 150 non-affiliated houses in the New York area and approximately 75 in New Jersey into two compact corporations have been shelved. While the sponsors insist the idea has been abandoned, Milton C. Weisman, attorney for the Independent Theatre Owners Association, who had been detailed to draw up the plans, denied that assertion vigorously and said he was "working on the plans."

Ascribed as the reason for abandonment of the idea is the difficulty of convincing some of the exhibitors that it would be to their advantage to pool their interests in a corporation in return for stock ownership, although management would be retained by the owner.

Barkley Theatres Company, headed by Eddie A. Barkley of Hollywood, announced plans to lease at least 50 houses in eastern states for the showing of vaudeville and pictures, with double features where the policy is warranted.

Leases are announced as already closed for the Warburton in Yonkers, scheduled to open this Friday, and the Capitol, Albany, to be opened in about three weeks. The Warburton will have first run features with a stage show at a weekday top of 30 cents. Remodeling is in progress at the Albany house.

Pix in Upstate New York

Barkley Theatres Company has opened temporary offices at 286 Fifth Avenue, New York. The Stanley Wolfe office is supplying the stage talent.

The first of a group of theatres projected by Pix Theatres, Inc., is shortly to be constructed at a location in upstate New York. The venture will be experimental commercially as well as technically, and subsequent construction is contingent on the success of the initial house. The company has laid plans for small subsequent run and neighborhood houses of approximately 300 seats capacity. John S. Clarke, Jr., is president and E. S. C. Coppock general manager.

Mr. Clarke said the first house will be opened about Labor Day under the name of the Pix theatre. It will be a radical departure from the usual design of small film houses and will incorporate many new ideas resulting from two years of research and development by the company. Construction features will be identical at all Pix theatres.

Departure from Standard

While sharply departing from prevailing standards, design and interior furnishings will be modern in a simple manner. Seats will be easy chairs, or when stationary there will be a maximum of room between rows to allow patrons to walk through the aisles without disturbing those seated. Facilities will be provided for the hard of hearing.

Cost of the initial house, including two years of experimental development, will be about $35,000. A showman will operate each house, but some prominent local individual may have a financial interest in each theatre. Admission prices will be on a par with or higher than other neighborhood theatres in the town. No theatre in any locality will be intended to compete with the first run house.

The Pix Theatres organization is composed of a small group of individuals who have taken up all the stock in the corporation, and no outside corporate financing is involved. Mr. Clarke, the president, originally a Pennsylvanian, has been engaged in film production on a small scale and in motor car manufacturing. Mr. Coppock, who was with Paramount Theatres for many years, is known in the industry for his unusual ideas in theatre operation. His last assignment with Paramount was at Stapleton, Staten Island, New York. More recently he was general manager of the Bermuda Moving Picture Company.

James Maxwell Fassett is counsel and secretary-treasurer of the firm. Bianculli and Ghiani are the architects. Pix Theatres' office is at 52 Vanderbilt Avenue, New York.

Apathy Kills Independent Plan

Reported to have been delayed by the completion by attorney Milton C. Weisman of a setup plan, the proposal to consolidate independent houses in New York and New Jersey in two circuits now appears to have gone glimmering because of apathy which has developed among many of the sponsors. When the plan was revived about two weeks ago, a group of 25 New Jersey independents openly approved the idea at a meeting in Newark. Later, 86 New York theatre owners endorsed the program at a meeting at the Motion Picture Club. But performance failed to measure up to the promises made en masse.

There remain some exhibitors who are hopeful that the idea may be revived at some future time, but no further meetings on the subject are scheduled either in New York or New Jersey. Certain members of the Independent Theatre Owners Association of New York and of the New York Theatre Owners Chamber of Commerce were active in promoting the proposal, though it had no direct relation to either organization.

Womens' Group Aiding Pictures

(Continued from preceding page)

in gauging public tastes was Mrs. McClure's report, obtained from the American Library Association, as to the most popular books of the day. "The librarians report a lessened interest in books of the morbid sophisticated and lurid type," she explained. "Historical romances and adventure tales with non-fiction head the list. Children's tastes have changed and they no more devour glamorous fairy tale books but turn to stories of the modern age. Social science series, tales of modern achievements and biographies are the greatest favorites. Perhaps this explains why the producer looks with such disfavor upon producing the childhood classics that parents think would make good films."

The Federation vigorously denounced double bills at theatres on the grounds that "no balanced film program can be shown where two full length pictures are booked on the same program." Local and state chairmen have been instructed "to work against this trade practice."

Mrs. McClure later explained in further detail the mutual advantages to both producers and book publishers accruing from book films, explaining that in many places books were put into local circulation long before the showing of the pictures. Specifically mentioned were "Disraeli," "Les Miserables," "Cardinal Richelieu," "David Copperfield," "Barretts of Wimpole Street," "Clive of India," among others.

The Federation urged its motion picture committee chairmen to further the interest in this development.

Quigley Survey Mentioned

Mrs. McClure referred the 5,000 Federation delegates to a study of the tastes of the reading public as learned in a survey made by Motion Picture Almanac. Sixty-five books, all having sold over 500,000 copies, were selected as favorites, 48 of these having been made into motion pictures.

"When one realizes that so many of the films are taken from books and plays, one may feel assured that more wholesome reading habits will soon make a change in the film theme," advised Mrs. McClure, who, continuing to quote from the Motion Picture Almanac, pointed out that of the 73 motion pictures that have made $1,000,000 or more, 29 were adapted from novels and plays and 13 came from classics.

The Federation was urged to continue its intensive study to determine the advisability of including educational motion pictures as a recognized part of the school curriculum, on the claim that "the United States is wasting $250,000,000 annually because it does not utilize the talking motion picture in its educational activities."

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 269 (one of a special group on sound).—(A) Should the projectionist wait for an exciter lamp to burn out before replacing it? Just at what point should it be replaced? (B) Explain why it is of importance that the vertical exciter lamp filament be exactly correct with respect to the optical system light slot. (C) How often should the glass bulb of the exciter lamp be cleaned?

Answer to Question No. 263

Bluebook School Question No. 263 was: (A) What should the projectionist do in case of loss of sound during a show? (B) A badly worn or eccentric intermittent sprocket will usually cause film damage and the picture to jump or weave. What is the usual effect of a similar condition with respect to the sound sprocket? (C) Why is it highly undesirable that sound from the projection room monitor reach the auditorium, and what should be done to prevent it doing so? (D) What new burdens has sound put on projectionists, insofar as relates to care and operation of equipments?

The engineers who prepared this question say:

(A) If possible cut off all stage speakers. Check for sound in each projector by cutting the scanning beam or thumping the first tube in the head amplifier. This determines whether or not the trouble is in one machine only, or in the main amplifier, etc. Observe all meters for normal reading. See that the exciter lamp and all vacuum tubes are burning. See that all switches, keys and the fader are in proper position and operating normally. Check for blown fuses. Call service engineer and explain nature of the trouble and its symptoms, being sure you state them all. Then continue seeking seat of the trouble until engineer arrives.

(B) "Flutter or gurgle" in the reproduced sound and damage to the film.

(C) When the monitor is audible in the auditorium the audience gets the effect of two sources of sound slightly out of time with each other. To those near the projection room the weaker sound from the monitor precedes the sound from the screen by a fraction of a second. To those down front the monitor horn sound, if audible, will follow the screen sound and may have somewhat the effect of an echo. These effects are of course more pronounced as monitor horn volume is increased; also they are more pronounced in the larger auditoriums. To guard against this very undesirable condition the monitor horn should be operated at as low a volume as is consistent with necessity.

A surprisingly large number of projectionists made excellent replies to Section A. Earl Boyer says:

"Acquire ability to think and think fast. To be able to locate sound trouble quickly one must learn to use his reasoning powers (a most valuable asset in modern projection work), especially when trouble bobs up. *Never do anything without a good reason for doing that particular thing.* Doing things in haphazard fashion when attempting to locate and remedy trouble very often results in adding to, rather than reemdying, the fault. Never start fixing anything until first it has been definitely determined which particular apparatus and which item in that apparatus is at fault. The best rule to follow—the one that has definitely proven itself to be most practical and at the same time most rapid in operation—is to proceed through a process of elimination, starting at the beginning and testing through until the guilty spot is found, then fix it if you can."

I have printed that not because it exactly answers the question, but for the reason that broadly, in my opinion, nothing could possibly be more correct in the way of common sense advice.

J. Gordon Paulsen, Ventura, Cal., says, "Most emphatically the *first* thing to do in case of loss of sound is to return fader setting to zero. On several occasions I have been in theatre projection rooms—*wham*, back on at 90 when the projectionist failed to observe this rule. Exact procedure as to regaining sound is difficult to describe by reason of the inherent mechanical and electrical differences in various types of equipments.

"My personal routine, however, is much as follows: First set fader back. Next a quick glance at all meters to determine whether trouble is due to tube or fuse failure. If the equipment is properly cared for this should constitute about the only cause for loss of sound. *Any failure due to dirty fader contacts, dirty film-disc switches, etc., is merely prima facie evidence of gross negligence on the part of the projectionist.*

"If the failure is due to any particular amplifier section going out, temporary connections should be made around the defective part. [How about switching over to another amplifier, if any?—F. H. R.] Replacing a defective tube or exciter lamp should not consume more than 30 seconds of time, during which time I favor letting silence reign supreme. If it takes longer, I favor shutting down entirely, rather than spoiling the continuity of the sound story."

I regret space will not permit several other answers to Section A, each of which has very distinct merit.

(B) P. and L. Felt says, "Perfect reproduction of pitch is essential to perfection in reproduced sound and that may only be had when the film passes the pickup light beam at an unvarying speed of exactly 90 feet per minute. It is very evident that if the sound sprocket be eccentric it will not pass the film at an unvarying speed, hence there will not be perfect pitch. There will be flutters and wows. If the sound sprocket be badly worn, its teeth may not injure the film by reason of its constant speed and not much retarding (braking) pressure. However, it is very possible that such wear may work injury to sound, though unless the wear be quite serious I hardly think so."

What do the rest of you chaps think about that?

(C) E. Boyer, Victory theatre, Poteau, Okla., says, "Assume an auditorium 35 feet wide by 125 feet long. No balcony. We know sound travels through air at 1,100 feet per second. Assume a customer to be seated at the rear of this auditorium, say 25 feet from the monitor horn. Naturally if the sound from it reaches his ears he will hear it appreciably sooner than he will that from the loudspeakers about 100 feet away. The two sounds will therefore be out of phase and thus injury will be done."

(D) I believe G. E. Doe made much the

(Continued on next page)



F. H. RICHARDSON'S NEW BLUE BOOK OF PROJECTION

A new edition of this famous book is now on the press. Projection, sound reproduction and trouble-shooting all in one compact, handy volume of 700 pages, including 153 illustrations of hook-ups, wiring diagrams and schematics.

Experts consider it the most up-to-date and practical projection manual on the market. Contains an extremely simple index system for instant use in emergency breakdowns. A book that should be part of every projection room in the country. Order early and get an original author's autographed copy.

QUIGLEY BOOKSHOP 1790 Broadway New York $5.25

BRITISH EXHIBITOR CONFERENCE PLANS TO DISCUSS RENTAL TERMS

CEA Annual Summer Meeting Also to Consider Quota and Possible Revision of Films Act; To See Television Test

by BRUCE ALLAN

London Correspondent

The Summer conference of the Cinematograph Exhibitors' Association, to be held this year at the Park Hotel, Cardiff, is the great occasion for the airing of trade grievances and, occasionally, for the formulation of policies that actually work. All indications are that the 1935 gathering will provide more than the average head of steam; what the accumulated energy will achieve in regard to the key problems of the industry remains to be seen.

Costs and Rentals Major Problem

There is no doubt what these problems are. On Thursday, June 27, when Thomas Ormiston, M.P., speaks on "Kinema Costs and Film Hire" in the morning he will certainly be discussing the biggest problem before exhibitors. Back in 1933, at just such another conference, the C. E. A. declared itself in support of the principle that 40 per cent should be an absolutely maximum price for films. On the eve of Cardiff the London and Home Counties C. E. A. branch has reaffirmed this principle and formally approached the General Council with a suggestion that it be adopted as a national policy.

As part of its recommendation, it suggests that members found infringing the condition shall "be reported to the General Council with a view to appropriate action." Mr. Ormiston will be doing a service to his fellow-exhibitors if he can define "appropriate" — and effective — action to make an exhibitor respect a C.E.A. resolution. Distributors thrive on the notorious tendency of theatre men to let personal interest override public pledges.

Next in importance to prices is the subject to be tackled by Simon Rowson under the title "The Future of the Films Act." From the viewpoint of the American distributor it is even more important, and one can expect them to listen very carefully to any forecast regarding the revision of the quota which the speaker may put forward. It is of some significance that Mr. Rowson contributed a good proportion of the brains behind the Films Act, that he has been a member of the official advisory committee and that, whether or not he knows what the government intends in this instance, he has an undeniable instinct about the probable working of the official mind. The paper therefore promises a lowdown on the subject in which America is as interested as the United Kingdom.

On the morning of the same day, June 26, Captain A. D. G. West will read a paper on "Television and the Cinema," with the interesting additional feature of transmission demonstrations illustrating the most recent advances in that field. The president of the British Board of Film Censors, the Rt. Hon. E. E. Shortt, K.C., is talking on "Problems of Censorship" on Thursday, covering the American system of regulation. "Little Man, What Now: A Plea for the Small Exhibitor," from H. Victor Davis, of South Wales, concludes the planned talks.

Schenck Discusses Product

Joseph M. Schenck, in London last week, told the press, gathered at the Savoy, that his theatre deal with County Cinemas and Odeon Theatres was on account of United Artists and that he had no intention of switching the deal to Fox. He differentiated between United Artists distributors and United Artists Theatres and insisted that, though he had resigned his chairmanship of the company, he "remained and intended to remain" the largest single shareholder.

He expressed surprise that there should be any suggestion that Alexander Korda or Herbert Wilcox were leaving United Artists. He indicated that he, for Fox, proposed to make deals with independent British producers for 12 films a year, made with the American market in view. Asked what the pictures would cost, Mr. Schenck said the value of a picture did not depend on cost but he had the idea that £80,000 was the minimum figure at which one could reasonably expect to get a good picture.

Asked if Gaumont would make any of the Fox British films, Mr. Schenck said, "We would be very glad to take films from them if they would give up distribution and distribute through Fox. We can't take films from them when they want to distribute them themselves."

Mr. Schenck emphasized his continued friendly interest in United Artists and his desire for its continued prosperity. No Fox executives were present, and Mr. Schenck was surrounded by United Artists executives who showed no consciousness of the sadness of parting.

TECHNOLOGICAL

(*Continued from preceding page*)

best answer to this one. He says, "there is little or no comparison possible. The silent picture projectionist had relatively little, comparatively simple equipments to take care of and operate. In my judgment there is at the very least ten times the responsibility involved, in part for the reason that audiences have become gradually increasingly critical. Moreover, fault in sound is more seriously objectionable than fault in the screen image.

"The knowlegde required is in every way far greater, the projector and its necessary equipments far more intricate. There are many, many more electrical adjustments to make, as well as many more of a mechanical nature. Moreover, then the projectionist was in direct touch with what he was creating, whereas he now is almost wholly detached from half of his production.

"Specifically, in addition to what he did in silent days, he now must adjust and take care of a complicated sound head, adjust and care for an exciter lamp and its rather difficult optical train, care for either a big storage battery or a sound motor-generator set, look after one or more amplifiers, adjust them and often make repairs upon them. He not only must thread the film through the projector mechanism, but also, at each showing, through the sound head, all of which not only means much more labor, but far, far more knowledge. On the whole I would say the labor has been at least doubled by the advent of sound, whereas at least four times the accurate knowledge is essential to good visual-sound results than was necessary for good visual results alone."

Schenck, in London Press Talk, Indicates £80,000 Minimum for Average Film Designed for the American Market

Lawrence Film Planned

The death of Lawrence of Arabia has released a publishing ban on many of his works, the trustees of his estate, acting for the charities interested, having sold rights very quickly. Among others who benefit, London Film Productions will be able to go ahead with the version of "Lawrence of Arabia" announced a year ago, but held up, it is understood, by the aversion of the chief figure to personal publicity.

Winston Churchill, who was to have written the "King George" film for London, has turned his energies to "The Conquest of the Air," which begins production next week, and will supervise many of the scenes reconstructing historic moments in aviation. London is using practically every star on its list in this film.

To Rebuild BIP Studio

The BIP studio at Elstree is due for extensive reconstruction, the plans including a 250-foot floor which can be used for mammoth sets or divided into three or four completely self-contained floors. J. D. Williams planned Elstree on such an ambitious scale that it is still capable of staging the largest scenes ever likely to be required, and a detailed modernization such as was recently applied at BIP's Welwyn plant will put it on a level with any plant in London.

Cody on Road Tour

Bill Cody, Spectrum western star, and his son, Bill Cody, Jr., are leading a troupe of daredevil riders with the Downie Brothers Circus, now on tour. The youngster is being groomed to take Cody's place as a western star under the Spectrum banner. Cody has completed "The Vanishing Riders" for the company.

Smith, Ayer Stage Producers

Robinson Smith and Frederick W. Ayer have formed a partnership, and will begin active theatrical production early in the 1935-36 Broadway stage season. Several plays are under consideration and offices have been opened at 1560 Broadway.

Shift Portland Prices

Subsequent run theatres in Portland, Ore., have set a minimum admission price of 25 cents. First runs are expected to follow the lead.

George Grossmith, British Actor, Dies

George Grossmith, English actor and playwright, and an executive of London Films since 1932, died last week in London at the age of 61.

Born of a theatrical family of the first order, Mr. Grossmith was most versatile. Not only did he play a wide variety of roles, but he was successful as well on the screen and as the operator of several of the leading theatres in London. His best known part was that of a "dude," in which he made his first appearance 42 years ago, in "Morocco Bound," at the Shaftesbury theatre in London. His development of that type of character was largely responsible for its inclusion as a regular feature in most musical comedies.

Mr. Grossmith was born in London and educated at University College School there, and in Paris. He made his professional debut in 1892 at the Criterion in "Haste to the Wedding," an operetta by his father and W. S. Gilbert. His father saw to it that the young actor worked "on his own." Despite that, or because of it, Mr. Grossmith became a favorite in London, Paris and New York. In 1895 he made the first of several visits to New York, where the audiences took to him at once, and never tired of seeing him on later tours.

He entered films in 1930, appearing in several pictures, including "Women Everywhere" and "Wedding Rehearsal." In 1932 he became chairman of London Films.

Exhibitors Meet In Roanoke Sunday

A "wide field for industrial cooperation under federal supervision within the limits of the Constitution" remains despite NRA's interment in the U. S. supreme court tomes, said Allied States Exhibitors in its bulletin this week. In that connection, Broadway echoed reports that Sol A. Rosenblatt, compliance director under the Code, will be retained as counsel for the Theatre Owners Chamber of Commerce, New York, when his retirement from NRA begins Sunday.

Eastern regional directors of Allied States meet in Boston June 24th with Walter Littlefield presiding, and Allied of New England goes into session in Boston the next day.

The first annual convention of the Motion Picture Theatre Owners of Virginia is the cause of widespread preparations, with the sessions opening Sunday at the Patrick Henry hotel in Roanoke. Hunter Perry of Charlottesville is arrangements chairman. Following Sunday's informal get-togethers, business ssssions Monday will be called to order by Morton G. Thalhimer, of Richmond, the president. Tax Commissioner C. H. Morrissette will be a principal speaker. Col. Robert T. Barton, attorney for the MPTO, will discuss legal problems of exhibitors. There will be round table consideration of block booking, the code and the part it played and what is to follow, and of non-theatrical competition. A dinner dance and entertainment will close the convention Monday night.

LICHTMAN IS ELECTED PRESIDENT OF U. A.

Silverstone Will Be Named as Chairman of British Branch at Formal Election on June 25

Alexander Lichtman is the new president of United Artists, succeeding Joseph M. Schenck, who, two weeks ago, withdrew from the corporation with Darryl Zanuck when the two transferred their 20th Century Pictures from United Artists to Fox Films.

Announcement of Mr. Lichtman's elevation to the presidency came Wednesday afternoon in a statement signed by Mary Pickford, Charles Chaplin, Douglas Fairbanks and Samuel Goldwyn, representing four-sixths of the ownership.

Formal Election June 25

The formal election will not take place until the directors meet in New York on June 25. At the same time Maurice Silverstone, now en route with Mr. Schenck from London, will be elected chairman of the British division, a position also held by Mr. Schenck.

Mr. Lichtman, for the past ten years, has been the executive of distribution and general manager. Mr. Silverstone has been managing director of the British United Artists' organization for 12 years.

The corporation selected Hollywood and July 8 as the place and date for its annual sales convention, at which an announcement will be made of the consummation of deals now pending to make up for the loss of the 20th Century product.

Born in Hungary on April 9, 1888, Al Lichtman came to this country as a youth and got a position as an usher in Tony Pastor's theatre in 14th street. He later became a vaudeville actor and managed a company of his own. He became associated with Exhibitors Advertising Corporation and was eventually the New York manager for the concern.

Was Zukor's Sales Manager

His first affiliation as general sales manager for a film company was with Monopol, which handled features then considered of first magnitude. He was the first sales manager for Adolph Zukor's Famous Players Company and was first general manager of distribution for Artcraft, selling the pictures of Mary Pickford, Douglas Fairbanks, Elsie Ferguson and William S. Hart. The merger which resulted in Famous Players-Lasky Corporation made him general manager for distribution for the combined organization. He also occupied the same position for Universal.

In 1926 Mr. Lichtman was appointed special field representative of United Artists and until his ascendency to the presidency was vice-president and a member of the executive committee of the company.

Trustees in dissolution of the Art Cinema Corporation seek permission to sell 1,000 shares of common stock in United Artists Corporation, controlled by Douglas Fairbanks, Mary Pickford, Charles Chaplin, Joseph M. Schenck and Samuel Goldwyn, in a petition filed in chancery court at Wilmington, Dell., this week.



AL LICHTMAN

The petition says the trustees have received an offer of $650,000 for the stock on behalf of United Artists from Nathan Burkan, New York attorney representing Miss Pickford, Mr. Chaplin and Mr. Goldwyn.

The court is asked to approve the proposed sale. It is provided, however, that the Elton Corporation, controlled by Mr. Fairbanks, will have the right to purchase the stock at the same price, if it so desires.

Hearing June 26th

The court directed that all stockholders of Art Cinema be notified of the petition and directed to appear in court June 26, at which time the petition will be heard. It is believed at Wilmington that the proposed sale of 1,000 shares, which represents one-sixth of United Artists' outstanding stock, was the reason Mr. Fairbanks cut short his recent cruise. He may appear at the hearing.

In the event the Elton Corporation purchases the stock, Mr. Fairbanks then would gain possession of two-sixths of the ownership in United Artists, which now is divided equally among six members.

According to the petition, the stock was appraised at $613,254 on October 26, last, and on December 24, last, a dividend amounting to $83,330 was paid. The trustees believe the sale would be to the best advantage of the Art Cinema stockholders. They add they have been assured by Joseph M. Schenck he will vote for the purchase by United Artists.

An affiliate of United Artists, Art Cinema is a dissolved corporation. The chancery court last October appointed William Jasie, Denis F. O'Brien, United Artists general counsel, and William Phillips, treasurer, as trustees in dissolution.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Our Little Girl

(Fox)

Drama

As far as the exhibitor and the selling of this picture is concerned, the chief factor is its diminutive (in size only) star, Shirley Temple, who has long since demonstrated her strength as a box office attraction in all theatres everywhere. How and how much little Miss Shirley is to be sold, the exhibitor well knows, as indicated by past experience with her and her pictures.

In this case she is supported well by Joel McCrea, Rosemary Ames and Lyle Talbot, with the familiar J. Farrell MacDonald effective in a minor role and one sequence. The title in itself is indicative of the picture's star and should make an apt selling line in itself, and when tied in with the character of the story's theme.

There is comparatively little that is unusual or different in the story, it being on the time-honored theme of the marital difficulties of Shirley's father and mother which are clarified for the final reconciliation through the efforts and by reason of the very presence of the small daughter. The film is lifted out of the routine classification, usual with a story of this character, by the appearance of Shirley. It may be considered that the dialogue prepared for the little star, although highly effective, imparts, in certain spots, a trifle too much precociousness to the child, although by and large, audiences should find the dialogue of the child what is generally termed "cute."

The selling should be of Shirley and the title and the manner in which she effects a reconciliation of father and mother. Her name itself should be in the nature of a guarantee of draw at the box office. The child continues to be highly capable.

McCrea is a small town doctor who is completely wrapped up in scientific experimentation and his general practice, which gives him but little time for his wife, Miss Ames, and their daughter, Shirley. His nurse, Erin O'Brien-Moore, is secretly in love with him. Miss Ames tries to indicate to her husband that she is becoming bored with lack of attention from him, but he cannot see it. The focal point of their lives is Shirley, who is wisely kept well in the forefront of all the picture's action, and is never permitted to be out of the scene for any length of time.

Talbot, wealthy friend, comes to live in the town, and begins to take Miss Ames riding. McCrea is finally aroused to jealousy, and after a quarrel or two, Miss Ames agrees to leave with Talbot, thinking later to return for Shirley. The child senses something wrong, cannot quite understand it, and is chiefly broken-hearted by the impending failure to have her semi-annual picnic with her parents. Her father takes her to the circus instead, is called away and Shirley goes home. She overhears Talbot tell her mother that the child is in the way, and determines to run away. She runs across MacDonald, a tramp, tells him her story, and that she will first visit their picnic place. A wild search ends when McCrea finds her and Miss Ames follows for the reconciliation.

It is a picture which the entire family may see, the presence of Shirley making it adaptable for children.—AARONSON, New York.

Produced and distributed by Fox. Producer, Edward Butcher. Director, John Robertson. Story by Florence Leighton. Screen play, Stephen Avery, Allen Rivkin, Jack Yellen. Photography by John Seitz. P. C. A. Certificate No. 834. Running time, 65 minutes. Release date, May 17, 1935. General audience classification.

CAST

Molly Middleton	Shirley Temple
Elsa Middleton	Rosemary Ames
Dr. Donald Middleton	Joel McCrea
Rolfe Brent	Lyle Talbot
Sarah Boynton	Erin O'Brien-Moore
Circus Performer	Poodles Hanneford
Amy	Margaret Armstrong
Alice	Rita Owin
Jackson	Leonard Carey
Mr. Tramp	J. Farrell MacDonald
Leyton, the Druggist	Jack Baxley

The Keeper of the Bees

(Republic)

Dramatic Romance

This picture is down-to-earth and homespun dramatic romance. Skillfully modernized in adaptation and treatment, it faithfully preserves the moving human interest spirit of Gene Stratton-Porter's novel. As the story is told, an atmosphere of intelligently applied sincerity predominating, there is a refreshing absence of theatrical heroics. Pitched to a rather serious key in which, however, there is no lack of comedy contrast, it is that kind of entertainment for which the theatre-going public has demonstrated its appreciation. The theme, natural and human, treating conflicting human emotions under unusual conditions, is directed and acted in a manner that fully capitalizes the value of these two entertainment qualities.

Set in the charming rustic locales made familiar to audiences by previous adaptations of Porter stories, "The Keeper of the Bees" tells of the experiences of Jamie, a World War veteran who believes he is living on borrowed time. Following a hitch-hike ride with blue-eyed Molly, an incident that makes him forget that his last six months on earth were to be one grand fling, he comes to Peaceful Bay, domain of the Bee Master. Aiding that kindly soul who has suffered a heart attack, he promises to tend the bees, insects of which he knows nothing and greatly fears, after the Bee Master promises him that he will have the aid of Little Scout during his absence. His meeting with Little Scout and his experiences in bee lore give him a new outlook on life.

Still dreaming of the blue-eyed Molly, whose identity he doesn't know, he walks by the moonlit sea where the girl comes and astounds him by asking him to marry her. Doing so, his bride deserts him immediately, and returning to Peaceful Bay to try to understand this strange happening he continues his partnership with Little Scout. The Bee Master dying, his property is willed to Jamie and Little Scout. A telegram informs him that his wife is expecting a baby. Going to the hospital he finds the child mother, who pleads with him to care for the child. He discovers she is not the woman he married. Bringing the baby back to Peaceful Bay, the infant is tenderly mothered by Aunt Margaret, the baby's grandmother, and Little Scout, who in the meantime has been revealed as a girl. Then the blue-eyed Molly returns, reveals that she had married Jamie just to get a marriage certificate to save her cousin (the child's mother) from dishonor and when the sacrifice of both is understood by all, the way is opened for a happy future for all.

The showmanship factor of this picture is the quality of the story. An all family attraction, with plenty in it to pique the interest of all, it is one that may be depended upon to receive the support and cooperation of those influences whose opinions carry weight. The character of the story is honest and straightforward, as in the work of the players. The outstanding exploitation angle is the Gene Stratton-Porter name and the quality of entertainment which her stories represent.—MCCARTHY, Hollywood.

Produced and distributed by Republic. Directed by Christy Cabanne. From the novel by Gene Stratton-Porter. Screen play by Adele Buffington. Additional dialogue by George Waggner. Photographed by Harry Neumann. Edited by Carl Pierson. Recorded by J. A. Stransky, Jr. P. C. A. Certificate No. 936. Running time, when seen in Hollywood, 75 minutes. Release date, July 15, 1935. General audience classification.

CAST

Jamie	Neil Hamilton
Molly	Betty Furness
Margaret	Emma Dunn
Scout	Edith Fellowes
Bee Master	Hobart Bosworth
Shorty	Helen Jerome Eddy
Louise	Marion Shilling
Red	James Burtis
Nurse	Barbara Bedford
Dr. Grayson	Lafe McKee
Judge	George Cleveland
Colonel	William Worthington

The Raven

(Universal)

Melodrama

The entertainment of this picture is that which is expected of a shudder feature, full of fiendish and diabolical doings. It is not a picturization of the Edgar Allen Poe poem whose title it bears. An original wierd, nerve-tingling melodramatic story is related. In its telling, for the necessary production values it brings into use several of the torture devices described in other Poe works to accentuate its grim and grisly realism and illusion. Unless the quality is contained in anticipating how the arch villian is to become the victim of the cruelties he seeks to bring upon others, it is not a mystery picture.

Vollin is a demented surgeon genius. Saving Jean Thatcher's life, he becomes infatuated with the girl, who is strangely attracted to him, visioning her as "the lost Lenore" of "The Raven," in relation to himself. His ambitions are thwarted by the girl's father and her sweetheart, Jerry. To eliminate them and to win the girl, Vollin horribly disfigures Bateman, an escaped convict, promising him that if he will become his aide, his features will be restored.

Built up with crashing thunder storm backgrounds to get audiences into the proper mood, Vollin has Bateman put Thatcher under the knife edged pendulum as described in "The Pit and the Pendulum." He himself imprisons Jean in another torture chamber. Bateman, driven mad by the realization of what will happen to the judge, tries to free him from the horror of the pendulum. Jerry, finding a secret panel, is trapped in the chamber with Jean as the walls slowly close about them. A terrific fight follows between Vollin and Bateman, with the latter releasing the lovers from the danger and then

(*Continued on page* 83)

"That will make a GREAT MOVIE!"



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The No. 1 musical comedy of the year. 260 performances to date and still S. R. O. Cole Porter's score, with such songs as "You're The Top" and "I Get A Kick Out of You", is the sensation of the nation.

"SO RED THE ROSE"

The No. 1 best-selling novel of 1934. Over 100,000 copies sold to date. Over 1,000,000 readers. Publicized by newspapers, magazines, and word-of-mouth to additional millions.

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The No. 1 best-selling novel of 1935. The "Book of the Month" for May with advance sale of 50,000. Every company in the business tried to buy this great story of the famous Grand National Race.

"CARMEN"

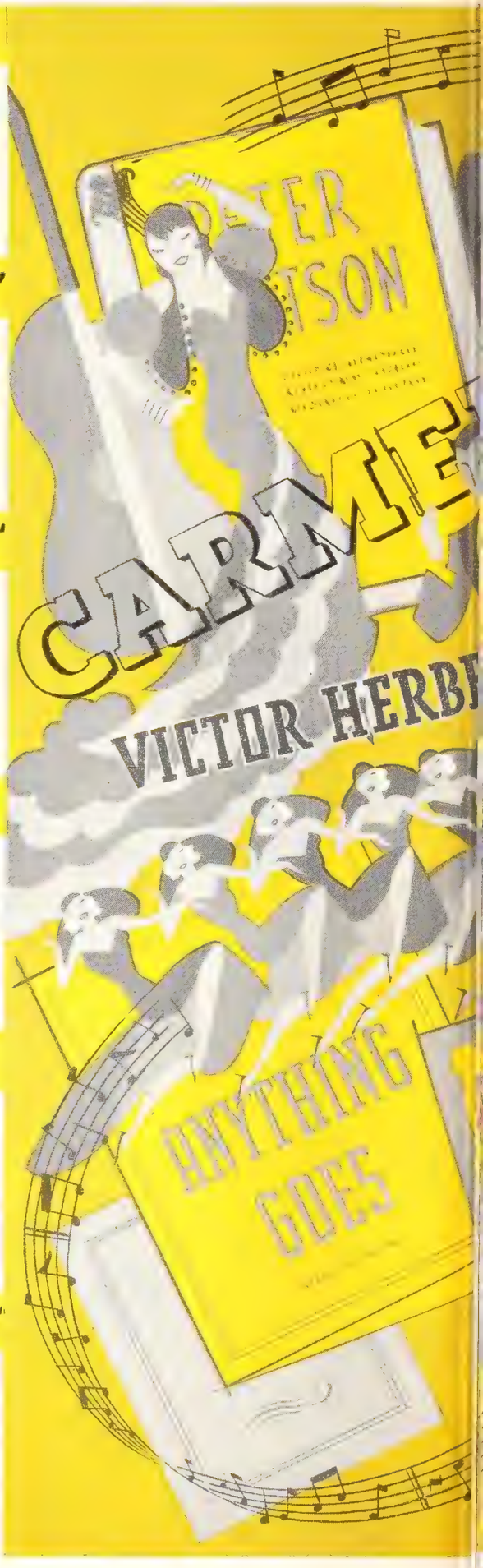
The No. 1 opera. For many years the most popular operatic attraction on the boards, Bizet's flaming and tempestuous "Carmen" should make a musical entertainment of gigantic box-office proportions.

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The No. 1 operettas. Paramount, in possessing these great properties, owns romances that all the world wants to see—music that all the world loves.
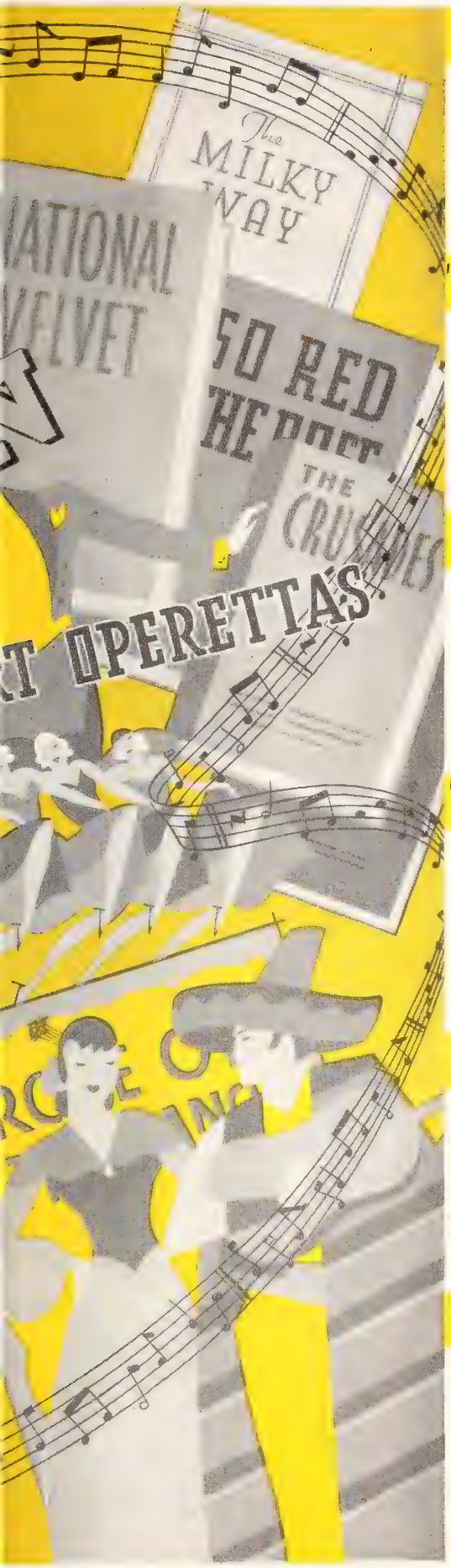
"ROSE OF THE RANCHO"

The No. 1 David Belasco stage hit. So many requests have been made to turn this famous Belasco stage hit into a motion picture that Paramount now produces it as the first "big outdoor musical."



PARAMOUNT IN STORIES

PARAMOUNT IN ST



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The No. 1 classic. Read by millions as Du Maurier's novel. Seen by millions as the celebrated stage play. Heard by thousands more as Deems Taylor's magnificent opera . . . this is sure to be a big hit.

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Rudyard Kipling's No. 1 writing achievement in pathos. A novel of world-wide fame—a dramatic love story of universal heart appeal. A No. 1 property from which to make a No. 1 picture.

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The No. 1 historical romance . . . from Harold Lamb's famous books . . . the magnificent adventures of Richard, the Lion-Hearted . . . set against the spectacular background of the world's first great war.

"CASE VS. MRS. AMES"

The No. 1 magazine story of 1934. The 5,000,000 people who read this story in Collier's last year found it so exciting they could scarcely wait a week for the next installment.

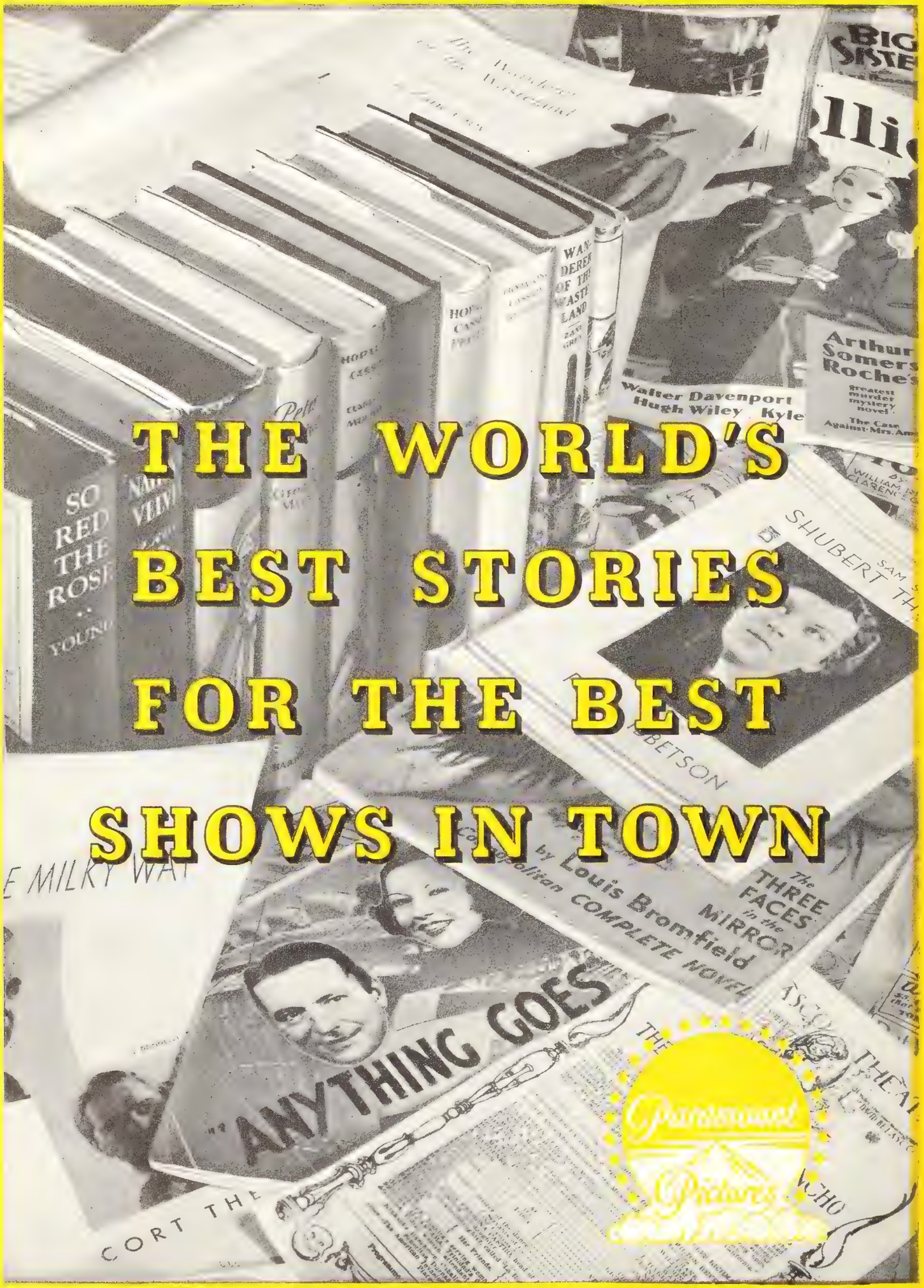
ZANE GREY NOVELS

The No. 1 Western fiction of all time. These popular novels are the favorite stories of millions the world over. For years they have made the best "Westerns."

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The No. 2 Western fiction . . . Clarence Mulford's famous and exciting novels have sold in excess of 3,000,000 and have delighted more than 20,000,000 readers.

PARAMOUNT IN STORIES


THE WORLD'S
BEST STORIES
FOR THE BEST
SHOWS IN TOWN
ANYTHING GOES
Louis Bromfield
THE THREE FACES in the MIRROR
Walter Davenport
Hugh Wiley
Kyle
Paramount
Pictures

(Continued from page 78)
hurling Vollin between the crushing walls. They rescue Judge Thatcher.

The showmanship lies in what patrons anticipate when the super-terrorizers of the screen, Karloff and Lugosi, are teamed. Naturally their names and the brand of entertainment which they represent are the dominating exploitation features. In combination with them, there is opportunity for applying a stirring line of salesmanship that not only takes advantage of their pulling power, but also permits the inclusion of the Edgar Allen Poe prestige.—McCarthy, Hollywood.

Produced and distributed by Universal. Directed by Louis Friedlander. Associate producer, David Diamond. Story suggested by Edgar Allen Poe's "The Raven." Screen play by David Boehm. Sound supervision, Gilbert Kurland. Photographed by Charles Stumar. Film editor, Alfred Akst. Art director, Albert D'Agostino. Editorial supervision, Maurice Pivar. P.C.A. Certificate No. 976. Running time, when seen in Hollywood, 60 minutes. Release date, July 8, 1935. Adult audience classification.

CAST

Bateman ..... Karloff
Dr. Vollin ..... Bela Lugosi
Jean Thatcher ..... Irene Ware
Jerry Halden ..... Lester Matthews
Judge Thatcher ..... Samuel Hinds
Mary ..... Inez Courtney
Geoffrey ..... Ian Wolfe
Col. Grant ..... Spencer Charters
Harriet ..... Maidel Turner
Chapman ..... Arthur Hoyt

The Clairvoyant

(GB Pictures)

Drama

Strong dramatic material, with an unusual quota of action for a theme of this type, this adaptation of a story of the same title contains the entertainment elements of romantic complication, considerable suspense coincident with the action and a novel thematic idea, which should afford an opportunity for attention-attracting exploitation, that of clairvoyancy, or an ability to look into the future and foretell what is about to happen.

The English origin of the production should have no bearing whatever on the exhibition of the film in this country, since there is little in the way of English "accent" in the rendition of dialogue. Of the players the two stars are known and popular here. Claude Rains has appeared in numerous American-produced films and has previously demonstrated his ability, especially in this type of film. Fay Wray, in the feminine lead, is of course, familiar to all American audiences. The others will probably be unknown but are satisfactory.

Throughout, the film has been well mounted, and capably produced, the action sequences being especially effective. Much should be made by the exhibitor of the title and its significance, as well as the thematic point, the dilemma of the clairvoyant, whether he should give up the practice of his gift through love of his wife or continue as a duty to mankind. It is a question which, if properly presented in selling, may well attract attention.

Rains and Miss Wray, his wife, have a fake mind reading vaudeville act. At one performance, when Miss Wray loses her way going to the theatre's balcony, Rains suddenly, in something like a trance, discovers that he is able to divulge the contents of a letter held by a patron to bait him. Later on the train, when he sees a girl, Jane Baxter, who had been in a box at the theatre, he foresees an accident, leaves the train with his wife, mother and assistant, and Miss Baxter. The train crashes, and Rains is suddenly a nationwide headliner He demands and gets a high figure at one of London's best theatres.

The act falls down, and it is understood that Rains is only able to foretell the future when in the presence of Miss Baxter, who has fallen in love with him. Miss Wray becomes more and more miserable, but Rains feels his will not strong enough to break away from Miss Baxter and the duty he believes is his. He is about to be fired, when he foretells the winner of the Derby, a long shot. Miss Baxter's father, a newspaper publisher, employs him as a seer for the paper. When he goes to a stag affair in his honor, Miss Wray decides to leave him when she discovers that Miss Baxter is at the scene of the affair.

Rains's mother, whom he visualizes while at the telephone, dies in trying to stop Miss Wray from leaving. He makes up his mind to drop his gift, but in the newspaper office, about to resign, there comes to him a vision of disaster in a huge tunnel project under construction. The paper refuses to believe, he goes with Miss Baxter to plead with the men not to go on the night shift, is unsuccessful, and the disaster occurs. Many are killed, others unaccounted for. Rains is tried as causing the disaster because of the nervousness he inspired in the men. Miss Baxter, at Miss Wray's plea, agrees never to see him again. Rains is saved from jail as he is able to tell, in court, that certain of the men are safe. Miss Baxter leaves, and Rains and Miss Wray are once more happpy. —Aaronson, New York.

Produced and distributed by GB. Directed by Maurice Elvey. Story by Ernst Lothar. Photography by Errol Hinds. Recordist, Harry Hands. Designer, Joe Strassner. Running time, 72 minutes. Release date as yet undetermined. Adult audience classification.

CAST

Maximus (Mind Reader) ..... Claude Rains
Rene, His Wife ..... Fay Wray
Christine ..... Jane Baxter
Simon ..... Ben Field
Madame ..... Mary Clare
Customs Office ..... Jack Raine
Lodging Housekeeper ..... Margaret Davidge
Bimeter ..... Denier Warren
Derelict ..... Donald Calthrop

Dance Band

(Associated British)

Musical

Buddy Rogers, band leader, is the selling value in this British musical. He puts up a good performance in that capacity and as a piano duettist with June Clyde. In straight scenes neither of the leads is particularly convincing or sympathetic, and the best of the entertainment is provided by the burlesque of Fred Duprez, a very amusing acrobatic inebriate by Richard Hearne, and a clever dance number by Jack Holland and June Hart. For those who like El Brendel, there is Steve Geray purveying a similar sort of humor and Magda Kun, who might have been given more to do, puts over "Gipsy Love" very well.

The story is that Buddy Milton, dance band leader, is on the way to London with his boys to enter a contest in which the prize is a big recording contract. On the train he encounters Steve Geray, a penniless Hungarian with a song to sell and adds him to the party. In London Buddy falls for the girl leader of an all-woman band which has also entered the competition. Without disclosing his identity, he deputizes for an absent pianist and helps her to a triumph in a variety engagement, incidentally putting over Steve's new song as a piano duet with the girl.

At a reception preceding the band competition Buddy's real identity is revealed to the girl and her manager. The latter, believing Buddy's scheme is to leave the girl without a pianist hires a gang to steal the instruments belonging to Buddy's boys, but by accident they steal those of the girl musicians instead. Buddy and his boys, their own turn over, rush the gang and recover the instruments.

The selling angles, apart from Rogers, are the very fair story values and the individual performances mentioned. Spectacular values are not a strong point and speedier direction would have made a great deal more of the material.—Allan, London.

Produced by British International Pictures at Elstree and distributed by Associated British Pictures. Directed by Marcel Varnel. Scenario and dialogue, Roger Burford, Jack Davis, Jr., and Denis Waldock. Cameraman, Bryan Langley. Running time, 65 minutes. "G."

CAST

Buddy Milton ..... Buddy Rogers
Pat Shelley ..... June Clyde
Steve Sarel ..... Steve Geray
Anny ..... Magda Kun
Lewes ..... Fred Duprez
Jim ..... Leon Sherkot
The drunk ..... Richard Hearne
Spike ..... Hal Gordon
Bourne ..... Albert Whelan
Dance act ..... Jack Holland and June Hart

Men on Wings

(Amkino)

Drama

The motion picture of Soviet Russia takes to the air in this latest importation from the state-owned cinema, and is chiefly concerned with indicating, carefully, how well trained, and how rigidly disciplined, in the interests of the progress of Soviet aviation, are the students of flying of the country.

The Soviet producers have apparently come to the conclusion that weighty tragedy and the straightforward exposition, in pictures, of Soviet achievements do not in themselves make for motion pictures which contain the elements of entertainment. Thus, in this film has been interjected a bit of lightness, a touch of action and something of romance.

However, in so far as general exhibition in this country is concerned, the picture offers little of sufficiently different, or novel, or unusual material to bring it into the classification of the exceptional among importations of foreign pictures. It is of course couched in the native Russian, and the superimposed subtitle translations of portions of dialogue might well have been increased for readier understanding of details of the plot development.

Beliayev is commander of a Russian flying school, and in love with one of the students, a girl, Galya. The commander is a reckless daredevil, but an expert flyer. When he cracks up, because of stunting, in a new ship he is testing, the head of the school, Rogachev, suspends him from service after his recovery. Against a background of parades of students, comedy moments and the indicated routine of the school, the story finds Beliayev despondent despite the effort of Galya to cheer him. Rogachev, although an older man, is early indicated as himself in love with Galya, but trying to keep the fact from her. Rogachev goes into the hospital for an operation, after also suspending Galya from the air when she herself executed some air tricks dangerous to herself, her plane and the ground crews. As Rogachev is operated on he restores her to active service, and she takes up for test a new plane of Rogachev's invention. It is a pronounced success, the flight watched by Rogachev and other patients from the roof of the hospital. Recovered, he and Galya are assigned to two different sections, far apart, but with the understanding that the parting is anything but permanent, as she realizes she loves him rather than Beliayev.—Aaronson, *New York.*

Distributed by Amkino. Produced by Moscow Kino-Combinat. Directed by J. Raisman. Scenario by A. Macheret. Musical score by N. Kriukov. Running time, 85 minutes. Release date, June 7, 1935. General audience classification.

CAST

Beliayev ..... I. I. Koval-Samborsky
Galya Bistrova ..... E. K. Melnikova
Khruschev ..... A. P. Chistyakov
Rogachev ..... V. V. Schukin

Friendly Spirits

(Educational)

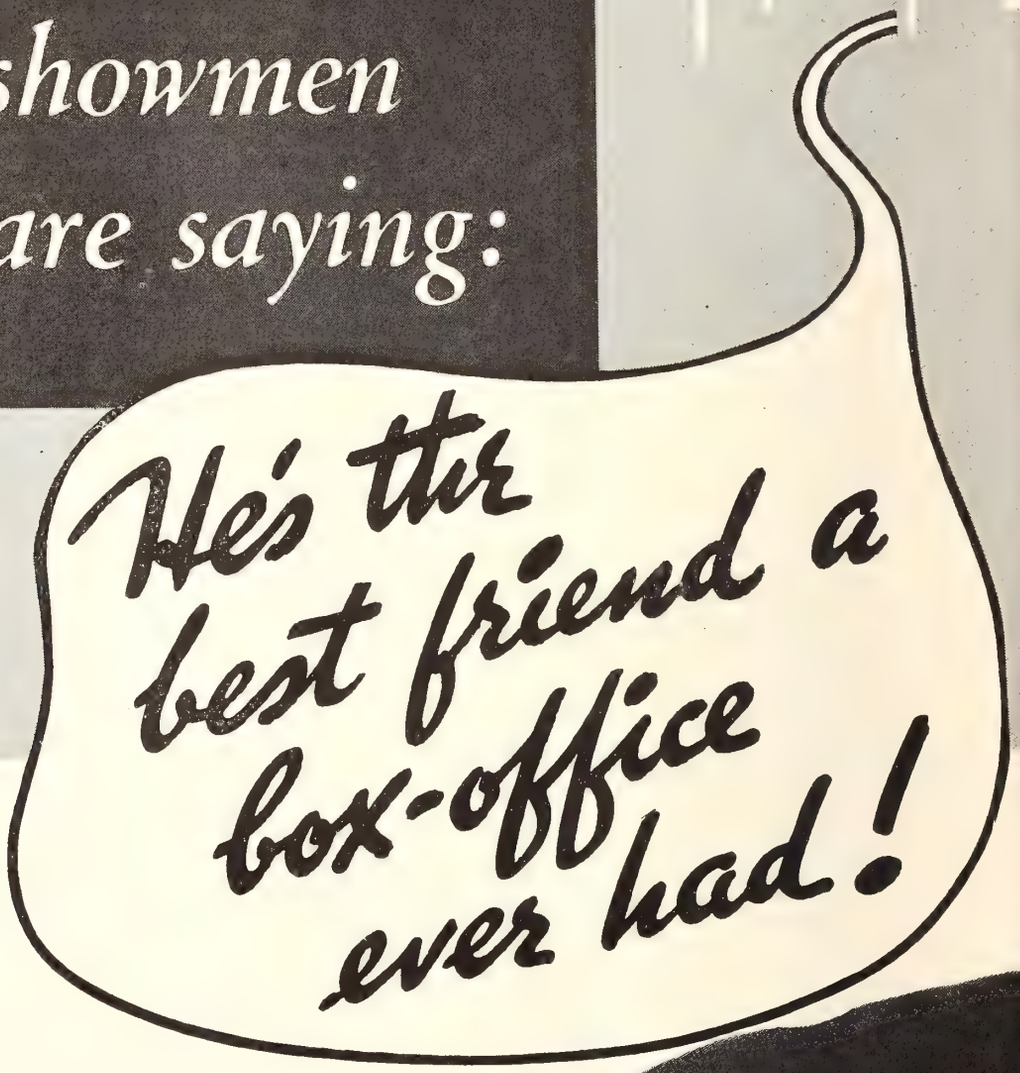
Fairly Amusing

There is a fair amount of entertainment and amusement in this comedy, featuring the diminutive Ernest Truex. When Ernest loses everything at poker, including the piano and his savings, while wife and mother-in-law are away, he is in a real spot. They return, assume he has bought the nearby new house she wanted with the money, and proceeds to move in with mother-in-law. With the aid of his pals, Ernest decides to scare them out of the house with a ghost stunt, and the boys go to work with sheets. From that point the comedy waxes extremely noisy, until it all comes out in the end as Ernest's trick works.—Running time, 20 minutes.

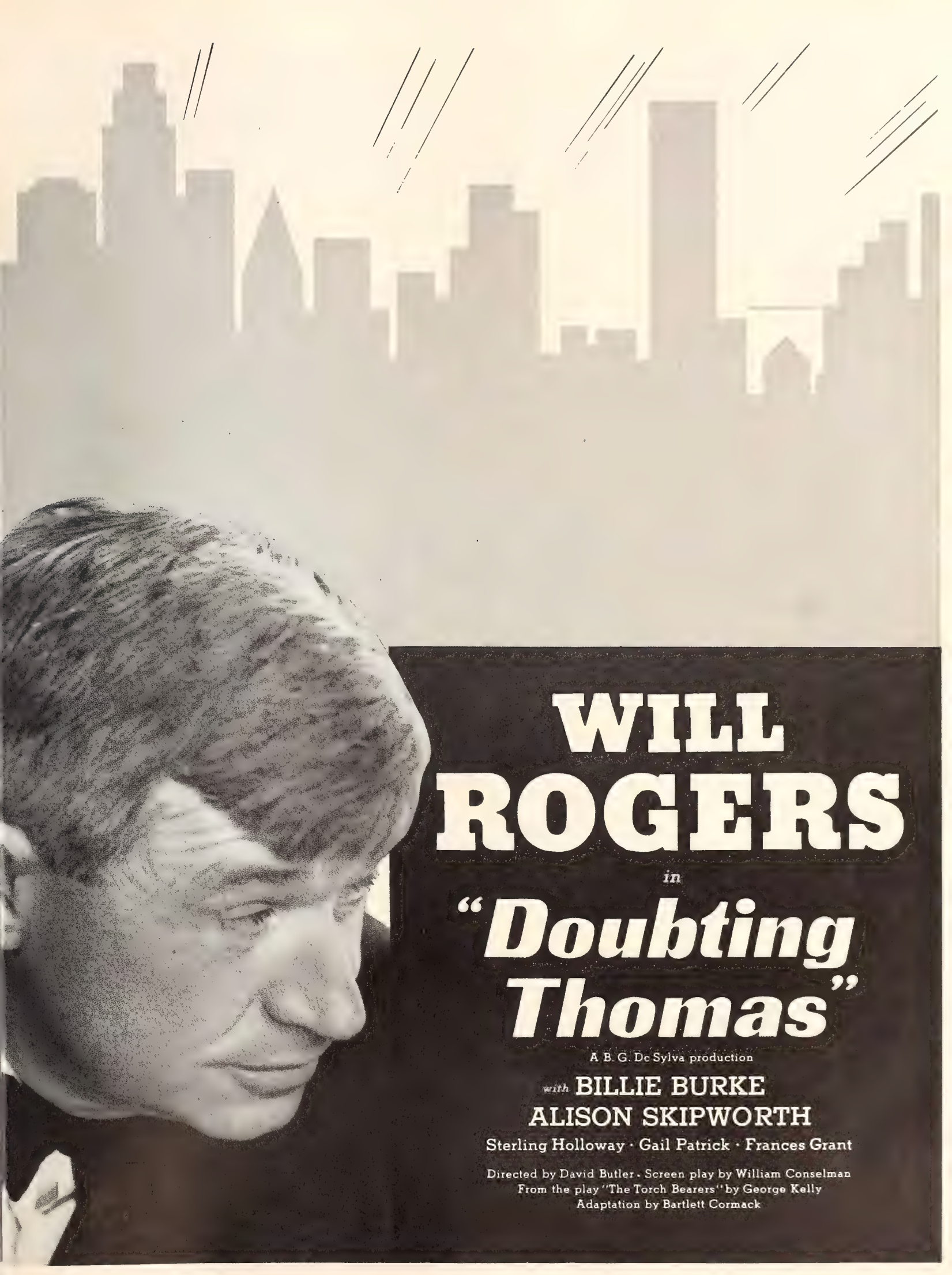
American Seating Cuts Losses

American Seating Company has reported a net loss of $42,283 for the quarter ended March 31, 1935, which compares with net loss of $81,305 for the corresponding quarter of 1934.

Again the nation's showmen are saying:



You haven't a show without FOX



WILL ROGERS

in

"Doubting Thomas"

A B. G. De Sylva production

with **BILLIE BURKE**

ALISON SKIPWORTH

Sterling Holloway · Gail Patrick · Frances Grant

Directed by David Butler · Screen play by William Conselman
From the play "The Torch Bearers" by George Kelly
Adaptation by Bartlett Cormack

With the whole world discussing big ships
FOX gives you **"THE BEST 'SHIP' STORY YET TO REACH THE SCREEN!"**
—Showmen's Trade Review



EDMUND LOWE
—lone-wolf ship gambler who wisecracks his way out of peril.



CLAIRE TREVOR
—actress who plays her most dangerous role to save a desperate youth.



TOM BROWN
—misguided playboy in the power of a scheming woman.



ADRIENNE AMES
—beautiful adventuress smuggling in a stolen rope of pearls.



EUGENE PALLETTE
—millionaire oil man out for a good time and a trimming.

HERBERT MUNDIN
—a tippler who spends seven days at sea looking for himself.

The bounding main resounds with laughs ... excitement grips the passenger list ... as six travelers with shady pasts entangle in intrigue on the most luxurious liner ever launched. Flashing fun ... tingling action ... to delight the crowds of any theatre.

BLACK SHEEP

Produced by Sol M. Wurtzel
Directed by Allan Dwan
Screen Play by Allen Rivkin
Story by Allan Dwan



YOU HAVEN'T A SHOW WITHOUT FOX

WAR DEPARTMENT HALTING SPREAD OF ILLEGAL SHOWING AT CCC CAMPS

Authorization by Contract Must Be Given by Itinerant Showmen Before Exhibitions Will Be Permitted at the Camps

Illegal exhibition of motion pictures by itinerant exhibitors at federal Civilian Conservation Corps camps has been nipped in the bud by prompt action of distributors, resulting in a blanket order by the Adjutant General of the War Department designed to check the practice.

While unauthorized showings have been rendered difficult in that direction, the "Jack Rabbit" circuit operator continues to ply his trade in an illegitimate manner, according to complaints reaching the distributors, who are aware that this type of operation is more prevalent in the summer when conditions are favorable for outdoor exhibitions. Too, established exhibitors have always considered the "Jack Rabbit" an undesirable competitor from the standpoint of general practice of the industry.

Numerous reports reaching the distributors' Copyright Protection Bureau from established exhibitors affected by the unfair competition that traveling circuits showing at government CCC camps were infringing on their license contracts and otherwise violating exhibition practices sent the distributors into action. Investigators conducted a thorough check of such showings, following up each complaint, and determined that a large number of violations existed in the nature of "bicycling" and "switching."

Derelictions Difficult to Trace

Because of the numerous subterfuges practiced by itinerant showmen, the distributor obviously cannot maintain a close check of the conditions under which film is exhibited. Also, tracing the derelictions of this type of exhibitor to their source entails a vast amount of sleuthing. Hence distributors appealed to the War Department. Effective cooperation was promptly forthcoming, the Adjutant General issuing an order to the commanding generals of the nine corps areas with the following definite instructions:

"It is desired that the attention of all concerned be invited to the necessity of requiring prospective exhibitors to establish their authority to display films in CCC camps by the production of a written license from the rightful distributor thereof."

The effect of this order is that itinerant exhibitors, regardless of how they conduct their shows, must produce a legitimate exhibition contract for a specific showing, with the specific camp designated by its number. Heretofore, such showmen had obtained films for showing at such nebulous locations as "CCC camp" or merely "a camp."

While the order has only just been effected, and its results will not be known for possibly several months, it is believed the vigilance imposed on the army camp officials will save the industry many thousands of dollars in distributors' rentals and in box-office revenue of exhibitors established near the camps who had been compelled to operate against the illegitimate competition.

Since all parties participating in an infringement of copyright are responsible, under the law, for damages sustained by the plaintiff, it is interesting that while the burden is placed on the exhibitor to prove that he is legally licensed, the responsibility is also made that of the government by its own action.

"Jack Rabbits" Expand Territory

What makes the "Jack Rabbit" methods of operation difficult to check is that while he may obtain his film from a legitimate source and in an entirely regular way, he does not always limit his exhibitions to the locality for which he is licensed.

The tricks of his trade are devious. There have been cases where film has vanished in transit or from loading docks and reappeared at laboratories where copies were made. The dishonest itinerant exhibitor may find an ally in a not-too-honest exchange shipping clerk or truck driver, according to the Bureau. Tracing prints as they are diverted from one theatre to another, from city to city and from state to state keeps the distributors' investigators constantly busy.

Exhibitors themselves furnish most of the leads relating to copyright violations. These result from the suspicion that an unfair practice on the part of a competitor is due to an unauthorized exhibition. Typical is the showing by a traveling circuit of product bought by the established exhibitor in advance of the latter's exhibition date. In a case of this sort, it might well be suspected that the showing was unauthorized in the town.

The "Jack Rabbit" is claimed both by distributors and exhibitors to be a reckless individual and violates federal, state and city regulations with equal abandon. Not long ago one of the tribe was found to have rented a barn-like structure for a showing, projecting the film onto the screen from a truck which had been backed up to the entrance. Taxes were not paid and there were no safeguards against fire and the only exit from the building was blocked during the performance. The distributors called in the local fire marshal and the show was condemned as a hazard.

While the "Jack Rabbit" type of operation is reported to be expanding this summer, merchants' sponsored shows also are on the increase. The reasons are twofold: first, the traveling circuit has popularized the sponsored free show among merchants; second, small town business men are fighting to keep trade from going to the larger cities nearby.

Industry Losing Thousands in Rentals and Admissions as a Result of Growing Practice of Illegal "Jack Rabbit" Shows

This summer has spawned a crop of "Jack Rabbit" circuits which are taking a leaf from the year-round exhibitor. As if the attraction of free entertainment is not enough, crowds are being drawn this year by the extra inducement of premiums and various devices in effect at theatres, such as "bank night." One operator of a portable traveling outfit in Kansas explained that his remuneration from merchants is based on the crowds he attracts to a town on show days, and the size of attendance also is a guarantee of future contracts. He said that a giveaway costing about 10 cents could be distributed to all women attending or a major cash prize given away, and he could still show a profit on the season's business.

Competition to Theatres Growing

The modus operandi of this type of "Jack Rabbit" circuit is this: The agent makes a canvass of the merchants in the town and signs them up for a service of usually three months, starting early in June. The amount of money he will obtain from the merchants depends on the nature of the establishment and the advertising value of the attraction to the individual merchant. A barber may contribute 50 cents a week; a department store $10. There is no definite quota, but whether the town is included in the circuit depends on whether the arrangement will show a profit to the showman exhibitor. A circuit usually comprises four to six towns, with the portable equipment making one-night stands in each once weekly. There are instances, of course, where local individuals operate free shows for the merchants of only one town, and these frequently are sponsored by the business club or chamber of commerce.

Standard Equipment Now Used

The traveling equipment is only a skeleton of what a well-equipped theatre must have; the total investment and overhead only a minute fraction of the established exhibitor's. While the "Jack Rabbit" operator has experienced difficulty in the past in obtaining standard makes of projection equipment and has had to resort to so-called "bootleg" brands, this year, however, there are standard equipments in evidence. When he cannot obtain this equipment through the regular procedure, he gets it through some legitimate exhibitor.

As to why distributors sell film to the "parasites" and "pirates," as they term them, in the first instance, the distributors point to the ingenious devices of the "bicycle" expert and protest that it is difficult to keep up with him.

THE HOLLYWOOD SCENE

PRODUCERS WATCH COLOR FEATURE CLOSELY
HOWARD YOUNG DID FILMS IN 14 LANGUAGES
A. L. RULE FUNCTIONS AS ONE-MAN STUDIO
TEN FEATURES STARTED, ONE IS COMPLETED

by VICTOR M. SHAPIRO
Hollywood Correspondent

WILL color in films, plus third dimension, stave off the competitive threat of television? More than any other question, including the merger query, Hollywood is engrossed in exploring fields that these new technical advances are opening up.

Since "The Jazz Singer" and "Wings," pioneer talking-sound pictures, no motion picture experiment has aroused such Hollywood speculation as centers around "Becky Sharp," forthcoming feature in Technicolor. Producers familiar with all objections to color in feature length productions, principally the dominant exhibitor objection that color when so applied may prove detrimental in that it may detract from other essential values, are eagerly awaiting the public's reaction.

Producers Preparing

As sound, in completely revolutionizing screen entertainment, struck hard at the legitimate stage in all but the metropolitan centers, producers vision color application, providing it is commercially successful in "Becky Sharp," as not only another screen revolution but as a definite asset with which to meet future menaces to the industry.

Realizing that practical television, far from being a mere dream, is awaiting only the proper adjustment of financial and economic conditions to make possible its general public presentation, producers are preparing to meet the competition which this amazing scientific development is certain to precipitate. Likewise they are aware that color in feature pictures, instead of being instantly perfect, will still be in the experimental stage. Similarly they are convinced that television, no matter how far advanced in the laboratories, will be experimental at first.

However, technical and scientific branches of the industry are looking far ahead, and this time with much less doubt than in the case of sound. Color having demonstrated its value in the short subject field, producers are not considering it merely from the standpoint of the further embellishment of picture-making technique. At this stage, the production end foresees color as attaining its true worth and real objective when combined with "third dimension," another revolutionary development in which, without excessive ballyhoo, progress has been made.

The history of motion pictures having been the successful completion of a series of mechanical and scientific experiments, the next step looms as the long sought third dimensional perspective. That, plus color, may be filmdom's counter-punch to the introduction of television.

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Producing in 14 Languages

Hollywood executives may feel their tasks lighter as they learn here for the first time that producing films in 14 different languages, in a studio where international rivalries permeated even actor ranks, was the job performed by Howard I. Young when as general manager of Paramount Productions, under Bob Kane in France, he produced 150 and 75 features in one year, by direct shooting. Mr. Young is now in Hollywood, teamed on special writing assignments with Jesse Lasky, Jr.

Seven stages were used twenty-four hours a day, and the first talking motion pictures ever made in Hungarian, Polish, Rumanian, Servian, Dutch and Czech languages were released.

Later, when the nationalistic fever spread, these countries started producing themselves, but Paramount pointed the way.

Mr. Young, under Mr. Kane's direction, divided the output into three groups, according to the financial return expected. In the first group were French, Spanish, Italian and German films. In the second group were Swedish, Polish, Portuguese and Hungarian. In the third group, Rumanian, Czech, Serbian, Dutch, Danish and Norwegian.

Nationalists from rival states were in constant hot water with each other. In order to maintain peace and harmony on the lot, a special police force was installed, and a completely new shooting schedule arranged to bring the most harmonious elements together, and keep the hot bloods apart. In one year, Mr. Young made 70 round trips between Paris and London, via the air. He helped launch Paramount production in England.

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A One-Man Studio

In this day of picture companies with multitudinous stockholders, executive boards bristling with bankers, home offices jammed with officials and studios bulging with personnel, it is interesting to look at A. L. Rule, here to arrange for the release of his second picture. Mr. Rule is a one-man studio.

He made the successful "The Big Drive," released in 1933, entirely alone. His second, "The Death Parade," also is a compilation of official film from many nations. It shows rather more prominently than did "The Big Drive," the part women played in the World War, and features action of "The Battalion of Death," as well as many scenes of American women at the front.

Mr. Rule has been in the picture business since it was a sideshow. In 1906 he was elected first president of what he believes was the first organization of exhibitors. He was operating two theatres, one in Bellevue and one in Fostoria, Ohio. At that time, programs were one reel long, and exhibitors bought film outright for $100. A Mr. Neff conceived the idea of organizing a hundred exhibitors, assessing each a hundred dollars, buying a hundred films, and circulating their jointly owned product, thus reducing the cost of programs from $100 to $1. Mr. Rule became president because he owned two theatres and had to put in $200. The honor was not to be his for long, however, for it was discovered that he was too young to sign legal papers.

He conceived the idea of "The Big Drive" when he was a buck private in the 79th division. He set about buying film. Today he owns 1,000,000 feet of film bought from 100 different sources. This includes many reels smuggled out of Russia. While here, he is having the monologue of "The Big Drive" put into Spanish, and for that he had to have a translator.

"You see," he explains regretfully, "I can't write Spanish."

▽

Director-Writer Cooperation

Director Edward Sutherland and Scenarist Preston Sturges developed a new twist to director-writer cooperation during filming of Universal's "Diamond Jim." Studio executives are of the opinion that it warrants further application.

Director and scenarist arranged to meet at the close of each day's shooting, analyze the rushes, and elaborate upon, polish up or eliminate sequences planned for the next day's work. Frequently both discovered that bits of action occurring during the day's shooting suggested and justified important alterations. Not only did the idea prove a time and money saver, but players in the picture realizing how it made their work easier entered into the spirit and contributed suggestions and named the plan the "Morning and Evening Edition of Script."

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News Flashes

Winfield Sheehan emphatically denied reports in British papers that he would become head of Paramount studios. Sheehan stated he had a long term contract with Fox. . . . Publications dealing with the film industry henceforth must be six months old and have a circulation of not less than 25,000 before they are recognized by the MPPDA, it was decided at a meeting of the Publicity Executives at the Producers' Association. This is a preliminary step to cut down the continually growing list of accredited press correspondents. . . . MGM was so pleased with the first Robert Benchley one reeler that they have increased the series to six. . . . MGM held a meeting of exchange office managers in San Francisco with R. W. Carmichaels, local office head, and Booker Jack Jacobs heading north to represent the local exchange. . . . Gordon Levoy, Mascot attorney, went to New York to close certain distribution deals.

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45 Features in Work

The first week of June saw Hollywood's active production program zoom to a new high peak of approximately 45 pictures in work as 10 started and one finished. Of the new work Fox is credited with three; MGM and Paramount a pair, and Radio, Warner and Maury Conn Productions one each. MGM contributed the completed pictures.

First of the Fox trio is "The Gay Deception," Lasky production which William Wyler is directing. It will feature Francis Lederer, Frances Dee, Charles Sellon. Shirley Temple is the star of "Curley Top" with John Boles, Rochelle Hudson and Jane Darwell. Irving Cummings directs. Third starter, "Way Down East," will team Janet Gaynor and Henry Fonda in the leads. Henry King is directing.

Paramount started "So Red the Rose," in which Margaret Sullavan, Pauline Lord, Randolph Scott will be seen. King Vidor is directing. Also in the work is "Smart Girl," a Wanger production which has for its principals Kent Taylor, Ida Lupino, Gail Patrick and Joseph Cawthorne.

At MGM shooting started on "A Tale of Two Cities," with Jack Conway directing Ronald Colman, Donald Woods, Elizabeth Allen, Mitchell Lewis, Blanche Yurka. Second new feature, "Glitter" (temporary title) will present Joan Crawford with Brian Aherne, Jean Hersholt, Frank Morgan, Arthur Treacher and Fred Keating. W. S. Van Dyke is directing.

On location at the United States Naval Academy, Warner started "Classmates." Dick Powell and Ruby Keeler have the leads. Frank Borzage is directing.

Radio began work on "Leander Clicks." The cast includes James Gleason, Edna Mae Oliver, Zasu Pitts and Olive Cooper. Ray McCarey and Gleason are co-directing.

The Maury Conn feature is "Born to Fight" in which Frankie Darro, Roy Mason, Barbara Worth and Edwin Maxwell will be seen. Allen James is directing.

"Hands of Orlac," MGM's completed feature, will present Peter Lorre, Frances Drake, Ian Wolfe, Isabel Jewell and Sara Haden. Karl Freund directed.

"IT DOESN'T PAY TO BE GOOD TO A MAN!

—but I just couldn't refuse the boys at the New York Strand when they told me they had to have a really great picture to hold the pace set by 'Black Fury', 'G-Men' and 'Oil for the Lamps of China.' So I've given everything to make sure 'Stranded' keeps their record— and your record— of consecutive hits unbroken!"



KAY FRANCIS

faces a woman's greatest problem in

"STRANDED"

with

GEORGE BRENT

PATRICIA ELLIS
DONALD WOODS
ROBERT BARRAT
BARTON MACLANE
in All-Star Cast

A Frank Borzage Production for WARNER BROS.

What A Pitcher! What A Picture!...What A Hitter! What A Hit!



JOE E. BROWN "ALIBI IKE"

From Ring Lardner's story, with Olivia de Havilland, Ruth Donnelly. A First National Picture. Directed by Raymond Enright.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended June 8, 1935, from 104 theatres in 18 major cities of the country reached $890,050, a decrease of $24,000 from the total for the preceding week, ended June 1, 1935, when 106 theatres in 18 major cities aggregated $914,050.

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Theatres		Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1934 (Dates are 1934 unless otherwise specified.)	
Boston		Picture	Gross	Picture	Gross		
Boston 3,246	25c-50c	"The Nitwits" (Radio) and..... "Chinatown Squad" (Univ.)	10,000	"Brewster's Millions" (U.A.) and "The Man Who Knew Too Much" (GB Pictures)	9,000	High 4-27-35 "Transient Lady".....	31,000
						Low 2-2-35 "One Exciting Adventure"..	8,500
Fenway 1,382	30c-50c	"Goin' to Town" (Para.) and..... "The Last Wildreness" (Du World)	5,000	"The Girl from Tenth Avenue".. (F.N.) and "Behind the Green Lights" (Mascot)	5,000	High 1-6 "Lady Killer" and "Girl Without a Room"	12,000
						Low 3-9-35 "One More Spring" and "Lottery Lover"	2,500
Keith's Memorial 2,907	25c-65c	"Break of Hearts" (Radio)..... (6 days)	7,500	"Werewolf of London" (Univ.).. (6 days)	7,000	High 3-23-35 "Roberta".....	30,000
						Low 1-19-35 "Evergreen"	7,000
Loew's State ... 3,537	25c-55c	"The Flame Within" (MGM) and "Vagabond Lady" (MGM)	9,000	"Age of Indiscretion" (MGM) and "Eight Bells" (Col.) (6 days) (25c-65c)	8,000	High 4-7 "Riptide"	22,000
						Low 6-1-35 "Age of Indiscretion" and "Eight Bells"	8,000
Metropolitan 4,332	35c-65c	"Our Little Girl" (Fox).....	24,000	"People Will Talk" (Para.).....	24,000	High 4-6-35 "Private Worlds".....	41,000
						Low 4-20-35 "Traveling Saleslady"....	20,000
Paramount 1,793	25c-50c	"Goin' to Town (Para.) and..... "The Last Wilderness" (Du World)	8,000	"The Girl from Tenth Avenue".. (F.N.) and "Behind the Green Lights" (Mascot)	7,000	High 1-6 "Lady Killer" and "Girl Without a Room"	12,000
						Low 3-23-35 "Love in Bloom" and "Car 99"	4,000
Buffalo							
Buffalo 3,500	30c-55c	"Douhting Thomas' (Fox).....	12,700	"Our Little Girl" (Fox).....	14,900	High 1-6 "Design for Living".....	26,800
						Low 12-19 "Music in the Air".....	5,000
Century 3,000	25c	"Baby Face Harrington" (MGM) and "Ladies Love Danger" (Fox)	5,200	"Hold 'Em Yale" (Para.) and.... "Cowboy Millionaire" (Fox)	5,000	High 5-11-35 "Mark of the Vampire" and "Gigolette"	8,200
						Low 12-29 "I Am a Thief" and "Side Streets"	4,600
Great Lakes 3,000	25c-40c	"Break of Heart" (Radio).....	6,800	"Les Miserables" (U. A.).....	11,200	High 9-29 "Belle of the Nineties".....	18,800
						Low 12-22 "Gentlemen Are Born" and "Marie Galante"	3,800
Hippodrome 2,100	25c-40c	"Let 'Em Have It" (U. A.).....	7,100	"The Case of the Curious Bride" (F.N.) and "Vagabond Lady" (MGM)	6,000	High 5-19 "The House of Rothschild"..	18,000
						Low 7-28 "Here Comes the Navy"....	4,800
Lafayette 3,300	25c	"Mills of the Gods" (Col.) and.... "Swell Head" (Col.)	5,800	"Princess O'Hara" (Univ.) and.. "Secret of the Chateau" (Univ.)	5,300	High 3-10 "It Happened One Night" and "Before Midnight"	16,700
						Low 11-17 "Jane Eyre" and "Young and Beautiful"	4,200
Chicago							
Apollo 1,400	25c-50c	"The G Men" (F. N.).....	7,000	"Mark of the Vampire" (MGM)..	9,000	High 9-8 "The Cat's Paw".....	16,000
						Low 4-27-35 "Private Worlds"	4,000
Chicago 4,000	25c-68c	"Doubting Thomas" (Fox).....	32,500	"Our Little Girl" (Fox).....	30,000	High 8-11 "She Loves Me Not".....	66,000
						Low 5-26 "Thirty Day Princess".....	19,000
Garrick 900	25c-40c	"Our Little Girl" (Fox)..... (5 days)	4,000	"Reckless" (MGM)	6,000	High 2-23-35 "Baboona"	8,500
						Low 5-4-35 "One New York Night"..	3,000
Oriental 3,940	25c-40c	"$10 Raise" (Fox)	17,000	"Casino Murder Case" (MGM)..	23,000	High 1-5-35 "Big Hearted Herbert"...	25,000
						Low 6-16 "Registered Nurse".....	12,000
Palace 2,509	25c-50c	"People Will Talk" (Para.).....	15,000	"Break of Hearts" (Radio).....	18,500	High 3-30-35 "Roberta"	30,000
						Low 12-1 "Kentucky Kernels"	8,000
Roosevelt 1,591	25c-50c	"Goin' to Town" (Para.)..... (3rd week)	10,000	"Goin' to Town" (Para.)..... (2nd week)	15,000	High 1-5-35 "Forsaking All Others"....	27,000
						Low 8-18 "Paris Interlude".....	6,000
State-Lake 2,776	20c-35c	"The Whole Town's Talking".... (Col.)	11,000	"Mister Dynamite" (Univ.).....	12,000	High 9-8 "The Most Precious Thing in Life"	19,000
						Low 6-8-35 "The Whole Town's Talking"	11,000
United Artists... 1,700	30c-60c	"Les Miserables" (U. A.)..... (6 days-3rd week)	10,000	"Les Miserables" (U. A.)..... (2nd week)	13,000	High 5-5 "House of Rothschild".....	30,000
						Low 4-13-35 "Vanessa: Her Love Story"	10,000
Cleveland							
Allen 3,300	30c-42c	'Let 'Em Have It" (U. A.).....	7,250	"Our Little Girl" (Fox)..... (6 days)	2,800	High 6-8-35 "Let 'Em Have It".....	7,250
						Low 12-15 "Silver Streak"	1,400
Circle 1,925	15c-30c	"Strangers All" (Radio).....	3,000	"Imitation of Life" (Univ.)..... (Return Engagement)	4,000	.....	
Hippodrome 3,800	30c-42c	'In Caliente" (F. N.).....	8,900	"Doubting Thomas" (Fox).....	6,800	.....	
RKO Palace 3,100	30c-42c	"Break of Hearts" (Radio).....	5,500	"Black Fury" (F. N.)..... (6 days)	6,100	High 3-16-35 "Roberta"	23,000
						Low 3-17 "Journal of a Crime".....	2,900
State 3,400	30c-42c	"The Flame Within" (MGM).... (30c-60c)	16,400	"Goin' to Town" (Para.)	20,000	High 4-6-35 "Transient Lady".....	39,000
						Low 5-19 "Where Sinners Meet".....	4,000
Stillman 1,900	30c-42c	"Goin' to Town" (Para.).....	6,200	"Les Miserables" (U. A.).....	7,300	High 1-12-35 "Forsaking All Others"..	28,000
						Low 12-29 "Private Life of Don Juan"..	3,500
						High 9-15 "Chained".....	10,000
						Low 1-12-35 "Our Daily Bread".....	2,000
Denver							
Aladdin 1,500	25c-60c	"Dinky" (W. B.)..... (5 days)	800	"Les Miserables" (U.A.)..... (3rd week)	3,000	High 5-5 "House of Rothschild"	9,000
						Low 8-11 "I Give My Love".....	1,200
Broadway 1,500	25c-40c	"Les Miserables" (U. A.).....	2,500	"Our Little Girl" (Fox).....	1,500	.....	
Denham 1,500	25c-50c	"People Will Talk" (Para.).....	3,000	"Goin' to Town" (Para.)..... (2nd week)	4,000	High 9-29 "Belle of the Nineties".....	16,500
						Low 4-7 "She Made Her Bed".....	800
Denver 2,500	25c-50c	"Under the Pampas Moon" (Fox)	4,000	"Black Fury" (F. N.).....	5,000	High 1-13 "Roman Scandals".....	17,500
						Low 6-8-35 "Under the Pampas Moon"	4,000
Orpheum 2,600	25c-40c	"Break of Hearts" (Radio).....	5,500	"Laddie" (Radio)	7,000	High 2-17 "Hi Nellie"	19,500
						Low 12-29 "Hat, Coat and Glove".....	1,000
Paramount 2,000	25c-50c	"Eight Bells" (Col.)..... (25c-40c)	3,000	"Let 'Em Have It" (U. A.).....	4,000	High 5-11-35 "Bride of Frankenstein"..	7,000
						Low 6-9 "Uncertain Lady".....	400
Hollywood							
Chinese 2,500	30c-55c	"Doubting Thomas" (Fox) and... "The Casino Murder Case" (MGM) (6 days)	9,100	"The Flame Within" (MGM) and "George White's 1935 Scandals" (Fox) (6 days)	7,400	High 4-14 "House of Rothschild".....	25,171
						Low 12-29 "Music in the Air".....	4,292
Pantages 3,000	25c-40c	"Alias Mary Dow" (Univ.) and.. "One Frightened Night" (Mascot)	3,500	"Werewolf of London" (Univ.).... (2nd week)	3,200	High 12-8 "Imitation of Life".....	12,200
						Low 3-3 "Fugitive Lovers" and "The Poor Rich".....	1,500
W. B. Hollywood 3,000	25c-40c	"Break of Hearts" (Radio)..... (6 days)	8,100	"Black Fury" (F.N.)..... (6 days)	10,000	High 9-8 "Dames"	25,000
						Low 4-13-35 "Laddie"	5,700

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1934.) (Dates are 1934 unless otherwise specified.)	
			Picture	Gross	Picture	Gross		
Indianapolis								
Apollo	1,100	25c-40c	"In Caliente" (F. N.)	3,000	"Our Little Girl" (Fox) (2nd week)	3,000	High 4-13-35 "Life Begins at 40"	7,500
							Low 5-4-35 "Thunder in the East"	1,600
Circle	2,800	25c-40c	"Break of Hearts" (Radio)	4,500	"Goin to Town" (Para.) (2nd week)	5,000	High 12-15 "Lady By Choice"	8,500
							Low 1-19-35 "The President Vanishes" and "Enter Madame"	2,000
Lyric	2,000	25c-40c	"Case of the Curious Bride" (F.N.)	7,500	"The Daring Young Man" (Fox)	8,000	High 4-6-35 "Traveling Saleslady"	11,000
							Low 7-28 "Half a Sinner" and "Embarrassing Moments"	2,000
Palace	3,000	25c-40c	"The Flame Within" (MGM)	5,500	"Mark of the Vampire" (MGM)	4,500	High 2-3 "Sons of the Desert"	12,500
							Low 4-6-35 "Casino Murder Case"	2,750
Kansas City								
Mainstreet	3,100	25c-40c	"Break of Hearts" (Radio) (6 days)	4,500	"The G Men" (F.N.) (6 days-2nd week)	7,300	High 6-23 "Glamour"	23,000
							Low 1-12-35 "I Sell Anything"	2,000
Midland	4,000	15c-40c	"One New York Night" (MGM)	9,700	"The Flame Within" (MGM)	8,900	High 4-7 "Riptide"	21,400
							Low 12-22 "Private Life of Don Juan"	4,000
Newman	1,800	25c-40c	'People Will Talk" (Para.)	8,000	"Goin to Town" (Para.) (2nd week)	7,000	High 9-29 "Belle of the Nineties"	14,000
							Low 4-13-35 "Rocky Mountain Mystery"	3,500
Tower	2,200	25c	"Werewolf of London" (Univ.)	7,800	"Party Wire" (Col.)	7,800	High 1-12-35 "Broadway Bill"	14,000
							Low 5-5 "Let's Fall in Love"	4,000
Uptown	2,000	25c-40c	"Our Little Girl" (Fox) (2nd week)	2,700	"Our Little Girl" (Fox) (1st week)	5,600	High 10-27 "Judge Priest"	9,200
							Low 1-27 "Good Bye Again"	1,700
Los Angeles								
Filmarte	800	40c-50c	'The Man Who Knew Too Much" (GB)	2,350	"Beyond Bengal" (Showmen's Pictures)	1,550	High 4-14 "Moon Over Morocco"	7,600
							Low 6-30 "Island of Doom"	160
Four Star	900	30c-55c	"Les Miserables" (U. A.) (6 days-3rd week)	4,500	"Les Miserables" (U. A.) (6 days-2nd week)	5,100	High 5-18-35 "Les Miserables"	7,800
							Low 12-15 "Have a Heart"	2,500
Loew's State	2,500	30c-55c	"Doubting Thomas" (Fox) and "The Casino Murder Case" (MGM) (6 days)	11,200	"The Flame Within" (MGM) and "George White's 1935 Scandals" (Fox) (6 days)	7,700	High 4-7 "Riptide"	28,500
							Low 12-29 "Music in the Air"	4,206
Paramount	3,596	30c-55c	"Four Hours to Kill" (Para.)	19,000	"Goin to Town" (Para.) (2nd week)	13,000	High 9-1 "Now and Forever"	29,998
							Low 12-22 "One Hour Late"	12,500
RKO	2,700	25c-40c	"Break of Hearts" (Radio) (6 days)	8,000	"Black Fury" (F. N.) (6 days)	11,200	High 3-16-35 "Roberta"	16,000
							Low 1-27 "Let's Fall in Love"	1,800
Minneapolis								
Alvin	1,486	15c-40c	'Modern Motherhood" (State Rights) (2nd week)	4,500	"Modern Motherhood" (State Rights) (1st week)	4,000	.....	
Century	1,650	25c-40c	"Les Miserables" (U. A.) (2nd week)	5,000	"Les Miserables" (U. A.) (1st week)	5,000	High 10-20 "Barretts of Wimpole Street"	6,500
							Low 3-16-35 "Rumba"	4,000
Lyric	1,238	20c-25c	"It's a Small World" (Fox)	1,500	"Let 'Em Have It" (U.A.)	1,500	High 3-16-35 "Baboona"	2,000
							Low 1-27 "Jimmy and Sally"	500
RKO Orpheum	2,900	25c-40c	"Break of Hearts" (Radio)	5,500	"Traveling Saleslady" (F. N.)	6,700	High 5-11-35 "The G Men"	7,000
							Low 8-25 "The Lady is Willing"	2,700
State	2,300	25c-40c	"The Flame Within" (MGM)	5,500	"Our Little Girl" (Fox)	6,900	High 8-18 "She Loves Me Not"	7,000
							Low 5-4-35 "Private Worlds"	5,000
World	400	25c-55c	'Thunder in the East" (U.A.)	5,000	"My Heart Is Calling" (GB Picturse) (4th week)	3,000	High 6-8-35 "Thunder in the East"	5,000
							Low 3-23-35 "Narcotic"	2,000
Montreal								
Capitol	2,547	25c-60c	"Living on Velvet" (F. N.) and "Traveling Saleslady" (F. N.)	9,500	"The Bride of Frankenstein" (Univ.) and "Princess 0'Hara" (Univ.)	9,000	High 2-24 "Queen Christina"	13,500
							Low 12-22 "Great Expectations" and "Wake Up and Dream"	3,500
Imperial	1,914	20c-34c	"Strangers All" (Radio) and "The Gay Divorcee" (Radio) (revival)	3,500	"Mary Jane's Pa" (F. N.) and "42nd Street" (W. B.) (revival)	3,000	High 6-23 "Wine, Women and Song" and "Pride of the Legion"	6,500
							Low 3-3 "Fanny"	1,500
Loew's	3,115	30c-60c	"McFadden's Flats" (Para.) and "Laddie" (Radio)	7,000	"Lest We Forget" (Canadian Official Picture) and "It Happened in New York" (Univ.)	7,000	High 12-8 "Six-Day Bike Rider"	14,500
							Low 7-21 "Fog Over Frisco" and "Affairs of a Gentleman"	4,500
Palace	2,600	25c-65c	"Star of Midnight" (Radio)	10,500	"Goin' to Town" (Para.) and "People Will Talk" (Para.)	11,000	High 4-27-35 "Roberta"	15,000
							Low 7-21 "Shoot the Works" and "Friday the 13th"	6,000
Princess	2,272	30c-65c	"Les Miserables" (U.A.) and "A Night at the Ritz" (W. B.) (2nd week)	6,000	"Les Miserables" (U.A.) and "A Night at the Ritz" (W. B.) (1st week)	9,500	High 1-5-35 "Kid Millions" and "Fugitive Lady"	10,500
							Low 8-4 "House of Rothschild" and "Most Precious Thing in Life"	4,500
New York								
Capitol	4,700	35c-$1.65	"The Flame Within" (MGM)	21,000	"The Girl from Tenth Avenue" (F. N.)	34,000	High 10-6 "Barretts of Wimpole Street"	65,860
							Low 12-29 "The Band Plays On"	4,500
Mayfair	2,300	35c-65c	"Chinatown Squad" (Univ.) (5 days-2nd week)	1,100	"Chinatown Squad" (Univ.) (1st week)	6,400	High 1-27 "Sixteen Fathoms Deep"	15,300
							Low 6-2 "Unknown Soldier Speaks"	1,250
Palace	2,500	25c-75c	"Break of Hearts" (Radio)	8,000	"The Informer" (Radio)	11,500	High 7-21 "Of Human Bondage"	16,200
							Low 12-22 "Babbitt"	6,500
Paramount	3,700	35c-99c	"Goin' to Town" (Para.) (4th week)	18,000	"Goin' to Town" (Para.) (3rd week)	20,000	High 8-25 "Cleopatra"	72,000
							Low 8-11 "Elmer and Elsie"	10,500
Rivoli	2,200	40c-99c	"Let 'Em Have It" (U. A.)	27,000	"Les Miserables" (U. A.) (4 days-6th week)	10,000	High 4-27-35 "Les Miserables"	60,115
							Low 4-13-35 "Brewster's Millions"	13,400
RKO Music Hall	5,945	35c-$1.65	"Under the Pampas Moon" (Fox)	56,500	"Escape Me Never" (U. A.)	72,000	High 1-5-35 "The Little Minister"	110,000
							Low 1-19-35 "Evergreen"	52,000
Roxy	6,200	25c-55c	"Loves of a Dictator" (GB Pictures)	24,000	"Mister Dynamite" (Univ.)	25,000	High 12-1 "Imitation of Life"	44,000
							Low 6-30 "Affairs of a Gentleman"	13,700
Strand	3,000	25c-55c	"The G Men" (F. N.) (5th week)	15,900	"The G Men" (F. N.) (4th week)	19,000	High 5-11-35 "The G Men"	60,138
							Low 1-20 "Easy to Love"	9,271
Oklahoma City								
Capitol	1,200	10c-41c	"Folies Bergere" (U. A.)	2,300	"Four Hours to Kill" (Para.)	1,700	High 1-6 "Going Hollywood"	4,100
							Low 9-8 "You Belong to Me"	800
Criterion	1,700	10c-55c	"Les Miserables" (U. A.)	5,000	"The G Men" (F. N.)	7,000	High 1-27 "Dinner at Eight"	9,000
							Low 10-13 "Madame Du Barry"	3,000
Liberty	1,500	10c-36c	"Casino Murder Case" (MGM) (4 days)	2,200	"Cowboy Millionaire" (Fox) (4 days)	1,700	High 4-6-35 "While the Patient Slept" and "We're Rich Again"	4,100
			"$10 Raise" (Fox) (3 days)	450	"A Night at the Ritz" (W. B.) (3 days)	400	Low 3-23-35 "The Winning Ticket"	400
Midwest	1,500	10c-56c	"Goin' to Town" (Para.)	6,100	"In Caliente" (F. N.)	4,000	High 12-29 "Bright Eyes"	9,540
							Low 5-26 "Merry Wives of Reno"	2,000

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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1934.) (Dates are 1934 unless otherwise specified.)	
			Picture	Gross	Picture	Gross		
Omaha								
Brandeis	1,200	25c-40c	'In Caliente" (F. N.) and 'Village Tale" (Radio)	4,800	"The Informer" (Radio) and "Mary Jane's Pa" (F. N.)	4,200	High 1-12-35 "The Little Minister"	9,100
							Low 2-16-35 "Babbitt" and "Murder in the Clouds"	3,000
Omaha	2,200	25c-40c	'Let 'Em Have It" (U. A.) and "Vagabond Lady" (MGM)	7,100	"Goin' to Town" (Para.) and (2nd week-5 days) "Naughty Marietta" (MGM) (5 days-return engagement)	5,800	.....	
Orpheum	3,000	25c-40c	"Under the Pampas Moon" (Fox) and "Casino Murder Case" (MGM)	17,000	"The Glass Key" (Para.) and "A Night at the Ritz" (W. B.)	6,250	High 3-10 "Easy to Love"	17,250
							Low 12-29 "Babes in Toyland" and "Home on the Range"	5,000
Philadelphia								
Aldine	1,200	40c-65c	"Escape Me Never" (U.A.) (6 days)	10,500	"Les Miserables" (U. A.) (6 days-3rd week)	6,500	High 5-5 "House of Rothschild"	23,000
							Low 4-20-35 "Brewster's Millions"	3,000
Arcadia	600	25c-50c	"Vagabond Lady" (MGM) (4 days)	1,600	"Let's Live Tonight" (Col.) (6 days)	1,700	High 1-6 "Duck Soup"	6,500
							Low 1-27 "Women in His Life"	400
			"Mark of the Vampire" (MGM) (2 days)	400			High 1-6 "Little Women"	30,000
							Low 2-23-35 "The Night Is Young" (5 days)	6,500
Boyd	2,400	40c-55c	"Break of Hearts" (Radio) (6 days)	11,000	"The Scoundrel" (Para.) (6 days)	11,000	High 4-7 "Harold Teen"	40,000
							Low 7-21 "Cockeyed Cavaliers"	11,000
Earle	2,000	25c-50c	"The Devil Is a Woman" (Para.) (6 days)	12,500	"Mister Dynamite" (Univ.) (6 days)	14,000	High 12-29 "Bright Eyes"	28,500
							Low 7-28 "She Was a Lady"	7,000
Fox	3,000	40c-65c	"Under the Pampas Moon" (Fox)	18,000	"The Daring Young Man" (Fox) (5 days)	10,000	High 11-3 "One Night of Love"	6,500
							Low 4-20-35 "One New York Night"	2,100
Karlton	1,000	25c-40c	"The G Men" (F. N.) (6 days)	3,300	"Dinky" (W. B.) (4 days)	1,200	High 3-3 "Carolina"	8,000
							Low 1-5-35 "Sweet Adeline"	1,500
Keith's	2,000	30c-50c	"Chinatown Squad" (Univ.) (5 days) (30c-55c)	2,000	"Star of Midnight" (Radio) (5 days)	2,600	High 1-5-35 "Broadway Bill"	22,000
							Low 12-29 "Behold My Wife"	7,500
Stanley	3,700	40c-55c	"In Caliente" (F. N.) (6 days)	11,000	"Goin' to Town" (Para.) (4 days-2nd week)	6,500	High 3-31 "The Lost Patrol"	9,000
Stanton	1,700	30c-50c	"Let 'Em Have It" (U. A.) (6 days)	5,000	"Air Hawks" (Col.) (6 days)	5,400	Low 1-5-35 "Man Who Reclaimed His Head"	2,000
Portland, Ore.								
Blue Mouse	700	15c-25c	"Scarlet Pimpernel" (U. A.)	1,700	"Roberta" (Radio) (3rd week)	1,400	.....	
Broadway	1,912	25c-40c	"The Girl from Tenth Avenue" (F. N.)	5,000	"Mary Jane's Pa" (F. N.)	5,000	High 4-7 "Wonder Bar"	13,000
							Low 7-14 "The Circus Clown" and "I Give My Love"	3,900
Mayfair	1,700	25c-40c	"Our Little Girl" (Fox)	4,000	"Goin' to Town" (Para.)	4,000	High 6-8-35 "Our Little Girl"	4,000
							Low 1-19-35 "Behold My Wife" and "Defense Rests"	1,600
Orpheum	1,700	25c-40c	"Break of Hearts" (Radio)	6,000	"Star of Midnight" (Radio) (2nd week)	5,000	High 12-1 "Kentucky Kernels"	8,000
							Low 11-10 "Wednesday's Child"	3,500
Paramount	3,008	25c-40c	"Doubting Thomas" (Fox)	8,000	"Under the Pampas Moon" (Fox) and "Party Wire" (Col.)	8,000	High 3-24 "David Harum" and "Once to Every Woman"	12,000
							Low 6-30 "Now I'll Tell" and "Springtime for Henry"	4,000
United Artists	945	25c-40c	"Age of Indiscretion" (MGM)	4,000	"Let 'Em Have It" (U. A.)	5,000	High 4-28 "House of Rothschild"	9,800
							Low 8-4 "Paris Interlude"	3,700
San Francisco								
Clay	400	25c-50c	"Madame Bovary" (Tapernoux) (2nd week)	1,000	"Madame Bovary" (Tapernoux) (1st week)	1,000	.....	
Embassy	1,200	25c-35c	"My Heart Is Calling" (GB Pictures) (4th week)	2,000	"My Heart Is Calling" (GB Pictures) (3rd week)	4,000	.....	
Fox	4,600	15c-40c	"Baby Face Harrington" (MGM) and "Chasing Yesterday" (Radio)	8,000	"Laddie" (Radio) and "Vagabond Lady" (MGM)	8,000	High 3-3 "Son of Kong"	14,000
							Low 8-18 "Sin of Nora Moran" and "Along Came Sally"	4,500
Golden Gate	2,800	25c-40c	"Break of Hearts" (Radio)	13,000	"The Nitwits" (Radio)	14,000	High 3-16-35 "Roberta"	23,000
							Low 7-7 "Cockeyed Cavaliers"	10,200
Orpheum	3,000	15c-40c	"Dizzy Dames" (Liberty) and "Air Hawks" (Col.)	5,500	"Werewolf of London" (Univ.) and "Cowboy Millionaire" (Fox) (2nd week)	8,000	High 6-9 "Sing and Like It"	19,500
							Low 6-30 "Affairs of a Gentleman" and "Orders is Orders"	5,000
Paramount	2,670	25c-40c	"Our Little Girl" (Fox) and "Alibi Ike" (W. B.)	23,000	"The Flame Within" (MGM) and "The Daring Young Man" (Fox)	10,500	High 9-29 "Belle of the Nineties"	19,000
							Low 1-20 "Four Girls in a Boat" and "Fugitive Lovers"	8,000
St. Francis	1,400	15c-40c	"Goin' to Town" (Para.)	7,000	"The G Men" (F. N.) (4th week)	3,500	High 1-19-35 "The County Chairman"	11,000
							Low 4-14 "Registered Nurse" and "Murder in Trinidad"	3,500
United Artists	1,200	15c-40c	"Les Miserables" (U. A.)	11,000	"Thunder in the East" (U. A.)	7,500	High 1-6 "Roman Scandals"	15,000
							Low 3-9 "Private Life of Don Juan"	4,000
Warfield	2,700	25c-55c	"Under the Pampas Moon" (Fox)	19,000	"Goin' to Town" (Para.)	24,000	High 12-29 "Bright Eyes"	29,000
							Low 3-31 "Gambling Lady"	15,500
Seattle								
Blue Mouse	950	25c-55c	'Les Miserables" (U. A.) (3rd week)	4,600	"Les Miserables" (U. A.) (2nd week)	5,100	High 2-17 "Roman Scandals"	7,500
							Low 7-7 "Tomorrow's Children"	2,550
Fifth Avenue	2,500	25c-55c	"The Flame Within" (MGM)	5,100	"Goin' to Town" (Para.)	6,800	High 4-14 "Riptide"	12,750
							Low 3-24 "Fashions of 1934"	3,500
Liberty	1,800	10c-35c	"Air Hawks" (Col.) and "Mills of the Gods" (Col.)	4,000	"Party Wire" (Col.) and "Swell Head" (Col.)	3,750	High 2-16-35 "Broadway Bill" (2d week)	7,100
							Low 4-13-35 "White Lies" and "Happy Landing"	2,700
Music Box	950	25c-55c	"Break of Hearts" (Radio)	4,100	"The G Men" (F. N.)	3,800	High 4-14 "Spitfire"	6,500
							Low 1-26-35 "Man Who Reclaimed His Head"	2,850
Orpheum	2,450	25c-50c	"Let 'Em Have It" (U. A.) and "Chasing Yesterday" (Radio)	5,200	"Black Fury" (F. N.)	6,600	High 5-18-35 "The G Men"	9,700
							Low 4-21 "Two Alone" and "I Believed in You"	3,750
Paramount	3,050	25c-40c	"The Devil Is a Woman" (Para.) and "Vagabond Lady" (MGM) (2nd week)	1,600	"Naughty Marietta" (MGM) (4 days-2nd week)	2,400	High 3-23-35 "Shadow of Doubt"	8,700
					"The Devil Is a Woman" (Para.) and "Vagabond Lady" (MGM) (4 days-1st week)	2,100	Low 12-8 "Peck's Bad Boy" and "Menace"	3,300



. . . CONTACT
back of the news

A great newspaper is more than news and print and white paper.

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J. C. Jenkins--His Colyum

Neligh, Nebraska

DEAR HERALD:

Shine Mason, down at McAllen, Texas, has just sent us the weekly program of his Palace theatre and we note some very excellent pictures, such as "Our Daily Bread," "Les Miserables," "Goin' to Town," "Our Little Girl" and "Laddie." Shine says for us to come down and see them. That would be an awfully good suggestion if we didn't have to drive something like sixteen hunded miles to do so.

We want to thank Shine for this courtesy and also for the many courtesies shown us while we were in the Valley, and they were many, and we can only hope to repay him some time in some way but we don't know how at this time. There are several boys down in Texas that we still remember, some of whom have horns that are no longer than some Nebraskans we know.

▽

No Eggs in Sight

Arthur "Bugs" Baer says that the NRA has turned out to be the biggest omelet ever made from the eggs of a blue eagle. Art must have been full of prunes when he said that, for the blue pelicans have been on the nests now for over a year and there isn't a darned egg in sight yet.

▽

Film and Other Progress

We hear people say now and then that pictures are getting no better. Whenever we hear a man say that it brands him, in our estimation, as being awfully misinformed. We used to hang onto the handles of a single one-horse cultivator, and if we worked hard we could cultivate a whole acre of corn and go to bed at 7:30. Today we see the boys riding a double cultivator and they will cultivate six or seven acres and go to a dance and get home at five in the morning.

Uncle Josh and Aunt Lucy used to go to town behind old Fan and Jerry and ride on a board across the top of the wagon box. If they started early they might get to town by noon if the mud wasn't too deep. Today Uncle Josh says to Aunt Lucy, "Jump in, Ma," and Ma jumps in and Pa steps on the gas and away they go on a cement road and within 45 minutes they are in town.

We heard a man say that the girls were better looking back when he was fourteen or fifteen years old than they are today, but that's probably because he looks 'em over more carefully now.

The time was when they would spend fifty thousand dollars in making a picture, which made good press agent material and good copy for three sheets. Today fifty thousand dollars would hardly fit up a dressing-room and buy rouge, lipsticks and a collar for little Fifi for some of the stars. We used to play pictures back before the picture industry stopped chewing gum and put on long pants, back in the days of John Bunny and Alkali Ike. Today pictures are being made for the entertainment of the American public and not altogether to entertain gum-chewing Lizzie and wise-cracking Charlie. Yes, sir, pictures are 500 per cent better than they used to be, thanks to the Legion of Decency.

△

Redwoods and "Sequoia"

Permit us to pause right here for just a moment to call the attention of you boys in the projection booths to the fact that the HERALD has printed, and now has on sale, Richardson's Hand Book on Projection, which will enable you boys to brush up on projection. You can get it of the HERALD, 1790 Broadway, New York.

▽

A lot of people can detect the difference between a love-song crooner and a cross-eyed man trying to sing in Bohemish. Some can't.

▽

Tonight the Moon theatre is playing "Sequoia," a picture which was produced in the Sequoia forest, and starring Jean Parker.

The word Sequoia is the botanical name (or is it botanical) given to the redwoods of California. We have never seen the sequoia forest on the eastern shore of California but we have seen the redwood forest on the western shore and if you have never seen a redwood forest your knowledge of timber must have been confined to underbrush. We drove April Shower inside of a standing hollow redwood tree once and the photographer failed to open the shutter and the picture was a blank piece of paper. Dog-gone such carelessness, anyhow.

We saw a redwood tree out there that was 17 feet in diameter and an old timber cruiser told use that it would cut 500,000 feet of lumber. Maybe this one ought to go to Ripley, we don't know, and maybe he went on the theory that "big figures don't mean a thing to me," but more likely he took us to be a cornbelt sucker, and he had us guessed right. Well, anyhow, we'll betcha that "Sequoia" will be a big picture, and we'll betcha we see it too.

▽

Beer and Prosperity

"BEER BIG BOON TO CALIFORNIA!" Headline in today's paper from Sacramento. We used to see this slogan on spare tire covers on automobiles. "VOTE FOR BEER AND PROSPERITY." Oh, yeah, when they try to drink themselves into prosperity a lot of 'em die before they get there. Fool arguments have been the cause of a lot of sour stomachs.

▽

The other night we saw Jackie Cooper in "Dinky" and the picture was a good one and pleased us very much. Jackie started out in a military school and was captain of the football team but shifted over to the house of correction for boys after he learned that his mother had been sent to jail. The two institutions of learning locked horns in a football game and Jackie was singled out to carry the ball over the line and win the game for the incorrigibles, which he did. The heroes always win 'em out in Hollywood. That's probably the only place in the world where they never lose a football game but then who'd want the hero to make a fumble instead of a touchdown anyhow? We saw our hero make a fumble once which lost game for the home team, but not so with Jackie. Better go see this one, it will be worth while.

▽

There Goes the Pension

Kids are sometimes quite interesting and sometimes quite funny. The other night we were watching a picture of a jazz orchestra on the screen. The cornet player gave a couple of squeaks, the drummer hit the bass drum and cymbals a couple of whams and the trombonist got up and put his hat in the bell of the horn and gave three or four squawks, and little Willie, who sat in a seat just in front of us, nudged his Dad and said: "Say, Paw, what's that feller shaking that stick at 'em for, is he mad at 'em?" and Pa said to him: "No, he ain't mad at 'em, he is the director; he is leadin' 'em." And Willie said: "Where's he leadin' 'em to, Paw?" And Ma leaned over to him and said: "He's leadin' 'em back to the garage; now will you shut up and keep still."

▽

We had it all planned out for a good, long fishing vacation with the theatre boys up in Minnesota just as soon as we got that Old Age Pension, but now congress has pulled a bonehead and turned a cold and clammy shoulder on it, and now we will try and get us a job keeping the rabbits off of that shelterbelt. Uncle 'Leazer Biggs says we should never fry our fish until after we catch 'em.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

SHORT PRODUCT PLAYING BROADWAY

Week of June 8

MUSIC HALL
Dumbbell Letters No. 18...RKO Radio
Going Places No. 10.....Universal

PARAMOUNT
No! No! A Thousand Times No! .....Paramount
Broadway Highlights .....Paramount
Cab Calloway's Jitterbug Party .....Paramount

RIVOLI
Italian Caprice .....First Division
The Cookie Carnival.....United Artists

ROXY
The Golden Touch.....United Artists
Friendly Spirit .....Educational

STRAND
What's the Idea?.....Vitaphone
Along Flirtation Walk.....Vitaphone

Named Publicity Head

H. W. Reiter has been named publicity director for International Road Shows, Inc.

WHAT THE PICTURE DID FOR ME

Columbia

BROADWAY BILL: Warner Baxter, Myrna Loy, Walter Connolly—A dandy. Has everything the public likes. A little long for double billing. Everyone satisfied, including the box office. Running time, 100 minutes. Played June 2-4.—D. M. Reardon, Globe Theatre, Holyoke, Mass. Downtown middle class patronage.

BROADWAY BILL: Warner Baxter, Myrna Loy, Walter Connolly—A very good picture which pleased. Did not do the business expected as there was plenty of sickness due to scarlet fever epidemic. Running time, 105 minutes. Played April 20-21.—Harriette Le Richeux, Arcade Theatre, Camden, N. Y. Small town patronage.

MILLS OF THE GODS: May Robson, Fay Wray, Victor Jory—Very good. Personally think this is the best Robson to date. Played it on double bill with Tim McCoy in "The Westerner" and did better business than on most of the socalled specials. Played May 4-5.—Harriette Le Richeux, Arcade Theatre, Camden, N. Y. Small town patronage.

PRESCOTT KID: Tim McCoy, Sheila Manners—This Western pleased very much. Good acting and story up to par. Running time, six reels. Played May 18.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

First National

GOLD DIGGERS OF 1935: Dick Powell, Adolphe Menjou, Gloria Stuart, Glenda Farrell—A swell picture. Many laughs, good singing, an all right story; but somehow it did not draw.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

GOLD DIGGERS OF 1935: Dick Powell, Gloria Stuart—The Warner formula for musicals has lost its appeal for our patrons, and since this is just another of that type, it failed to pull or give satisfaction. Some nice musical numbers scored as all Warner musicals have done and some spectacular scenes, the best of which was the "Lullaby of Broadway" number. Powell did nice work, but even he could not save the whole thing from being mediocre. Running time, 95 minutes. Played May 19-21.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

VERY HONORABLE GUY, A: Joe E. Brown, Alice White—Good picture, but not as good as "Circus Clown." Joe is certainly popular with the younger element. Business only fair. Too warm. Running time, 62 minutes. Played June 2-3-4.—D. M. Reardon, Globe Theatre, Holyoke, Mass. Middle class downtown patronage

WHILE THE PATIENT SLEPT: Aline MacMahon, Guy Kibbee, Patricia Ellis—Satisfactory. Not a big picture, but these two comedians pull. But I think that the title hurt the picture. It has suspense and drama with some comedy. Not average business for this pair.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Fox

BRIGHT EYES: Shirley Temple—We turned several away the first night and did a good business each night. The story fit the star like a glove and pleased 100 per cent Played April 11-12-13.—C. A. Jordan, Opera House Theatre, Cogswell, N. D. Small town patronage.

CHARLIE CHAN IN PARIS: Warner Oland—My folks like 'em and this was no exception. Light business on account of slump in our mills. Running time, 70 minutes. Played May 21-22.—Sam A. Kimball, The Yarn House, Limerick, Maine. Small town and rural patronage.

DUDE RANGER, THE: George O'Brien—Very good action picture. The action fans and kids went for this in a big way. Running time. 65 minutes. Played May 26.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

DUDE RANGER, THE: George O'Brien—A Zane Grey western that will please. Not a shooting, wild-riding story but it has all the action necessary. Business better than average. Played May 10-11.—C. A. Jordan, Opera House Theatre, Cogswell, N. D. Small town patronage.

FIRST WORLD WAR, THE: Played this on double bill to best midweek business in months. A marvelous picture from an historical standpoint. Running time, 78 minutes. Played May 22.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

LITTLE COLONEL, THE: Shirley Temple, Lionel Barrymore, Bill Robinson—As a draw this little star is tops right now. All of the action and story is fed to her and the question is how long is she going to last. My guess is that Fox is forcing her too fast with four pictures in one season. Of course they have to make hay while the shun shines on this little girl. But I for one don't think they are using good judgment to force the issue this way. Her pictures are much the same, a little wise-cracking and a little dancing. But more power to her if she can keep it up. But I don't think she can from some of the audience reaction, which has been highly favorable so far, but some of them say when you have seen her in one, you know just about what is coming. Bill Robinson should have had more of a dancing part. They would have liked to see him do more of his stuff.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

ONE MORE SPRING: Janet Gaynor, Warner Baxter—Fox feeds Warner Baxter the weakest stories that they have. Apparently they don't seem to know how to cast this popular star. In spite of Gaynor, who as a draw is slipping, the picture had too weak a story to go over. It was a lot of character sketches mostly. I wish they would cast Baxter in something that he could get his teeth into once more. When I think of his superlative work in "In Old Arizona" and then see him in this namby-pamby stuff, he has my sincere sympathy.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

ONE MORE SPRING: Warner Baxter, Janet Gaynor—I read a report that one man's audience got so hungry that many went out in search of a restaurant. I took heed of the report, boosted the pop-corn before the show, and they took it heroically. In fact, we all think that it was a darned good show. Don't know when I have heard so many favorable comments. Show it. Runing time, 70 minutes. Played May 24-25. —Sam A. Kimbell, The Yarn House, Limerick, Maine. Small town and rural patronage.

OUR LITTLE GIRL: Shirley Temple—A very pleasing production and Shirley surely draws them in and entertains them in grand style. Two days extra good business. Running time, 80 minutes. Played May 29-30.—Dennis J. Mooney, Princess Theatre, Ordway, Col. Small town patronage.

PECK'S BAD BOY: Jackie Cooper—We read several adverse comments on this picture but it is all to the good both at the box office and as entertainment. It made money for us. Running time, 80 minutes. Played April 26-27.—C. A. Jordan, Opera House, Theatre, Cogswell, N. D. Small town patronage.

SPRING TONIC: Lew Ayres, Claire Trevor—Title good; actors favorites in our town. Plot interesting and airy, never complicated, though full of suspense. It's short and peppy. Mitchell and Durant plus stray tiger furnish most of the laughs. Children said one of the best pictures we've played; grown folks smiled and said it was a nice, amusing picture. Drew above average. Running time, only 58 minutes, so can stand lots of shorts. Played May 7-8.—Harolde T. Young, Palace Theatre, Farmerville, La. Small town and rural patronage.

$10 RAISE: Edward Everett Horton—Poor entertainment; a trite story and a waste of film. Did not raise a ripple in the audience that sat bored throughout the picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

WHEN A MAN'S A MAN: George O'Brien—Average George O'Brien, which means to us a good move away from the red side every time he comes to our theatre. Running time, 66 minutes. Played May 30. —Sam A. Kimball, The Yarn House, Limerick, Maine. Small town and rural patronage.

WHEN A MAN'S A MAN: George O'Brien—Good western. O'Brien goes over pretty good here. Played May 8.—Hariette Le Richeux, Arcade Theatre, Camden, N. Y. Small town patronage.

WHITE PARADE, THE: Loretta Young, John Boles—Here is a picture you can go out and boost. It wasn't sold to us a special but we have played lots of so called specials nowhere near as good as this. In my opinion it deserves four stars. Played March 29-30.—C. A. Jordan, Opera House Theatre, Cogswell, N. D. Small town patronage.

MGM

AFTER OFFICE HOURS: Constance Bennett, Clark Gable—Another hit from MGM that went over in great style to our general Saturday crowds. "Stu" Erwin is well liked here and Miss Bennett is also a favorite. Thanks, Metro, for a good time at my theatre. Running time, 73 minutes. Played May 11.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

DAVID COPPERFIELD: W. C. Fields, Lionel Barrymore, Maureen O'Sulliven, Madge Evans, Edna May Oliver, Frank Lawton, Freddie Bartholomew—An adaptation of Dickens' famous novel that is pleasing to those familiar with the story. Characters brought to life on the screen in a very captivating manner. Running time, 85 minutes. Played May 26-27.—Dennis J. Mooney, Princess Theatre, Ordway, Col. Small town patronage.

GIRL FROM MISSOURI, THE: Jean Harlow, Franchot Tone—We had an idea Miss Harlow got by on her looks but we now know she is a real actress. The supporting cast with Franchot Tone and Patsy Kelly is one to be desired. Played May 26-27.—C. A. Jordan, Opera House Theatre, Cogswell, N. D. Small town patronage.

NIGHT IS YOUNG, THE: Ramon Novarro, Evelyn Laye—We ran this picture on Saturday night and it was well received by the general patronage. The song "When I Grow Too Old to Dream" makes a hit with everyone. Better than some of the specials for pleasing the patrons. Running time, 82 minutes. Played April 20.—B. A. McConnell, Emerson Theatre. Hartford, Ark. Small town patronage.

SEQUOIA: Jean Parker, Russell Hardie—A swell picture that pleased everyone. Running time, 72 minutes. Played April 18.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

SOCIETY DOCTOR: Virginia Bruce, Robert Taylor —A hospital locale; just an extra good programmer. Played on double bill to fair business. Running time, 67 minutes. Played May 28-29.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

SOCIETY DOCTOR: Chester Morris, Virginia Bruce—Should do business in any theatre. Good cast, good story and everything to make a swell picture. Running time, 68 minutes. Played April 25.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

WINNING TICKET, THE: Leo Carrillo, Louise Fazenda—Was agreeably surprised in this picture. Several exhibitors have been panning Carrillo very much but I can't uphold them in this as I think he puts the picture over in great style. Pleased 100 per cent here and that's what I'm after. Running time, 70 minutes. Played May 4.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

Monogram

HOOSIER SCHOOLMASTER, THE: Charlotte Henry, Norman Foster—Good, clean entertainment but not in the same class as a grosser with "Girl of the Limberlost." Played to only average weekend business. Played May 23-25.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

MYSTERY MAN: Robert Armstrong—We used this on a surprise preview showing and the surprise was on us for it proved to be a lively piece of entertainment that gave real satisfaction to the patrons. A nice blending of melodrama, comedy, romance and touched up with a bit of mystery, it provided a program picture of real interest. Running time, 62 minutes. Played May 18.—M. R. Harrington, Avalon

(*Continued on following page, column 3*)

In this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
1790 Broadway, New York

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(Continued from preceding page)

Theatre, Clatskanie, Ore. Small town and rural patronage.

TOMORROW'S YOUTH: Dickie Moore, Martha Sleeper, John Miljan, Gloria Shea—Very mediocre story and production, chief interest of which is some splendid work by the young star. Otherwise a waste of time, even for preview showing, which is where we spotted it. Running time, 62 minutes. Played May 25.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

Paramount

BELLE OF THE NINETIES: Mae West—We lost money on this picture and it did not please those who saw it. Played April 14-15.—C. A. Jordan, Opera House Theatre, Cogswell, N. D. Small town patronage.

CLEOPATRA: Claudette Colbert—A wonderful production that made us some money but pleased only about 50 per cent of the cash customers. Running time, 101 minutes. Played May 26-27.—C. A. Jordan, Opera House Theatre, Cogswell, N. D. Small town patronage.

CLEOPATRA: Claudette Colbert, Warren William, Henry Wilcoxon—Magnificent production, but a flop at the B. O. Have yet to see a costume feature in the hit column. They just don't take with the crowd. Running time, 95 minutes. Played May 8-9.—D. M. Reardon, Globe Theatre, Holyoke, Mass. Downtown middle class patronage.

FOUR HOURS TO KILL: Richard Barthelmess, Joe Morrison, Helen Mack, Gertrude Michael—Depressing, too gruesome, and the dialogue between Barthelmess and the warden was grossly overdone in the depicting of the men he killed. It died the second day. The house cat and I made up most of the audience for the second day's showing.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

LIMEHOUSE BLUES: George Raft, Jean Parker—Just a program picture. If they like Raft, it will get by. We have neither praise nor knocks. Running time, 66 minutes. Played May 17-18.—C. A. Jordan, Opera House Theatre, Cogswell, N. D. Small town patronage.

LIMEHOUSE BLUES: George Raft, Jean Parker, Anna May Wong, Kent Taylor—Good entertainment that held up for three days. Double billed it with Columbia's "That's Gratitude" and it made a fine combination. Patrons pleased, which is the desired result. Running time, 80 minutes. Played May 5-7.—D. M. Reardon, Globe Theatre, Holyoke, Mass. Downtown middle class patronage.

LIVES OF A BENGAL LANCER: Gary Cooper, Franchot Tone, Richard Cromwell—A credit to the producers and a winner at box office. Authentic shots of India and a great story make an appealing attraction. Running time, 110 minutes. Played May 19-20.—Dennis J. Mooney, Princess Theatre, Ordway, Col. Small town patronage.

LOVE IN BLOOM: George Burns, Gracie Allen, Joe Morrison, Dixie Lee—While Burns and Allen are the draw stars, due credit for youth appeal and entertainment must be given to Dixie Lee and Joe Morrison. Story okay.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

LOVE IN BLOOM: Joe Morrison, Dixie Lee—Just an average program picture. No kicks and no praise. Fair business. Running time, 75 minutes. Played May 27.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

McFADDEN'S FLATS: Walter C. Kelly, Andy Clyde, Richard Cromwell, Betty Furness—Has the stuff the common folks like, good homey laughs and situations.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

MISSISSIPPI: W. C. Fields, Bing Crosby, Joan Bennett—A very good production that has everything to please. The little colored kids' choir led by the little fellow with a head like a "Rocky Ford Melon," as Fields says, are unusually good. Running time, 70 minutes. Played May 31.—Dennis J. Mooney, Princess Theatre, Ordway, Col. Small town patronage.

MISSISSIPPI: Bing Crosby, W. C. Fields, Joan Bennett, Queenie Smith—There is a lot of Fields in this picture and I would say too much a southern story of the steamboat days. Comedy romance. Just average business and I am of the opinion that Crosby is losing out in popularity. He is no stand-out as a draw any more; he is a typed star, so many songs, etc. The same goes for all his pictures. However, there is no question who stole the picture from Crosby.—A. E. Hancock, Columbia Theatre, Columbia, City, Ind. General patronage.

MRS. WIGGS OF THE CABBAGE PATCH: Pauline Lord—Here is a real special that pleased all classes 100 per cent. It did not draw as well as we expected although the business was satisfactory. Running time, 73 minutes. Played May 12-13.—C. A. Jordan, Opera House Theatre, Cogswell, N. D. Small town patronage.

NOW AND FOREVER: Gary Cooper, Carole Lombard, Shirley Temple—Drew fairly well but not the kind of a story Shirley should be cast in. Fox is putting this clever little star in much better stories.—C. A. Jordan, Opera House Theatre, Cogswell, N. D. Small town patronage.

PRESIDENT VANISHES: Arthur Byron, Janet

Beecher—We thought this a good picture, but it failed to draw. No outstanding stars, but the cast is good Running time, 83 minutes. Played May 24-25.—C. A. Jordan, Opera House Theatre, Cogswell, N D Small town patronage.

ONE HOUR LATE: Joe Morrison, Helen Twelvetrees, Conrad Nagel—Nice little picture; pleased 80 per cent. Miss Twelvetrees well liked here. Good for any day of week. Running time, 75 minutes.—D. M. Reardon, Globe Theatre, Holyoke, Mass. Middle class downtown patronage.

ROCKY MOUNTAIN MYSTERY: Randolph Scott, Charles "Chic" Sale—Just the kind of picture we want for the weekend showing and we had a satisfactory box office and it is satisfactory entertainment.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

ROCKY MOUNTAIN MYSTERY: Randolph Scott, Charles "Chic" Sale—Too many murders to please the kids. Some walked out while some cried. Pleased the adults. For those that like this kind of entertainment.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

RUGGLES OF RED GAP: Charles Laughton, Zasu Pitts, Charles Ruggles, Mary Boland—Laughton turns in the surprise role of the season with as fine a piece of characterization as is apt to come out of Hollywood. A cast of comedians make the most of every situation and line, with the result that patrons are limp from laughing when they leave the theatre. Business not too good, but no fault of the picture. Audience satisfaction decidedly favorable. Running time, 90 minutes. Played May 26-28.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

RUGGLES OF RED GAP: Charles Laughton, Charles Ruggles, Mary Boland, Zasu Pitts—Two days to extra business and everyone pleased. This fellow Laughton is a real character actor; recently played here in "Barretts of Wimpole Street," and the two parts are entirely different characterizations and he was perfect in both. "Ruggles of Red Gap" was a widely read novel and the picture drew and satisfied. Running time, 100 minutes. Played May 17-18.—Dennis J. Mooney, Princess Theatre, Ordway, Col. Small town patronage.

RUMBA: George Raft, Carole Lombard, Margo—The show is okay. Some liked it, some didn't. But Raft is a bad draw in this house in anything he appears in. We can't get any play on any picture in which he heads the cast. For all that, Paramount thought they had another Valentino in him. He carries no weight at the box office and that will tell the story of "Rumba."—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SCARLET EMPRESS, THE: Marlene Dietrich, John Lodge—Heavy drama; so heavy it almost sank us. A fine production for the little art theatres, but not for the tired business man or his family. No box office. Running time, 100 minutes. Played May 15-16.—D. M. Reardon, Globe Theatre, Holyoke, Mass. Middle class downtown patronage.

WAGON WHEELS: Randolph Scott—Another Zane Grey that drew much better than average business and pleased. Running time, 60 minutes. Played April 7-8.—C. A. Jordan, Opera House Theatre, Cogswell, N. D. Small town patronage.

WINGS IN THE DARK: Cary Grant, Myrna Loy—If you ask me, would say this is one of the greatest air pictures to date; it goes over with a bang from the entertainment standpoint and what a box office "wow." Everyone connected with the making of this picture deserves special mention.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

WINGS IN THE DARK: Cary Grant, Myrna Loy—The critics have found plenty of faults with this but it proved the kind of fare our patrons like. Pulled very good business in spite of local conditions and pleased the great majority. Running time, 75 minutes. Played May 24-25.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

RKO

BEYOND THE ROCKIES: Tom Keene—Tom Keene Westerns always please my patrons as there is plenty of action, good singing in most every one and that pleases 100 per cent every time. Running time, six reels. Played April 27.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

LITTLE MINISTER, THE: Katharine Hepburn, John Beal—This picture did not draw for me, while it is not a bad picture. Katharine Hepburn is not popular here. Photography was very dark due to so many night scenes. Played April 27-28.—Harriette Le Richeux, Arcade Theatre, Camden, N Y. Small town patronage.

ROBERTA: Fred Astaire, Ginger Rogers, Irene Dunne—There may have been many pictures made better than this one, but I cannot think just what they are right now. Again Irene Dunne carries away the show. Astaire is great but he is using good judgment in making way for others in the picture. Astaire's dances are the best thing of their kind on the screen today, but Fred, I urge you not to try it without this marvelous Rogers. She steps right long with you and you need her to make it real good. Business better than average in spite of the fact this is a late date for this territory.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

ROBERTA: Fred Astaire, Ginger Rogers, Irene Dunne—A good picture. However, these musicals with Fred Astaire and Ginger Rogers are all more or less the same and if you have seen one you have seen 'em all. Running time, 105 minutes. Played May 18.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

ROMANCE IN MANHATTAN: Ginger Rogers, Francis Lederer—Good program picture that got some good comments and did fair business. Running time, 85 minutes. Played May 22.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

SILVER STREAK, THE: Sally Blane, Charles Starrett—If you want to please your patrons with snap bangup entertainment "Silver Streak" will do it and not disappoint you in the least. Edgar Kennedy in the comedy role of pilot engineer is a scream. I never saw more realistic acting. Running time, 78 minutes. Played May 16.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

United Artists

COUNT OF MONTE CRISTO, THE: Robert Donat, Elissa Landi—Fine production, well received. However, with the exception of the Eddie Cantor pictures, this U. A. program has been a disappointment. Pictures not made available until antique and forgotten. Signed contract in 1933 and still waiting for "Roman Scandals." Never again. Running time, 120 minutes. Played May 26-28.—D. M. Reardon, Globe Theatre, Holyoke, Mass. Middle class downtown patronage.

Universal

BRIDE OF FRANKENSTEIN: Boris Karloff, Colin Clive—Photography, sound, settings, cast, all the tops. Those who seek shocking entertainment will find this to their liking, even though it is not the shocker they expect to see. For some reason, the monster has lost his ability to bring on the goose pimples and spine tingling, and while this pulled a nice business, it did not prove too satisfactory to our patrons. Running time, 77 minutes. Played May 14-15.—M. R. Harrington, Avalon Thetare, Clatskanie, Ore. Small town and rural patronage.

FOUR NEW CONTRIBUTORS

Four more showmen, their theatres located in the East and the South, have joined the host of contributors to the "What the Picture Did for Me" department of the HERALD. *They and their theatres are:*

CHARLES NELSON, Fay Theatre, Jasper, Fla.

D. M. REARDON, Globe Theatre, Holyoke, Mass.

HAROLDE T. YOUNG, Palace Theatre, Farmville, La.

HARRIETTE LERICHEUX, Arcade Theatre, Camden, N. Y.



3-mile-a-minute twin-engined transports flown at comfortable altitudes.
UNITED AIR LINES

GOOD FAIRY, THE: Margaret Sullavan, Herbert [illegible] I would put it in the top 10. But it cost so much that I don't make expenses. They just won't come in to Universal's big ones. They have been too full of sob stuff, and loving somebody they shouldn't, etc. I couldn't make 'em believe this one was different. Running time, 100 minutes. Played May 28-29.—Sam A. Kimball, The Yarn House, Limerick, Maine. Small town and rural patronage.

GOOD FAIRY, THE: Margaret Sullavan, Herbert Marshall, Frank Morgan—Sat in audience at a neighbor's house and saw this one. My opinion is that Universal should give a pretty girl like Margaret Sullavan a decent picture; she sure does well with the part she has. Some of the best comedy ever conceived in this one; some of the cleverest shots, etc., but, brother, it's so long and drawn out that it depresses one to sit and follow the plot. Miss Sullavan should take up where Janet Gaynor left off back there a year or so ago and not every try heavy stuff; we need someone as talented as she properly cast to justify admission charges to our theatres.—Harolde T. Young, Palace Theatre, Farmerville, La. Small town and rural patronage.

MISTER DYNAMITE: Edmund Lowe, Jean Dixon, Esther Ralston—Don't promise your patrons another "Thin Man," even though the story is by that same author. While this lacks the class of that hit, "Dynamite" can stand on its own merits and prove good entertainment. A comedy-mystery with the comedy element predominating in a big way. Chock full of wisecracks that keep the patrons laughing. And a new comer, Jean Dixon, just about steals all honors. Hope she's cast in many more pictures. Running time, 65 minutes. Played May 22-23.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

ONE MORE RIVER: Diana Wynyard, Frank Lawton, Colin Clive—Terrible, and the exaggerated English accent made it worse. Just a waste of time and celluloid. One of those that send the manager into hiding until the agony is over. Running time, 89 minutes. Played May 31-June 1.—D. M. Reardon, Globe Theatre, Holyoke, Mass. Downtown middle class patronage.

Warner

SWEET MUSIC: Rudy Vallee, Ann Dvorak—One sweet musical comedy that clicked in a big way with the payees. Many told us it was the best of that type they had ever seen, which may be putting it a bit strong, but this should click anywhere. And Vallee proved himself entirely adequate as screen material, but Dvorak's dancing was too amateurish to be convincing of any ability along that line. Nice business and gave splendid satisfaction. Running time, 95 minutes. Played May 17-18.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

Short Features

Educational

BIG BUSINESS: Musical Comedies Series—When Jack Greene, Geneseo, Ill., said, "What a pain in the nick this was," he expressed my opinion exactly, as this short was about as poor as I ever ran. I recall one exception, "Then Came the Yawn," which was worse, if possible. Running time, 2 reels.—Harriette Le Richeux, Arcade Theatre, Camden, N. Y. Small town patronage.

BLACK SHEEP, THE: Terry-Toon—Good as the average. Running time, 8 minutes.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

BOUNDING MAIN, THE: Song Hit Story series—One of the best shorts we have ever played; sound perfect and photography wonderful. Running time, 1 reel.—Harolde T. Young, Palace Theatre, Farmerville, La. Small town and rural patronage.

FLYING OIL: Terry-Toons—One of the best Terry-Toons. Running time, eight minutes.—Sam A. Kimball, The Yarn House, Limerick, Maine. Small town and rural patronage.

HOW AM I DOING?: Chick York, Rose King—Not much to praise; nuff said. Running time, 2 reels.—Harriette Le Richeux, Arcade Theatre, Camden, N. Y. Small town patronage.

LITTLE BIG TOP, THE: Frolics of Youth—One of the best ever made. Running time, 20 minutes.—Sam A. Kimball, The Yarn House, Limerick, Maine. Small town and rural patronage.

MGM

BACKS TO NATURE: Todd-Kelly—Got plenty of laughs and pleased the majority. Running time, 2 reels.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

BALLAD OF PADUCAH JAIL: Irvin S. Cobb—Just about as good a two-reeler as you can get. Cobb has been pleasing my crowd very much. Running

time, two reels.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

HEARST METROTONE NEWS: Edwin C. Hill, announcer—Satisfactory in every way.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

HOLLAND IN TULIP TIME: FitzPatrick Travel Talk—If any of the exhibitors haven't played this yet, do so as soon as you can get it booked. The most beautiful short I have ever seen. Done in technicolor. Running time, 1 reel.—Harriette Ie Richeux, Arcade Theatre, Camden, N. Y. Small town patronage.

STRIKES AND SPARES: Oddities Series—A very good short which brought me extra business due to special advertising in connection with a new bowling alley which had opened up but a short time before I played this.—Harriette Le Richeux, Arcade Theatre, Camden, N. Y. Small town patronage.

SWITZERLAND, THE BEAUTIFUL: Fitzpatrick Travel Talk—A very interesting travel talk of Switzerland with some pretty scenes. Running time, 1 reel.—Harriette Le Richeux, Arcade Theatre, Camden, N. Y. Small town patronage.

WHEN THE CAT'S AWAY: Happy Harmonies—Another clever Happy Harmony subject. Running time, one reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

Paramount

KEEP IN STYLE: Betty Boop Cartoon—Betty Boop cartoons are always good and this is no exception. Running time, 7 minutes.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

SADDLE CHAMPS: Grantland Rice Sportlight Series—Interesting and fast moving filler with a western flavor. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

SHORTY ON THE FARM: Paramount Varieties—Good novelty short that clicked nicely. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

RKO

CUBBY'S STRATOSPHERE FLIGHT: Cubby the Bear Cartoons—A good cartoon. Running time, seven minutes.—Sam A. Kimball, The Yarn House, Limerick, Maine. Small town and rural patronage.

DANCING MILLIONAIRE: Blonde and Red Head Series—My idea of nothing. It has a few laughs but it is no help to hold up a weak feature. Running time, 19 minutes.—Sam A. Kimball, The Yarn House, Limerick, Maine. Small town and rural patronage.

DAY WITH THE DIONNE QUINTUPLETS, A: Special—If you haven't played this one, do so and advertise it. It will bring people into your theatre whom you have never seen before. Try it and report. Running time, 1 reel.—Harriette Le Richeux, Arcade Theatre, Camden, N. Y. Small town patronage.

DUMBBELL LETTERS: Short and silly. Didn't go over. Have replaced them with RKO Color Cartoons. Running time, 5 minutes.—D. M. Reardon, Globe Theatre, Holyoke, Mass. Middle class downtown patronage.

LA CUCARACHA: Steffi Duna, Don Alvarado—A stunning all-color short that is a credit to Pioneer Pictures and RKO. It has music, dancing and beautiful colorings. A high class short subject. Running time, 2 reels.—Harriette Le Richeux, Arcade Theatre, Camden, N. Y. Small town patronage.

PARROTVILLE OLD FOLKS: Rainbow Parade Cartoon—Color will not save such offerings as this one is. Does not deserve a place on any program; just no entertainment in it.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

PATHE NEWS: Odd Issue—Think this is the best newsreel made and they certainly scooped the rest of the bunch on the "Dionne Babies." Running time, 10 minutes.—D. M. Reardon, Globe Theatre, Holyoke, Mass. Middle class downtown patronage.

SOUTH SEASICKNESS: Edgar Kennedy Comedy—A house-emptier; just put this on and see them file out. This sort of so called comedy is out in my house; it will not do.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

United Artists

PECULIAR PENGUINS: Silly Symphonies—Splendid color cartoon of the Silly Symphony series. Running time, 8 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

Universal

DEMI-TASSE: Doane Musical No. 1—One of the best and most varied of the screen vaudeville type of presentation we have ever used. Well liked here. Running time, 18 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

HENRY'S SOCIAL SPLASH: Henry Armetta—Good slapstick comedy with the ever popular Armetta doing his usual laugh-provoking stuff. Running time, 19 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

SKY LARKS: Oswald Cartoons—Fairly good cartoon. Running time, 7 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

STRANGER THAN FICTION: No. 2—Always interesting and favorites with our patrons. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

Vitaphone

BLUE AND THE GRAY: See America First, E. M. Newman Travel Talks—Played this on Memorial Day; it was excellent and particularly appropriate on this occasion.—Roy C. Irvine, Ritz Theatre, Ritzville Wash. General patronage.

FREDDY MARTIN and HIS ORCHESTRA: A very good novelty musical. Running time, one reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

VAUDEVILLE REEL NO. 3: Pepper Pot—These subjects are very popular; this one no exception; excellent. Running time, one reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

Serials

Universal

PIRATE TREASURE: Richard Talmadge, Lucille Lund—We picked this up late, but it is fine for the children. Dick sems to have retained all the pep he had in the old silent days. This serial packs a good punch. Running time, 20 minutes each.—D. M. Reardon, Globe Theatre, Holyoke, Mass. Middle class downtown patronage.

RUSTLERS OF RED DOG: John Mack Brown—Frankly was glad when I read "The End." Might fit in some places but too much Indians, too much yip-yapping. Universal did not fail in its part to build a wild and wooly western and had some good shots. Simply did not click and failed as a business getter.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

TAILSPIN TOMMY: Maurice Murphy, Noah Beery, Jr.—Sorry to write that his one has gone flat and all but the kids are wishing that it was over. Beery Jr. is my idea of nothing. All he can say is "Oh Gee!" and "It's the unwritten law." It started big but is all flat now, and I think I'll put it on the end of the show. Running time, 20 minutes each chapter. —Sam A. Kimball, The Yarn House, Limerick, Maine. Small town and rural patronage.

New 16mm. Equipment Out

Bell & Howell, Chicago equipment manufacturer, has announced a new 1,000-watt 16mm. sound-on-film talking motion picture projector for use especially in large auditoriums seating 2,000 or more. Because of the size of auditoriums intended to use the equipment, according to the company, a separate-unit high-fidelity amplifier of exceptionally high-power output is employed.

Seeks Show's Advance Agent

R. N. Hurt, of the Alger Amusement Corporation, operating 10 theatres in Illinois with headquarters in Peru, asks MOTION PICTURE HERALD to assist him in getting in touch with A. C. Gibson, advance agent for a traveling show known as "Mel Roy's Spook Party." Mr. Hurt says that four Alger theatres remain unplayed by the show on a circuit booking.

Dismiss Theatre Suit

The suit of Gwynn Amusement Company, Baltimore, against Forest Park Theatre Company and Perry Amusement Company, has been dismissed. The action sought to restrain the defendants from building a theatre, and sought to have the ordinance permitting construction declared invalid.

TRAVELERS

MAURICE SILVERSTONE, managing director for United Artists in London, sails this week for New York to attend Coast sales convention.

IRVING BERLIN returned to New York from the Coast by plane.

JANE WYATT, Universal star, has left New York for the Coast.

CARL LAEMMLE, Universal president, and his secretary, JACK ROSS, arrived in New York from the company convention in Chicago.

BILL PINE, Paramount studio publicity head, is due from Hollywood to attend the company convention in New York.

MIKE ROSENBERG, head of Principal Theatres, has returned to Los Angeles from conferences with National Theatres heads in New York. HAROLD J. FITZGERALD has returned to Milwaukee.

CECIL B. DEMILLE is due in New York with a print of "The Crusades."

IKE LIBSON arrived in New York from Cincinnati for conferences with RKO executives.

LORETTA YOUNG has arrived from the Coast for a brief vacation, en route to Europe.

LILY PONS is due to arrive in Hollywood about July 1.

LEE SHUBERT sails this week on a pleasure and business trip to Europe.

LEWIS SEILER, Fox director, has arrived in New York to gather story material for "Police Parade."

BERNARD NEWMAN, Radio designer, has arrived from the Coast for a short vacation.

CHARLES J. GEIGERICH, sales manager for Comi-Color cartoons, is on a tour of eastern exchanges.

CAPTAIN A. C. N. DIXEY of Anglo-American Renters, here to discuss distribution, leaves for London this week.

EDWARD ARNOLD, Universal star, is in New York for a few days before returning to the Coast. PAUL GULICK, director of Universal publicity, returned to New York with him.

GABE YORKE, head of Fox studio publicity, has left for Hollywood.

ROSAMOND PINCHOT left New York for the Coast to work in "The Miracles" for Radio.

HOWARD S. and MRS. CULLMAN sailed last week for a European honeymoon.

CHARLES BOYER, "PAT" PATTERSON, WALT and MRS. DISNEY, ROY and MRS. DISNEY, RICHARD DIX, N. L. and MRS. NATHANSON, MIRIAM JORDON sailed last week for Europe.

MAY ROBSON has arrived from the Coast for a short vacation with her family on Long Island.

MIKE SIMMONS, writer, left New York for the Coast after a vacation.

GENE RAYMOND left New York for the Coast.

ETHEL MERMAN, to play in "Dreamland" with EDDIE CANTOR, will leave New York for the Coast next month.

MAX FRIEDLAND, general Continental representative for Universal, arrived in New York to confer with executives.

JOHN B. NATHAN, Paramount chief in Argentina, Uruguay and Paraguay, and S. E. PIERPOINT, manager in Cristobal, are due in New York to attend the Paramount convention.

E. H. ALLEN, western Educational production manager, is in New York for conferences with executives.

Lasky, Leaving Fox Oct. 1, Has No Plans as Yet

Jesse Lasky, who terminates his contract as a Fox producer on October 1, this week answered coast reports that he would become affiliated with Paramount or United Artists by saying he was not making any plans for the present. "Here's to Romance" and "The Gay Deception" will complete his quota at Fox.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

ENDS JUSTIFY MEANS?

The flood to our door of graveyard and monster exploitations on the recently released so-called horror pictures, brings this question to mind:

"In following an undoubtedly definite audience trend to sensational picture fare, do managers who hi-power these dates obtain by means of it sufficient extra business to compensate for box office losses, expected or otherwise, from patrons repelled by this strength of bally?"

We say "strength of bally" and not type of picture, for not infrequently there have been overenthusiastic exploitations indicating more cold-blood-running than the attraction, though entertaining, was able to deliver.

Although there are sizeable numbers of theatre fans who take their screen horror without a chaser, producers realize that the percentage of those who like their chills a bit diluted is far greater, and temper their product accordingly. This middle-of-the-road treatment though aimed at the largest box office target possible, may not fit the demands of every situation. Thus theatremen in publicising these attractions are tempted to add large dashes of their own ballyhoo paprika to season.

Which of course may be well and good where a manager correctly interprets the tempo of his patronage in this respect. If the folks want shock, let 'em have it, sez he. And if the picture does not furnish enough raw meat, then perhaps the theatreman feels obligated to do so in terms of bally.

Assuming that most managers handle this sort of dynamite with respect and judgment, nevertheless there are others not well enough equipped by experience to do likewise and thus may be treading on extremely thin ice in endeavoring to whet normal appetites for thrills with overdoses of horror exploitation.

Whether or not the ends justify the means is a moot question.

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SUMMER THEATRES

Again this year managers in resort spots are, it is hoped, girding themselves against the coming of the summer theatre now preparing to debut in approximately 100 communities. Although hardly strong enough to constitute a general menace to the box office, the movement for this form of seasonal entertainment is undoubtedly spreading and will continue to do so.

How much, if at all, the summer theatre will cut into picture grosses depends only upon the efforts put forth by managers concerned with holding their own.

THE PRESS BOOK ADVANCES

Resounding and reassuring is the answer of Fox Films to the demands of Round Tablers who have expressed themselves forcefully in these pages on the subject of press book weaknesses. For what must be considered one of the most progressive steps yet taken by any producer to bridge the deep chasm between the advertising wants of the man in the field and the home office advertising department is the one-day convention held in New York last week by Fox on "Dante's Inferno," and which, we are informed, is to be repeated from time to time on other coming releases.

Circuit heads from sectors near and far and their advertising chieftains were brought together to screen the picture, and then to discuss at length the best ways and means of selling it in every situation.

For this purpose, Charles E. McCarthy, Fox advertising and publicity director, had prepared a wealth of rough layouts, poster and lobby suggestions, all embodying various selling angles and attacks. These were analyzed, criticized, amended, approved in turn by the visiting showmen, and the results will be found in the press book—more power to it.

We take no pains to hide our pride in announcing that among those who took a leading part in the proceedings were such representative Round Tablers as Harry Browning, Ollie Brooks, Howard Jameyson, Bill Hollander, Morris Kinzler, Gus Lampe, George Tyson, Charley Winchell and Ed Whitaker.

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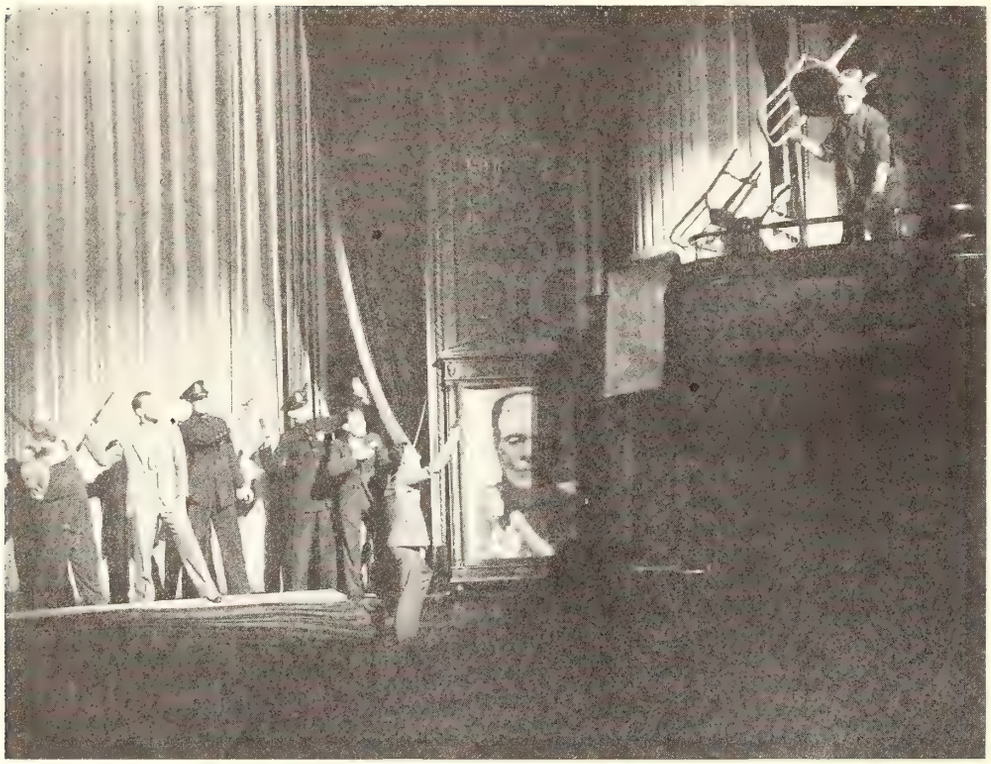
"SO YOU WON'T TALK, EH"

It seems that Morris Blendess, operating the Tivoli Theatre, in the borough of Brooklyn, was fingered by the law for issuing throwaway on "Whole Town's Talking," with Police Department Pass printed on it in bold type. Blendess stated he got the idea from a Columbia press book.

▽ ▽ ▽

Columbia Broadcasting has recently issued a new set of regulations, aimed to restrict the general conduct of programs within the confines of good taste. Now, if they can work out some plan to curb the radio in the apartment upstairs—

A. Mike Fogel



THE MONSTER IS LOOSE. Harry Black split his trailer on "Bride" at Loew's Poli, New Haven, with added material to the effect that Frankenstein was on the loose, had trailer stop at that point and spot thrown upon box where "monster" was prepared to go into action. Then Harry's gang rushed out of the wings, shot down Mr. Frankenstein, after which the trailer continued.

Brient Scores Beat On NRA Decision

Reading the announcement of the Supreme Court NRA decision in the Richmond morning paper, Elmer Brient, of Neighborhood Theatres in the Virginia capital, immediately consulted Messrs. Thalhimer and Bendheim, circuit heads, who pledged support of the NRA principles at their five theatres.

Elmer then contacted the evening paper, obtained an extension of the deadline long enough to rush into print a three column splash, reproduced below, which was the first ad of its kind and according to Brient, beat the town to the punch.

Posters containing the same information, radio announcements, and further ads in the morning paper were topped with a page one story of the theatre heads' action, all of which proved to be institutional stuff.



Brient's Newspaper NRA Beat

Historical Lamp Display For Strand's "Oil" Date

Featured among the many excellent windows secured by publicist Irv Windisch on "Oil for the Lamps of China" at the New York Strand was a tiein with General Electric for window in one of the prominent Times Square drug stores. The flash showed examples of lamps as used from 600 B.C. until the present (see photo), each labeled according to date of the period. Back of window was a showing of copies of the book.

Picture also came in for mention in local daily's dress designing contest wherein Windisch offered guest ticket to winning entrants, theatre getting a 15-day break on this. Jean Muir hair style was planted for co-op ad by department store beauty salon.

Other exploitation included letter to schools on educational value of the picture and invitations were extended to explorers, scientists and authorities on China. Pipe poster of Pat O'Brien was spotted in all local United-Whelan metropolitan stores and the Fifth Avenue Southern Pacific office devoted full window to a giant set piece on the date.

"Prepared For Summer?"

Are You There, Mr. Culbertson?

Assistant Sam Bader at the Skouras, Crescent, L. I., suggests utilizing back page of house programs for bridge problems and offering tickets for correct solutions. Sam, an expert at the game, further offers his assistance to other Skouras managers in preparing problems and says local stationery or novelty shops can be contacted to defray program printing expense in exchange for copy credits.

Police Cooperate On Circuit Drive

Unique and forceful was the plan suggested by Minnesota Amusement head man John J. Friedl, and worked out by circuit ad head Charlie Winchell, for the distribution to the individual managers of the details of George Irwin's high-powered campaign on "G Men" at the Lyceum, Duluth, Minn. Irwin played the first circuit date on the picture and to impress the possibilities of his campaign upon those playing behind him, the following stunt was put over:

Sales manuals on the picture gotten up by Winchell which included the Duluth drive were turned over to the district managers, who delivered them personally to the police chief in each town. Chief then called the manager to his office, bawled him out for a lot of things and climaxed the lecture by handing to the theatreman the sales campaign manual in a sealed envelope marked "Police Department—Important." Cooper said that envelope contained a set of instructions which manager was supposed to follow through to the letter of the law. Blowoff came of course when the showman opened the envelope and found the manual with a strong lead pep letter from Friedl.

"Prepared For Summer?"

"Becky Sharp" Press Book Features Color Angles

Selling the all-color "Becky Sharp," RKO's ad head S. Barret McCormick and his crew have turned out a smart press book featuring a triple-fold, die-cut rainbow effect cover with the rest of the layout designed to make the theatremen further color conscious. This idea is followed through in displaying accessories which all have extra color printing.

Eight page tieup section headlines a "Becky Sharp" color week, with all promotions in keeping. Publicity includes series of romantic episodes involving the heroine, stories on various phases of Technicolor, and features covering London at time of picture, illustrated with full map of the Mayfair section.

"Prepared For Summer?"

Botwick's Institutional Gag

Harry Botwick, Strand, Portland, Maine, recently spoke before a class of junior college girls on the physical parts of the theatre. Lecture was successful and Botwick plans to repeat it before entire school assemblage.

"Prepared For Summer?"



Windisch's Times Square "Oil" Window

Sees First Talkie At "Hero" Premiere

It seems that the St. Louis police chief had never seen a talking motion picture and to fill that aching void, Chick Evens had the head copper attend a special screening of "Public Hero No. 1," which debuted at Loew's State, in company with Chester Morris, who came to town for the opening. In return for which, the chief let the boys have for lobby display a lot of guns and other weapons used by former St. Louis gangsters now out of circulation.

The appearance of Morris meant a lot of newspaper publicity including plenty of co-op ads as a result of a shopping tour made by the star, who also distributed his autographed photos in the lobby. And not the least of the other breaks was a batch of publicity hung up by Billy Ferguson in town for the opening, Billy landing a lot of interviews in print and on the radio.

Honest-to-Henry accident insurance policies to all patrons was another stunt dished up with all the trimmings, the insurance outfit going for a lot of display ads tying in with the gag, the president of the company coming to town to supervise the handling.

Telegraph hookups were made with both companies for stickers on messages and jumbo window wires. The switchboard stunt was put on in a downtown window with cooperation of the phone company, two gals operating the board and calling many local numbers.

And in New York

Newspaper campaign for the "Public Hero" date at the New York Capitol featured two column type ad reproduced below offering reward to first person bringing to the theatre any of the ransom bills involved in the recent Weyerhaeuser kidnapping. Serial numbers of ransom bills were posted in the lobby.

"Prepared For Summer?"

Browning's Song Title Contest

A newspaper contest based on scrambled song titles of hits made popular in pictures and radio by Bing Crosby was part of George Browning's "Mississippi" campaign at the Stanley in Baltimore, Md. Hits from picture were played at various night clubs with orchestra leaders announcing title of picture.

"Prepared For Summer?"

$500 REWARD!

TO THE FIRST PERSON BRINGING TO THE CAPITOL THEATRE (During the engagement of Public Hero No. 1) ONE OF THE RANSOM BILLS PAID TO THE WEYERHAEUSER KIDNAPERS! LIST OF RANSOM BILL SERIAL NUMBERS POSTED IN FRONT OF THE CAPITOL THEATRE! HELP CAPTURE THE WEYERHAEUSER KIDNAPERS AND BECOME

PUBLIC HERO NO. 2

Ad on "Public Hero" at New York Capitol

SINDLINGER, MORGAN VOTED MAY PLAQUES

First Mentions

Sam Gilman, Manager, Regent, Harrisburg, Pa. "Mark of the Vampire."

O. J. Ratto, Manager; Lou Brown, Pub. Dir., Palace, Washington, D. C. "Goin' to Town."

Dwight Van Meter, Manager, Astor, Reading, Pa. "Bride of Frankenstein."

Honorable Mentions

E. H. Brient, Managing Dir., State and Capitol, Richmond, Va. "Our Little Girl."

M. C. Burnett, Manager, Loew's, Dayton, Ohio. "Les Miserables."

Ramon Collins, Manager, Avalon, Montgomery, West Va. "Stolen Harmony."

Walter F. Davis, Manager, Capitol, Regina, Sask., Canada. "Folies Bergere."

F. R. Deering, Manager, State, Houston, Texas. "Les Miserables."

L. Ward Farrar, Manager, Palace, Indianapolis, Ind. "Les Miserables."

Arnold N. Gates, Manager, Park, Cleveland, Ohio. "Reckless."

Willis W. Grist, Jr., Manager, Paramount, Charlottesville, Va. "Goin' to Town."

George D. Irwin, Manager, Lyceum, Duluth, Minn. "G-Men."

Bill Novak, Manager, Gaiety, Winnipeg, Canada. "Little Colonel."

Harold J. Parker, Manager, Majestic, Yarmouth, N. S., Canada. "Lest We Forget."

F. Ernie Petch, Manager, Strand, Brandon, Canada. "David Copperfield."

Lester Pollock, Manager, Rochester, Rochester, N. Y. "Cardinal Richelieu."

T. H. Read, Manager, Paramount, Atlanta, Ga. "Goin' to Town."

George Rotsky, Manager, Palace, Montreal, Canada. "Go Into Your Dance."

Morris Rosenthal, Manager, Majestic, Bridgeport, Conn. "Mark of the Vampire."

Frank K. Shaffer, Manager, Virginia, Harrisonburg, Va. "Go Into Your Dance."

Sonny Shepherd, Manager, Mayfair Theatre, Miami, Fla. "It's a Small World."

Nathan Silver, Manager, Strand, Lowell, Mass. "Goin' to Town."

E. A. Steinbuch, Manager, Milt Harris, Pub. Dir., State, Cleveland, Ohio. "Les Miserables."

Bob Suits, Manager, Colonial, Reading, Pa. "Mark of the Vampire."

Irving Windisch, Pub. Dir., Strand, New York. "G-Men."

Wisconsin Round Tabler Takes Down Quigley Silver; Bronze Won by Baltimore Showman

Finishing first in the judging, but not too far out in front, Al Sindlinger, manager, Warner's Appleton, Appleton, Wis., snaps across the tape to win the Quigley May Silver, going to town on Paramount's "Goin' to Town" to win the jackpot.

Second by a nose, and a short one at that, is Herb Morgan, Loew Baltimore publicist, who whanged over a he-man campaign to catch the judges' eyes for the Quigley Bronze, on United Artists' "Les Miserables."

Three entries land May First Mentions. Angie Ratto and Lou Brown, at Loew's Palace, Washington, came down the stretch neck-and-neck with the Baltimore winner, finishing one short vote behind on Par's "Goin' to Town." And next over the line crowding the field were Sam Gilman, of Loew's Harrisburg, Pa., on MGM's "Mark of the Vampire," and Dwight Van Meter, of Warner's Astor, Reading, Pa., on Universal's "Bride of Frankenstein."

Their May efforts netted both winners Quigley plaques for the first time in the history of the Competitions, and hot have they been after the honors, too. As have the "Firsts," all three having been consistent entrants for many months, and listed not infrequently in the winning columns during the past months.

The Honorable Mentions in May run about up to expectations, with names of previous winners dividing the honors with theatremen who have clicked for the first time. These latter include independents as well as affiliates, and come from as far separated spots as Nova Scotia and West Virginia.

A last moment switch in the May judges' committee made possible the inclusion of John E. Kennebeck, managing director for Paramount in Australia, New Zealand and the Far East. Mr. Kennebeck, in town for the Paramount convention, consented to serve before his return to "down-under." A. P. Waxman, ad director of Gaumont British, originally scheduled to act in May, will do so in June.—A-MIKE.

"Prepared For Summer?"



HOTEL PREVIEW. State officials, criminologists and educators attended Joe DiPesa's Boston Loew's State preview of "Les Miserables" at the Hotel Statler.

Chorus Girls Plug "Bill" for Siegal

To plug his "Broadway Bill" date at the Pittsburgh Warner Ritz, Ed Siegal had chorus girls in cafe show circulate at tables distributing cigarettes attached to card with picture copy (see photo) girls carrying imprinted shopping bags containing the ciggies.

While attending the fights, Ed noticed from time to time that patrons were paged from the ring so he had a message delivered to announcer who informed all that Ed Siegal's booker was calling to inform him that his booking of "Broadway Bill" was okay.

"Prepared For Summer?"

Small Cost Front

Jimmy Thames' expensive looking flash on "Frankenstein" at the Palace, Corpus Christi, Tex., illustrated in accompanying cut really cost little, as most of the material used had done previous duty the week before on "Ruggles." Weird effects were enhanced with flasher lights behind Karloff's eyes.

"Prepared For Summer?"

Gals Carry Hat Boxes For "Must Dress" Bally

Rex Minkley, Detroit State Theatre, paraded two girls through streets carrying large hat boxes labeled "Women Must Dress" as bally for that picture. Gals visited all department stores and office buildings.

Store devoted entire window to glove display with stills from picture and co-op ad was also used. Department store put on fashion show at theatre with all ads carrying "Women Must Dress" catchlines.

"Prepared For Summer?"

Gives Free Permanents

Pete Harrison, Capitol, St. Catharines, Canada, sold "Roberta" by tying up with local beauty salon giving free permanents to girls resembling Ginger Rogers and Irene Dunne.

"Prepared For Summer?"

"Reward," Says Mayer

Thousands of heralds, tack and window cards were used by S. R. Mayer, Loew's Pitkin, Brooklyn, on "4 Hours to Kill," various forms all carrying "reward" copy and featuring action shot of Dick Barthlemess. Cards were planted in windows, heralds distributed in neighborhood and tack cards sniped on trees and poles.

"Prepared For Summer?"

Animate Trans-Lux Front On "March of Time"

For the third issue of "March of Time" at the Broadway, New York, Trans-Lux, an interesting animation was used for the front (see photo), described as follows:

Panel consists of three shadow boxes, each of which contains a blowup of eight by ten action stills from the various episodes of Zaharoff, munitions maker, Huey Long and a Mexican hanging. Each of these was blown up to give ten-inch figures, and a three-phase flasher lighted each shadow box as it rotated, making sufficient movement to catch the attention of the passing throngs. The changing lights helped to heighten the effect of a motion picture screen.

Newsreel was also sold out front with different shots for each door panel upon which were spotted heads, such as "Sports," "Headlines," "Feminine News," etc., the shots being segregated under each head.



Siegal's "Broadway Bill" Chorus Girls



Thames' "Frankenstein" Flash Front



Gassaway's "Mississippi" Lobby Bally



Trans Lux "March of Time" Front

Colored Team Taps For Lobby Bally

Earl Gassaway, Rialto, Kingsville, Texas, used team of darkies for his front bally on "Mississippi." Seated against a compo showboat background fellow at right (see photo) played the harmonica while the other colored boy tapped for the entertainment of passersby.

On "Reckless" a three panel standing screen was used in lobby with center panel containing watercolor of Jean Harlow in sports attire and side panels scene stills. Artist Victor Oder sprays all finished work with shellac to prolong life of color.

"Prepared For Summer?"

Sidman Aids Families Of Fire Victims

Recently when five people perished in a fire at Poughkeepsie, N. Y., Maurice Sidman, Rialto Theatre, secured cooperation of merchants, who donated merchandise which was auctioned off from the stage with proceeds going to families of the deceased. Stories broke front page and Sidman was appointed chairman in charge of the benefit.

"Prepared For Summer?"

Marquis Celebrates Shirley's Birthday

With "Little Colonel" dated in on Shirley's birthday, Joe Marquis, Egyptian, Brighton, Mass., arranged a special half hour broadcast in her honor. Song hits from all previous Temple pictures were featured and announcements made of current playdates.

Bridge expert broadcasting thrice weekly was invited to show and reciprocated by plugging dates over radio. Women's organizations contacted for theatre parties.

"Prepared For Summer?"

Daily Publicizes Corkery

Maurice Corkery, Central Square Theatre, Cambridge, Mass., breaks into print with column and a half story illustrated with his photo describing career of this Round Tabler and also publicizing many of his views on show business. Break was part of newspaper series on leaders of local industries.

"Prepared For Summer?"

Smith's Kid Club

C. G. Smith, Empress, Penticton, Canada, conducts a matinee club for kids under twelve. Membership cards are given to club members and punched with each attendance. When members attended ten shows they received pass for following week and one-dollar savings account.

"Prepared For Summer?"

Deering Uses Galley Ship For "Miserables" Bally

A replica of an old-time galley ship was constructed on truck for bally by Francis Deering, Loew's State in Houston, Texas, on "Les Miserables." Sixteen men in costume with huge negro beating Chinese gong were part of the attractive float, which paraded about streets.

Special screenings were held for clergy, educational heads and critics at which "opinion cards" were distributed and later used as thumbnail interviews in local newspapers.

Fishkin Builds Animated Lobby for "Lost City"

An animated lobby display was constructed by Louis Fishkin, Alba Theatre, Brooklyn, on "Lost City" in the form of a modern scientific laboratory with ultra violet ray machine and heating apparatus (see photo) promoted from local hospital. Buzzers going full blast with green spot thrown on display heightened eerie effect.

On "Little Colonel" an attractive window display was secured from five and ten consisting of miniature replica of southern homestead with flowers, grassy lawns, etc. Stills of Shirley with copies of "Little Colonel" books were also prominently displayed. Harry Kriegsman, assistant, aided Louie in putting over the campaign.

"Prepared For Summer?"

Swanke's 'Phone Teaser

Merchants in town tied in with Arthur Swanke on "Town's Talking" at the Saenger Theatre in Hope, Ark., with co-op ads carrying picture title. Cashier called homes opening day, simply saying "It's the talk of the town; in fact the whole town's talking," as part of teaser campaign.

"Prepared For Summer?"

Bishop Hosts Governor

To lend a little swank to his "Lest We Forget" opening, Harold Bishop, RKO Capitol, Winnipeg, invited the Lieutenant Governor and his party to attend as guests of the house. Canadian Legion band paraded to the theatre and gave twenty minute concert on stage. Schools were contacted and arrangements made for classes to leave school earlier to attend.

"Prepared For Summer?"

Mickey Mouse Greets S.S. Normandie

A huge 40-foot Mickey Mouse balloon, inflated with helium gas, was among the many admirers who went down the bay to greet the arrival of the S. S. *Normandie* on her maiden trip to New York.

This Mickey Mouse balloon, perched on the front end of a tug, was easily visible to all those bidding the new queen of the sea welcome to New York.

Stunt was arranged by Hal Horne, Kay Kamen and the Mickey Mouse Magazine in cooperation with R. H. Macy, owners of the 40-foot helium monster.

"Prepared For Summer?"

Forhan Puts On "Tiny Tot" Revue

George Forhan, Belle Theatre, Belleville, Canada, reports a "tiny tot" bathing beauty revue, individual merchants sponsoring girls under six years and furnishing bathing costumes. Store was announced as girls paraded across stage and as reward each child was presented with doll.

"Prepared For Summer?"

Merchants Tie In with Suess on "Town's Talking"

Various local merchants tied in with window displays on "Town's Talking" for Louis Suess' date at Loew's Fairmont, N. Y., all windows carrying stills and picture copy, and outgoing packages carried theatre stickers.

Loew's cadet band paraded through streets (see photo) followed by float, and candid photographer snapped passersby whose likenesses were posted on lobby easel with passes awarded those identifying themselves. Town Crier with sandwich board cover town, telephone hangers were used and theatre tied in with police department safety drive by printing and distributing traffic caution cards with theatre credit line.



Fishkin's "Lost City" Lobby Display



Burkhardt's "Richelieu" Preview Broadcast



Cleveland "Reckless" Horseshow Trophy



Suess' "Town's Talking" Cadet Parade

Burkhardt Holds Preview Broadcast on "Richelieu"

A theatre lobby broadcast preview of "Richelieu" was staged by H. C. Burkhardt at Loew's State, Providence, with Secretary of State Louis Cappelli (see photo) describing picture. Heads of various women's clubs attended as did the Governor, Mayor and other State officials.

Local jeweler tied in with window display of Richelieu pearls and five foot painting of Arliss in window. Tieup with telephone company's correct time bureau brought following response from operators "The correct time is blank. Starting Friday is the correct time to see 'Richelieu.'"

"Prepared For Summer?"

Pinkham's Temple Fashion Show

In connection with his "Little Colonel" date, Art Pinkham, Calvin Theatre, Northampton, Mass., put on a kid fashion show with local merchants' cooperation. Show was held on mezzanine every afternoon for a week and candy promoted for occasion was distributed.

"Prepared For Summer?"

Dairy Cooperates with Novak on "Copperfield"

Through tieup with local dairy milk bottle colored novelty dodgers were placed on all bottles delivered in suburban districts as part of Bill Novak's "Copperfield" campaign at the Gaiety in Winnipeg. Dairy paid for printing of dodgers in exchange for passes given to new customers secured during week of date. All trucks carried picture banners.

All members of the local Charles Dickens Society were contacted by personal letter and one night was designated in honor of the author to which members were invited to form their own theatre party and attend.

"Prepared For Summer?"

Schaefer Promotes Broadcast

Lou Schaefer, New Haven Paramount, has promoted a 12 weeks' costless radio program, selling local bakery the idea of using theatre organist and organ for a bi-weekly broadcast on which theatre programs are mentioned. Bakery in addition to radio time and line charges also pays the organist.

"Prepared For Summer?"

Divney's Teaser Bally

At last John Divney, Maine Theatre, Portland, found good use for purses collected in his lost and found department during the past several months. Small slips reading "Let's go to the Maine to see 'Sweet Music'" were inserted in the purses, which were dropped along the main street.

"Prepared For Summer?"

Steinbuch-Harris Offer "Reckless" Trophy

Everett Steinbuch, assisted by publicist Milt Harris at Loew's State, Cleveland, presented a "Reckless" trophy to winner at Cleveland Horse Show and accompanying shot shows cup being presented.

Teaser cards reading "A park bench is no place to get reckless, take your girl to," etc., etc., were distributed in amusement parks, and other populous spots. Signs were placed at parking lots and through cooperation of police department the safety cards were used on traffic signals.

"I TALKED WITH MELNIKER"

Contacts and Goodwill Buildups Most Vital to Newly Assigned Manager, Lionel H. Keene Told

by E. J. MELNIKER

Manager, Loew's Grand, Atlanta, Ga.

So many times the question has been propounded, what must a man know or be able to do to come under the heading "A Good Theatre Manager"?

In thinking out loud I have jotted down some notes that are, in my opinion, some of the essentials often necessary and go a long way toward getting into the above mentioned classification.

Let's analyze the problem from the very start. I say this because in nine out of ten cases the men who are managing theatres today are doing so in localities that are foreign to them. Most managers are sent to various cities by theatre operating companies as total strangers. I don't mean by this total strangers to the business, but strangers to the particular city to which they are assigned. They may have been great managers in "Paducah," which case was probably the cause of the transfer, and as a rule this transfer is a promotion.

Requirement number one is to know your staff, entire personnel, and gain their confidence. There are several factors inside the theatre that can very often make or break a manager. The most important is the projection room, the life blood of your operation. Good projection means a good performance and a good performance means satisfied customers.

Newspaper Goodwill

Now more or less in the order of their importance, let's take the newspapers. The good will of your newspapers means a great deal. They can do you many good turns and their friendship is invaluable. It is just as important to have a friend in the copy boy or runner as it is to have a casual acquaintance with the publisher. Know your display advertising department, they are important in your operation. The man in the composing room can make you feel good, too, because if he is on your side . . . well you like preferred position . . .and don't we all.

The society and woman's page editors are an important factor because your appeal is largely to women and these particular pages are devoted to getting their attention. The sports editor is a great movie fan and likes to inject movie news in his page and if he is your friend you'll get the break often.

Naturally I have left to the last circulation, amusement and news departments. You can take advantage of the circulation manager's friendship because he always is looking for stunts and theatre stunts appeal to him. Pride is the dictator as far as the amusement and news departments go. I say pride because a manager always prides himself in getting an extra break in art and a little extra in the news columns occasionally. Make a pal of the critic and you'll be repaid many fold. We all anxiously wait to see that great big lay-out on Sunday and swell up with pride when we see our particular operation spread out like a tent over the opposition. This has been done and can still be accomplished by that personal touch.

There are times when a little extra break in news columns may sell a few more tickets. Don't pass up the city editor. One always likes to break through the forbidden places. I mean the columnists. Most papers have these specialists today. You never can tell when a thought might click with them.

Stresses Knowledge of City

Know your city. It is important because in knowing your city you get to know the business interests. You have many things in common with the business interests. They can help you sell your merchandise. The manager of a theatre is just as much a merchandiser as the mechandise man of a large department store. I would even go so far as to say that the theatre man leads the way because is it not true that mercantile establishments are today adapting more and more the showman's methods to his enterprise?

Modern and progressive business men value the showman's angle and appreciate your ideas and contacts when they are on the level. True in approaching any business to get their assistance in putting over your show is selfish in a way but the wide awake business man will see the value and thank you for it. It is only natural with many modern showmen to get the other fellow to bear the burden of expense. Anyone can spend money but there is a differentiation between managers that advertise and those that exploit.

In recent years air-conditioning has become a very important factor so far as it pertains to the good operation of a theatre and this has some reflection on the manager. The manager is not expected to be an engineer but he should have some understanding of this technical development. Just because you have a cooling plant don't think that all you have to do is turn it on when the weather is hot and turn it off when it gets too cool on the outside of the theatre. It is a study. In the final analysis it is just using common sense and good judgment. If you will condition your theatre in accordance with the outside temperature you will very nearly solve your problem.

Now here is a very important department of the theatre that every good manager should pay a great deal of attention to. I refer to the art department. If you are fortunate enough to have in your employ an artist always remember that he is the one to construct your ideas. He is the man that applies his specialized training to your creative mind. Harmony with this department is essential because what this department turns out for the public to gaze upon reflects in a great measure the knowledge you have of your merchandise. Your merchandise may be sold in many ways. It is up to you to convey to your artist whether the particular production should be sold from the standpoint of the star value, the title if co-related to a book, the director value and many times a combination of all.



Wilkinson Tells 'Em About Wide Range

Publicize Wide Range With Four-Page Tab

As there is no newspaper in Wallingford, Ct., George Wilkinson aided by Walter Eberhardt of Electrical Research, put out a four page theatre tab to announce the installation of Wide Range at the Wilkinson Theatre. Headline that caught most eyes was: "International Accord Reached: Wilkinson Theatre Unites With World Leaders and Installs Most Modern Western Electric Wide Range."

To spread the word further, loud speaker truck (see photo) toured the town and surrounding areas. Front and marquee were decorated and bannered.

"Prepared For Summer?"

Monty Salmon Sends Love Letters on "Wedding Night"

"Dearest, I am returning your ring—all I can say is you will understand all if you see 'Wedding Night.'" Thus said Monty Salmon, District Manager Quaker Theatres, Philadelphia, in letters which were handwritten and distributed to mailing list, offices, etc., on the date at the Tower.

Through tieup with hotel attractive banner was hung in lobby with copy "See 'Wedding Night' at the Tower, but spend your wedding night here." Various stores tied in with window displays, florist featuring bridal bouquets and jeweler used stills of Sten and Cooper with silver candles.

"Prepared For Summer?"

Morgan Hosts Graduates

The first seasonal "graduation card" to reach headquarters comes from Jeff Morgan, Rylander Theatre, Americus, Ga. Invite was printed in gold on plain white stock (see photo) and this effect achieved by sprinkling bronze powder on card before printer's ink dried. Cards and envelopes were purchased in five and ten and Jeff says this inexpensive stunt produced results.

AMERICUS, GA., JUNE 5, 1935

DEAR STUDENT:

I WISH TO EXTEND TO YOU MY SINCERE CONGRATULATIONS UPON YOUR GREATEST ACHIEVEMENT SO FAR IN LIFE. DESIRING TO ADD TO THE PLEASURE OF THIS OCCASION I INVITE YOU TO BE OUR GUEST THURSDAY, JUNE 6, 1935. THIS CARD WILL BE ACCEPTED FOR YOUR ADMISSION.

J. N. MORGAN, MGR.

RYLANDER THEATRE

A MARTIN THEATRE

Morgan's Graduation Invitation



"Ruggles" Trio at the White House

Ruggles Week Proclaimed For Shuttee's Date

Ingenious indeed were the exploitations of the prize winners in Paramount's recent "Ruggles" contest, especially so of the first-money campaign submitted by W. B. Shuttee, Main, Pueblo, Col., some of the highlights of which are herewith set down.

Because of the fact that the story concerned the old west of which Colorado is proud, Shuttee promoted the city council to declare a "Ruggles" week just ahead of his date, and whooped it up right with a street parade that included cowboy band, fire truck, cowhands on horses, old time carriage with Ruggles, 1907 Ford with driver in costume and a flock of old time cyclists.

Also effective was a ten-minute locally-made short showing old time street scenes, picnics, gatherings, etc., the photos being borrowed from old residents and newspapers. Then shots of five modern establishments were taken and tied into the picture, with the cooperating merchants paying for the whole thing. Special p.a. hookup was made for the announcements to explain the various shots, old and new.

Another highlight was an "old sweethearts' party," sponsored by daily, with special show given for the 25 oldest married couples, who were furnished transportation, lunch, etc., paper running a flock of stories.

"Prepared For Summer?"

Contests Feature La Falce Drive

Walter Winchell no less was the judge in one of Frank La Falce's newspaper contests on his prize winning "Ruggles" at the Earle, Washington, D. C., in which cash and tickets were given for the best "thumbnail" descriptions of the various stars in the picture. Paper ran story and cut of different star each day. Entries were sent to Winchell, who picked the winners.

Inspired by Ruggles being the stake in the poker game, was another newspaper contest put over by La Falce on unusual bets, cash and prizes given for those submitting the funniest bets ever won, lost, or heard of. Special preview for locally resident members of the Washington State Society also hit the papers, and effective, too, was a street bally of three characters in the Ruggles costumes who distributed heralds round town. Accompanying photo shows the trio doing their stuff at the White House.

Yet another newspaper contest was effected through the "faceless photo" stunt. Shots of pedestrians were taken in various parts of the city and run in the daily with faces routed out. Those identifying themselves were "ducated" at the Earle.

GIVE YOUR SHORTS A BREAK

Proper Publicizing of All Units On Program Ofttimes Influences Preferences of Show - Shoppers

by DICK WRIGHT

District Manager, Warner Ohio Theatres

The theatre-going public is shopping today more carefully than ever before. Perhaps you've noticed prospective patrons look over your front displays and have heard them compare your attractions to those offered by opposition houses. After comparing values by treking from one theatre front to the other they finally decide to which theatre they will give their patronage. On numerous occasions I have observed such exhibitions of show-shopping and analyzed, to a certain degree, how a decision was reached when the opposition houses were showing feature attractions of equality insofar as star and story value were concerned. The theatre given the preference, in these instances, was the one which billed its entire program . . . making every effort to impress the shopper that here was value. . . . a show bigger and a little better than the one around the corner.

"If It's Worth Playing"

Today, most managers no longer look upon the short subjects as program fillers but are aware of the fact that they are of utmost importance on the bill and have definitely established themselves as box-office factors. Sometimes, unfortunately, a theatre manager may become a little neglectful and fail to emphasize their full value to the public . . . taking for granted that it is sufficient to merely call attention to the added attractions and refer to them as . . . "A cartoon-comedy-travelogue" and not further qualify them. However, it is always well to bear in mind that good old slogan . . . "If It's Worth Playing—It's Worth Advertising."

Inasmuch as short subjects do have a definite place in the program they should be capitalized upon and given the proper selling. Exploit them as you would your feature attraction . . . in your newspaper ads . . . heralds and programs . . . on your front and in your lobby . . . if space permits, in your marquee . . . and whenever a logical tieup presents itself go after it! Today some of the exchanges are making up accessories on shorts, stills, one sheets, cut-outs, etc., all helpful aids for the manager to make every possible appeal to the shoppers.

Within recent months there have been any number of outstanding short features released and many managers have taken special interest in selling them effectively. No doubt their extra effort had its profitable effect at the box-office and the results obtained amply repaid them for their extra activity. Conclusive proof that shorts do have exploitation possibilities is offered in the following specific examples. When our managers played the "A & P Gypsies" they realized that their playing of this short would cause more than ordinary interest due to their radio popularity. Window and counter displays, streamers, imprinted paper bags, and tap display ads in the newspapers, all served effectively in calling attention to the engagement of these famous musical emissaries. "Show Kids," a two-reeler technicolor short, recently released, offered a good opportunity to tie in with the local dancing schools and their instructors. Direct appeal was made by bulletin board announcements, follow-up letters and invitations to a group of dancing teachers. Shoe store windows displaying toe, ballet and tap slippers tied in to complete the exploitation.

Keeping pace with the general excellence of the feature attractions for the next few months, the short reels which are scheduled for release offer opportunities to build an effective program around the main attraction. A number of the single and double reel band shorts will give opportunities of planting stories in the radio columns calling attention to the screen appearance of these popular radio bands and personalities. In advertising them it is well to bear in mind that many of these shorts, in addition to other releases, contain some real names and they should be sold in proper relation to the drawing value of the feature.

No doubt you have played shows several times when your short subjects have saved the program—so why not stress them in all of your campaigns, sell them for all they are worth and give them the importance which they are entitled to?

"Prepared For Summer?"

Stellings Teaser Ads Sell "Reckless" Date

"A platinum panic is coming, don't be Reckless"—"Warning, watch for the platinum panic"—thus ran E. G. Stellings' unsigned "Reckless" teaser ads one week ahead for the Carolina Theatre, Wilmington, N. C. Teaser reckless snipes were planted around city, on stanchions, posted along curbs and street cars. At break of each show large title letters on aquamarine colored cardboard mounted on metallic scrim was flooded from projection booth.

"Prepared For Summer?"



CURTAIN DISPLAY. Lee Byers, Warner Ritz, Clarksburg, W. Va., announced his "Devil Dogs" date with plain white cut-out letters across curtain front.

START THE DAY OFF RIGHT—JOIN

STEWART R. MARTIN
manages the Amityville Theatre in Amityville, L. I., for Prudential, and has "been around." Stewart has served his apprenticeship at the Lyric in Independence, Mo.; the Prospect in Kansas City and the Orpheum in Atchison, Kan., before coming to New York to the Hippodrome. Martin has promised to be an active member and we are eagerly awaiting his first contribution.

▽

CHARLES HULBERT
joins the club from Richmond, Virginia, where he manages the Strand Theatre. Many's the active members we have in your fair city, Charlie, so get aboard the band wagon and let us know what you are doing to keep the customers coming in. Are you with us?

▽

SOL GREENBERG
manages the Utica Theatre, Randforce house in Brooklyn, N. Y., and being so close to club headquarters, Sol, there's no reason why you shouldn't come in and get personally acquainted with us. How about coming over on that next day off? Guess nearly every Randforce man is a manager of the club, so we're doubly glad to welcome you in our midst.

▽

A. H. KRAEMER
is out in St. Louis, Mo., managing the Tivoli Theatre there for the St. Louis Amusement Company. We're anticipating your active membership, Al, so how about sending us that little campaign that's tucked away in your top drawer?

▽

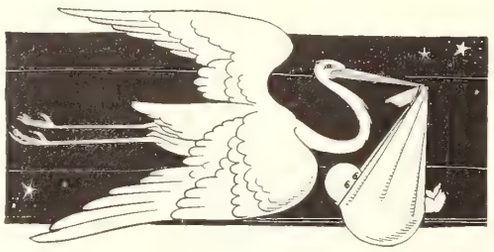
LORNE E. MOORE
is the assistant manager of the Capitol Theatre, Sudbury, Ont., Canada, where he works under Jack Purves, well known Round Tabler. Well, Lorne, with two of you batting 'em out up in Sudbury, the Capitol ought to be very well represented. Jack is a frequent contributor, so keep up the good work.

▽

J. B. ALDERMAN
managing the Palace Theatre in Valdosta, Georgia, managed his first theatre for the Government, D Barricks Naval Club, Yerba Buena, Cal., later joined the Lucas and Jenkins circuit as manager in Waycross and Columbus, Ga., until he went to his present location. Thanks for the nice things you say about the HERALD, Alderman, and be sure to let us hear from you.

▽

J. ROGER MacDUIGAN
is assistant director of publicity for the Consolidated Amusement Company, Honolulu. Though Roger is a "far piece" from home, having been born in New Haven, Conn., he migrated to Honolulu, was the city editor of the Honolulu *Advertiser,* telegraph editor of San Francisco *News* and has studied law. Though he has been a newspaper man for fifteen years and a newcomer to showbusiness, Roger says he gets many benefits from our Club pages in the handling of his company's fifteen theatres.



CHARLES RAY ASHMANN, son of Tillie and Maurey L. Ashmann, 6½ pounds, released for world premiere June 7th. Charlie's father manages the Capitol Theatre in Brooklyn.

JAY C. DOWDEN
is no stranger to the club or its readers, for Jay has been represented frequently in some of the stunts he has put over as press agent for Loew's Theatres, New York City. By the way, Jay, you've never seen the view we have of the park from the fourteenth floor. How about taking a peep at it?

▽

MARTIN WEINSTEIN
is the owner-manager of the Savoy Theatre, Northfield, Vermont, starting in showbusiness at the tender age of fourteen, when he worked for his father, who owned a house. At twenty-one he received his operator's license and has kept at it ever since, until now he has his own house. Well, with your background, Martin, you ought to have plenty of interesting stories for the pages. How about a couple of them?

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

1790 Broadway, New York

Please enroll me in the Club

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Absolutely No Dues or Fees!

BERT H. KENNERSON
is the publicity director of the American Theatre, San Jose, Cal. Bert apparently knows his theatre since these are a few of the jobs he's handled: usher, treasurer, assistant, publicist, stage director, assistant casting director, booker and film editor, which is plenty, says we. Kennerson's first job was at the Liberty in Oakland, left them to join Publix, then RKO and on to New York, where he worked for a time at the Roxy for Charlie Kurtzman, returning to California to join up with the Golden State Theatres, his present assignment.

▽

HOWARD BUSEY
acts as assistant to Max Tschauder, manager of the Fox Illinois Theatre, Jacksonville, Ill. Max is an old-time club member, Howard, so between the two of you, there ought to be plenty of activity reported from the Illinois. How about it? Tell your boss we haven't heard from him in a little while and we'll have to depend on you to keep us posted.

▽

WILLIAM F. O'BRIEN, JR.
assistant to L. A. Dunn at the Olympia, Lynn, Mass., started in showbusiness as a part time usher at the Metropolitan in Boston, worked there until the Olympia opened in 1931 and has been there ever since. Under the able tutelage of Dunn, we expect that you'll be going places soon, Bill, and we're rooting for you.

▽

GEORGE LITTMAN
assists our good friend MacAlster of the Randforce Culver Theatre, Brooklyn, N. Y. Mac marks his application blank "O. K." and what's good enough for Mac is good enough for us. You've joined up, George, and we haven't heard anything from you since, how about sending something in or dropping in yourself?

▽

L. D. JOHNSTON
comes from down in South Boston, Va., where he manages the Princess Theatre for the South Boston Amusement Company and don't forget, "L. D.," your obligation to the club doesn't cease with filling out an application blank; we expect to hear from you as to what you are doing to put over your pictures, so get out the old typewriter and let's have it.

▽

JIMMIE EARNHARDT
is another member from the Southern contingent to join. Jim manages the Akrama Theatre in Elizabeth City, N. C. A great town that it's been our privilege to visit, so we have more than a passing interest in receiving exploitations from your city, Jim; it brings back recollections and we await with interest your contributions.

▽

FRED R. FISHER
manages the Plaza and State Theatres in Bellefonte, Pa., working from usher, advertising man, doorman, stage manager and then manager. Fred's first job in theatre business was to help build the house he now manages, and though a comparative youngster at the game, we expect things from him.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers.

AMBASSADOR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Code of the Mounted	Kermit Maynard-Lillian Miles	June	8,'35	
Fighting Trooper, The	Kermit Maynard-Barbara Worth	Nov.	15	
Northern Frontier (G)	Kermit Mayard-Eleanor Hunt	Feb.	1,'35	57. Mar. 9,'35
Red Blood of Courage	Kermit Maynard-Ann Sheridan	Apr.	20,'35	
Wilderness Mail (G)	Kermit Maynard-Fred Kohler	Mar.	13,'35	*58. Mar. 16,'35

Coming Attractions

His Fighting Blood	Kermit Maynard	Sept.	25,'35
Timber War	Kermit Maynard	July	15,'35
Trails of the Wild	Kermit Maynard	Aug.	20,'35

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Circumstantial Evidence	Chick Chandler-Shirley Grey	Mar.	30,'35	68
Shot in the Dark, A (G)	Charles Starrett-Marion Shilling	Feb.	15,'35	65. June 1,'35
Sons of Steel (G)	C. Starrett-Polly Ann Young	Dec.	15	64. Apr. 27,'35

Coming Attractions

Children of Broadway			
Girl Who Came Back	Shirley Grey-Sidney Blackmer		
Happiness C.O.D.			
Song in My Heart			

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Hawks (See "Air Fury" "In the Cutting Room," Mar. 30,'35.)	Ralph Bellamy-Tala Birell	May	7,'35	
Awakening of Jim Burke	Florence Rice-Jack Holt	May	20,'35	70
Behind the Evidence (G)	Norman Foster-Sheila Mannors	Jan.	20,'35	57. Feb. 2,'35
Best Man Wins, The (G)	J. Holt-Florence Rice-E. Lowe	Jan.	5,'35	68. Jan. 5,'35
Broadway Bill (G)	Warner Baxter-Myrna Loy	Dec.	27	*105. Nov. 10
Carnival (G)	J. Durante - Lee Tracy - Sally Eilers - Florence Rice	Feb.	10,'35	75. Feb. 23,'35
Death Flies East (G)	Florence Rice-Conrad Nagel	Feb.	28,'35	*65. Mar. 9,'35
Eight Bells (See "In the Cutting Room," Feb. 23,'35.)	Ann Sothern-Ralph Bellamy	Apr.	11,'35	
Fighting Shadows (G)	Tim McCoy-Geneva Mitchell	Apr.	18,'35	58. May 25,'35
I'll Love You Always (G)	Nancy Carroll-George Murphy	Mar.	20,'35	68. Apr. 6,'35
In Spite of Danger (G)	Marian Marsh-Wallace Ford	Mar.	8,'35	56. Apr. 13,'35
Jealousy (G)	Nancy Carroll-Donald Cook	Nov.	20	60. Dec. 15
Justice of the Range	Tim McCoy-Billie Seward	May	25,'35	
Law Beyond the Range	Tim McCoy-Billie Seward	Feb.	15,'35	58
Let's Live Tonight (G)	Lilian Harvey-Tullio Carminati	Mar.	1,'35	69. Mar. 23,'35
Men of the Hour (G)	Richard Cromwell-Billie Seward	May	15,'35	57. May 25,'35
Men of the Night (G)	Fruce Cabot-Judith Allen	Nov.	26	58. Dec. 8
Mills of the Gods (G)	May Robson - Victor Jory - Fay Wray	Dec.	15	67. Jan. 19,'35
Party Wire (G)	Jean Arthur-Victor Jory	Apr.	27,'35	*65. Apr. 20,'35
Prescott Kid	Tim McCoy-Sheila Mannors	Nov.	8	56
Revenge Rider (See "Alias John Law" "In the Cutting Room," Dec. 8.)	Tim McCoy-Billie Seward	Mar.	18,'35	57
Square Shooter (G)	Tim McCoy	Jan.	21,'35	57. Mar. 9,'35
Swell Head	Wallace Ford-Barbara Kent	Apr.	8,'35	
Unknown Woman	Marian Marsh-Richard Cromwell	June	14,'35	
Unwelcome Stranger, The (G)	Jack Holt-Mona Barrie	Apr.	20,'35	65. May 11,'35
Westerner, The	Tim McCoy-Marian Shilling	Dec.	10	
White Lies (A)	Victor Jory-Fay Wray	Nov.	27	74. Jan. 5,'35
Whole Town's Talking, The (G)	Edw. G. Robinson-Jean Arthur	Feb.	22,'35	*93. Jan. 26,'35

Coming Attractions

After the Dance	Nancy Carroll-George Murphy	June	26,'35
Black Room Mystery	Boris Karloff-Marian Marsh	July	15,'35
Champagne for Breakfast	Joan Marsh - Hardie Albright - Mary Carlisle - Lila Lee	June	18,'35
China Roars			
Depths Below			
Feather in Her Hat, A	Ruth Chatterton		
Frisco Fury	Jack Holt		
Girl Friend, The	Ann Sothern - Roger Pryor - Jack Haley	July	31,'35
Grand Exit			
If You Could Only Cook	Claudette Colbert		
Lady Beware			
Lost Horizon			
Love Me Forever	Grace Moore - Leo Carrillo - Robert Allen	June	27,'35
Maid of Honor			
Modern Lady	Ruth Chatterton		
Rich Men's Daughters	George Raft		
Riding Wild	Tim McCoy-Billie Seward	June	28,'35
She Married Her Boss	C. Colbert - Michael Bartlett - Jean Dixon - Melvyn Douglas		
Together We Live (See "In the Cutting Room," Nov. 3.)	Willard Mack-Ben Lyon-Sheila Mannors-Wera Engels		

DANUBIA PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cornflower (Hungarian Dialogue)	Irene Agai	Jan.	11,'35	80
Father Knows Best (Hungarian Dialogue)	Szoke Szakall	Jan.	18,'35	80
Hungaria (The Voice of Hungary) (English Titles)	Scenic	May	15,'35	54
Hussar Romance (Hungarian Dialogue)	Irene Agai	Apr.	21,'35	75
Rakoczy Marsch (German Dialogue)	Gustav Froehlich-Camilla Horn	Mar.	1,'35	82

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Camille (A)	Y. Printemps-Pierre Fresnay	Apr.	15,'35	85. May 18,'35
Dream of My People	Cantor Rosenblatt	June	1,'35	
Girl in the Case 5005	Jimmy Savo-Eddie Lambert-Dorothy Darling			60
Last Wilderness, The (G)	Howard Hill	May	14,'35	63. May 25,'35
Man Who Changed His Name, The (A) 5036	Lyn Harding			65. Oct. 27
Marie 5043	Annabella	Jan.	1,'35	67
Old Bill 5038	Anatole France story	Feb.	10,'35	70
Viennese Love Song	Maria Jeritza			72
World in Revolt	Graham McNamee	Mar.	1,'35	

Coming Attractions

Don Quixote	Chaliapin-Sydney Fox	July	1,'35 — July 8,'33
Iceland Fishermen	Pierre Loti story	Sept.	1,'35
Sans Famille	Robert Lynen	Aug.	1,'35

FIRST DIVISION

(Releases First Division Productions and in certain territories Monogram, Liberty, Chesterfield and Invincible pictures.)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Convention Girl	Rose Hobart		Oct.	31	
Flirtation	Jeannette Loff-Ben Alexander		Nov.	9	
Hei Tiki (G)	(All Native Cast)	Principal	Feb.	1,'35	86. Feb. 9,'35
Little Damozel	Anna Neagle		Dec.	1	
Rainbow's End	Hoot Gibson-Mary Doran		June	10,'35	60
Sunset Range (G)	Hoot Gibson-Mary Doran		May	1,'35	55. Mar. 9,'35
White Heat	Virginia Cherrill		Oct.		

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Fury (G) 852	Paul Muni-Karen Morley	May	18,'35	97. Apr. 6,'35
Case of the Curious Bride 879	Warren William	Apr.	13,'35	68. Apr. 13,'35
Flirtation Walk (G) 752	Dick Powell - Ruby Keeler - Pat O'Brien	Dec.	1	97. Nov. 10
G Men, The (A)	James Cagney-Margaret Lindsay	May	4,'35	85. Apr. 27,'35
Gentlemen Are Born (G) 872	Franchot Tone - Jean Muir	Nov.	17	74. Oct. 20
Girl From Tenth Avenue, The (A) 858	Bette Davis-Ian Hunter	June	1,'35	69. June 1,'35
Go Into Your Dance (G) 853	Al Jolson-Ruby Keeler	Apr.	20,'35	97. Mar. 23,'35
Gold Diggers of 1935 (G) 851	Dick Powell-Gloria Stuart	Mar.	16,'35	95. Mar. 23,'35
In Caliente 856 (See "In the Cutting Room," Feb. 2,'35.)	Dolores Del Rio-Pat O'Brien	May	25,'35	84
Living On Velvet 859 (G)	Kay Francis - George Brent - Warren William	Mar.	2,'35	80. Mar. 16,'35
Mary Jane's Pa (G) 875	Aline MacMahon-Guy Kibbee	Apr.	27,'35	71. Apr. 27,'35
Maybe It's Love (G) 876	Gloria Stuart-Ross Alexander	Jan.	12,'35	62. Nov. 24
Murder in the Clouds (G) 877	Lyle Talbot-Ann Dvorak	Dec.	15	61. Jan. 5,'35
Oil for the Lamps of China (G) 867	J. Hutchinson-Pat O'Brien	June	8,'35	97. May 18,'35
Red Hot Tires (G) 878	Lyle Talbot-Mary Astor	Feb.	2,'35	66. Mar. 9,'35
Traveling Saleslady (G) 870	Joan Blondell	Apr.	8,'35	63. Apr. 6,'35
While the Patient Slept (G) 874	Aline MacMahon-Guy Kibbee	Mar.	9,'35	61. Mar. 9,'35
Woman in Red, The (G) 863	B. Stanwyck-Gene Raymond	Feb.	16,'35	58. Mar. 30,'35

Coming Attractions

Broadway Joe (See "In the Cutting Room," June 8,'35.)	Joe E. Brown-Ann Dvorak	Aug.	17,'35
Captain Blood 855	Robert Donat-Jean Muir		
Napoleon	Edw. G. Robinson-Bette Davis		
Singer of Naples	Enrico Caruso, Jr.		

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baboona (G) 530	Mr. & Mrs. Martin Johnson	Feb.	8,'35	72. Jan. 26,'35
Black Sheep (A) 543	Edmund Lowe-Claire Trevor	June	14,'35	75. May 18,'35
Charlie Chan in Paris (G) 526	Warner Oland	Jan.	25,'35	70. Jan. 5,'35
Cowboy Millionaire (G) 538	George O'Brien	May	10,'35	67. Apr. 27,'35
Daring Young Man, The (G) 528	James Dunn-Mae Clarke	May	24,'35	75. Apr. 27,'35
Doubting Thomas (G) 542	Will Rogers	June	7,'35	73. Apr. 20,'35
George White's 1935 Scandals (A) 534	Alice Faye-James Dunn	Mar.	29,'35	83. Apr. 6,'35
Great Hotel Murder (G) 532	Edmund Lowe-Victor McLaglen	Mar.	8,'35	70. Feb. 23,'35
It's a Small World (A) 536	Spencer Tracy-Wendy Barrie	Apr.	12,'35	71. Apr. 6,'35
Ladies Love Danger 540 (See "Secret Lives" "In the Cutting Room," Mar. 30,'35.)	Gilbert Roland-Mona Barrie	May	3,'35	69
Life Begins at 40 (G) 533	Will Rogers	Mar.	22,'35	79. Mar. 23,'35
Liliom (A)	Charles Boyer	Mar.	16,'35	90. Mar. 23,'35
Little Colonel (G) 531	Shirley Temple-L. Barrymore	Feb.	22,'35	80. Feb. 16,'35
Mystery Woman (G) 515	Mona Barrie-Gilbert Roland	Jan.	18,'35	69. Jan. 26,'35
One More Spring (G) 529	Janet Gaynor-Warner Baxter	Feb.	15,'35	87. Feb. 9,'35
Our Little Girl 539 (See "In the Cutting Room," Apr. 6,'35.)	Shirley Temple	May	17,'35	63
Spring Tonic 535 (See "Man Eating Tiger" "In the Cutting Room," Mar. 9,'35.)	Lew Ayres-Claire Trevor	Apr.	19,'35	58
$10 Raise (G) 537	Edward Everett Horton	Apr.	5,'35	70. Mar. 23,'35
Under the Pampas Moon (G) 541	Warner Baxter-Ketti Gallian	May	31,'35	80. May 25,'35
Under Pressure 521 (Reviewed under the title "Man Lock")	Edmund Lowe-Victor McLaglen	Feb.	1,'35	69. Jan. 19,'35
When a Man's a Man (G) 527	George O'Brien	Feb.	15,'35	66. Mar. 2,'35

Coming Attractions

Charlie Chan in Egypt (G) 544	Warner Oland-"Pat" Paterson	June	21,'35 — 74. June 8,'35
Curly Top 549	Shirley Temple	July	26,'35
Dante's Inferno (See "In the Cutting Room," Mar. 2,'35.)	Claire Trevor-Spencer Tracy		
Dressmaker, The	Clive Brook-Tutta Rolf		
Farmer Takes a Wife, The	Janet Gaynor-Henry Fonda		
Gay Deception, The	Francis Lederer-Frances Dee		
Ginger 545 (See "In the Cutting Room," June 1,'35.)	Jackie Searl-Jane Withers	July	5,'35
Hard Rock Harrigan 548 (See "In the Cutting Room," May 25,'35.)	George O'Brien	July	19,'35
Here's to Romance	Nino Martini-Genevieve Tobin		
In Old Kentucky (See "In the Cutting Room," May 25,'35.)	Will Rogers		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Orchids To You 546	Jean Muir-John Boles	July	12,'35		
(See "In the Cutting Room," June 8,'35.)					
Redheads on Parade	John Boles-Dixie Lee				
(See "In the Cutting Room," May 11,'35.)					
Silk Hat Kid 547	Lew Ayres-Mae Clarke	July	19,'35		
Steamboat Bill	Will Rogers-Anne Shirley				
Thunder in the Night	Edmund Lowe-Karen Morley				
Welcome Home	James Dunn-Arline Judge				

GB PICTURES

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Jack Ahoy (G) 3404	Jack Hulbert	Feb.	8,'35	70.	Feb. 16,'35
Lover Divine 3410	Marta Eggerth	Mar.	30,'35		Oct. 13
(Reviewed under the title "Unfinished Symphony")					
Loves of a Dictator (A)	Clive Brook-Madeleine Carroll	June	15,'35	81.	Feb. 16,'35
Man Who Knew Too Much, The (G) 3415	Peter Lorre-Nova Pilbeam	Apr.	15,'35	74.	Dec. 29
My Heart Is Calling (G) 3409	Jan Kiepura	May	1,'35	90.	Feb. 2,'35
My Song for You 3414	Jan Kiepura	June	1,'35	70.	Nov. 10

Coming Attractions

Alias Bulldog Drummond (G) 3509	J. Hulbert-Fay Wray			63.	May 18,'35
Born for Glory 3508	Barry Mackay-John Mills			74.	
Clairvoyant, The 3503	Claude Rains-Fay Wray	July	15,'35	72.	
King of the Damned 3504	Conrad Veidt-Helen Vinson				
Morals of Marcus, The 3502	Lupe Velez-Ian Hunter			74.	Apr. 13,'35
Thirty-Nine Steps 3501	Robert Donat-Madeleine Carroll	Aug.	1,'35	87.	

INVINCIBLE PICTURES
[Distributed through Chesterfield]

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Death from a Distance	Russell Hopton-Lola Lane	Apr.	30,'35		
Public Opinion	Lois Wilson-Shirley Grey	Mar.	15,'35	66.	
Symphony for Living	Evelyn Brent-Al Shean	Jan.	20,'35	75.	

Coming Attractions

Condemned to Live					
Murder at Pinecrest					
Room and Board					
Society Fever	Lois Wilson - Lloyd Hughes - Grant Withers				

LIBERTY PICTURES

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Dizzy Dames	M. Rambeau-Florine McKinney	May	1,'35		
No Ransom (A) 1004	Leila Hyams-Phillips Holmes	Oct.	8.	70.	July 21
Once to Every Bachelor (A) 1005	Marian Nixon-Neil Hamilton	Dec.	14.	72.	May 10
School For Girls (A) 1007	Sidney Fox-Paul Kelly	Feb.	19,'35	73.	Mar. 9,'35
Sweepstake Annie (G)	Marian Nixon-Tom Brown	Mar.	5,'35	81.	Feb. 23,'35
Two Heads on a Pillow (A) 1006	Neil Hamilton-Miriam Jordan	Oct.	2.	71.	Oct. 13
When Strangers Meet 1002	Richard Cromwell-Arline Judge	July	20.	74.	
Without Children 1008	M. Churchill-Bruce Cabot	Apr.	15,'35		

Coming Attractions

Born to Gamble	H. B. Warner-Onslow Stevens				
Old Homestead, The	Mary Carlisle-Lawrence Gray				

MAJESTIC

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Night Alarm (G) 505	Bruce Cabot-Judith Allen-H. B. Warner - Fuzzy Knight	(New York) Dec.	15.	65.	Sept. 22
Perfect Clue, The (G) 512	David Manners-Dorothy Libaire	Mar.	10,'35	*63.	Dec. 1

Coming Attractions

Motive for Revenge (G)	Donald Cook - Irene Hervey			*65.	Mar. 30,'35
Mutiny Ahead	Neil Hamilton-Kathleen Burke				
(See "In the Cutting Room," Jan. 26,'35.)					
Reckless Roads	Judith Allen - Regis Toomey - Lloyd Hughes				

MASCOT PICTURES

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Behind the Green Lights (G)	Norman Foster-Judith Allen	Mar.	11,'35	70.	Mar. 23,'35
Burn 'Em Up Barnes (G)	Frankie Darro-Lola Lane	Dec.	18.	70.	Apr. 27,'35
Crimson Romance (A)	Ben Lyon-Sari Maritza	Oct.	1.	67.	Oct. 6
Headline Woman (G)	Roger Pryor-Heather Angel	May	15,'35	70.	May 18,'35
In Old Santa Fe (G)	Ken Maynard-Evalyn Knapp	Nov.	15.	63.	Nov. 24
Little Men (G)	Erin O'Brien-Moore-R. Morgan	Dec.	14.	72.	Dec. 22
Marines Are Coming, The	William Haines-Armida Conrad Nagel-Esther Ralston	Nov.	20.	70.	Dec. 15
One Frightened Night (G)	Chas. Grapewin-Mary Carlisle	May	1,'35	65.	May 11,'35

Coming Attractions

Ladies Crave Excitement	Norman Foster-Evalyn Knapp				

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
After Office Hours (G)	C. Bennett-Clark Gable	Feb.	22,'35	73.	Feb. 16,'35
Age of Indiscretion (A)	May Robson-Madge Evans	May	10,'35	80.	May 11,'35
Babes in Toyland (G)	Laurel and Hardy-C. Henry	Nov.	30.	79.	Nov. 24
Baby Face Harrington (G)	Charles Butterworth	Apr.	12,'35	63.	Mar. 30,'35
Band Plays On, The (G)	Robt. Young-Betty Furness	Dec.	21.	85.	Dec. 29
Biography of a Bachelor Girl (A)	R. Montgomery-Ann Harding	Jan.	4,'35	84.	Dec. 29
Casino Murder Case (G)	Paul Lukas	Mar.	15,'35	84.	Apr. 27,'35
David Copperfield (G)	Frank Lawton - Freddie Bartholomew - W. C. Fields - L. Barrymore-Edna M. Oliver	Jan.	18,'35	133.	Jan. 19,'35
Flame Within, The (A)	Ann Harding-Herbert Marshall	May	17,'35	73.	May 18,'35
Forsaking All Others (A)	Joan Crawford - Clark Gable - Robert Montgomery	Dec.	28.	84.	Dec. 8
Gay Bride, The (A)	Carole Lombard-Chester Morris	Dec.	14.	82.	Nov. 17
Mark of the Vampire (A)	L. Barrymore-Bela Lugosi	Apr.	26,'35	60.	Apr. 6,'35
Murder in the Fleet (G)	Robert Taylor-Jean Parker	May	24,'35	70.	May 18,'35
Naughty Marietta (G)	J. MacDonald-Nelson Eddy	Mar.	29,'35	106.	Mar. 2,'35
Night Is Young, The (G)	Ramon Novarro-Evelyn Laye	Jan.	11,'35	82.	Dec. 29
No More Ladies (A)	Joan Crawford-R. Montgomery	June	14,'35	82.	June 8,'35
One New York Night	Franchot Tone-Una Merkel	Apr.	5,'35	71.	
(See "Mystery in Room 309" "In the Cutting Room," Mar. 16,'35.)					
Public Hero No. 1 (A)	Chester Morris-Jean Arthur	May	31,'35	89.	May 25,'35
Reckless (A)	Jean Harlow-Wm. Powell	Apr.	19,'35	99.	Apr. 13,'35
Sequoia (G)	Jean Parker-Russell Hardie	Feb.	1,'35	72.	Nov. 17
Shadow of Doubt (G)	Ricardo Cortez-Virginia Bruce	Feb.	15,'35	75.	Feb. 9,'35
Society Doctor	Chester Morris-V. Bruce	Jan.	25,'35	68.	Jan. 12,'35
(Reviewed under the title "Only 8 Hours")					
Times Square Lady (G)	Robert Taylor-Virginia Bruce	Mar.	8,'35	69.	Mar. 2,'35
Vagabond Lady	Robert Young-Evelyn Venable	May	3,'35	73.	
(See "In the Cutting Room," Mar. 16,'35.)					
Vanessa: Her Love Story (A)	Helen Hayes-Robert Montgomery	Mar.	1,'35	77.	Feb. 23,'35
West Point of the Air (G)	Wallace Beery-Robert Young	Mar.	22,'35	90.	Mar. 16,'35
Wicked Woman (A)	Mady Christians-Chas. Bickford	Dec.	7.	74.	Dec. 1
Winning Ticket, The (G)	Leo Carrillo-L. Fazenda	Feb.	8,'35	70.	Jan. 19,'35

Coming Attractions

Anna Karenina	Greta Garbo-Fredric March				
(See "In the Cutting Room," June 8,'35.)					
Bonnie Scotland	Laurel and Hardy				
Broadway Melody of 1936	Jack Benny-June Knight				
Calm Yourself	Madge Evans-Robert Young	June	21,'35		
(See "In the Cutting Room," June 1,'35.)					
Escapade	William Powell-Luise Rainer	July	12,'35		
(See "In the Cutting Room," May 11,'35.)					
Hands of Orlac, The	Peter Lorre-Frances Drake	June	28,'35		
(See "In the Cutting Room," May 25,'35.)					
Mala	Mala-Lotus Long				
Manhattan Madness	Joel McCrea-Maureen O'Sullivan	July	5,'35		
Murder Man	Spencer Tracy-Virginia Bruce				
Mutiny on the Bounty	Clark Gable-Charles Laughton-Franchot Tone				
O'Shaughnessy's Boy	Wallace Beery-Jackie Cooper				

PARAMOUNT

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
All the King's Horses (G) 3430	Mary Ellis-Carl Brisson	Feb.	22,'35	85.	Feb. 23,'35
Car 99 (G) 3432	Fred MacMurray-Ann Sheridan	Mar.	1,'35	68.	Feb. 16,'35
Devil Is a Woman, The (A)	Marlene Dietrich-Cesar Romero	May	3,'35	80.	Mar. 2,'35
Enter Madame (A) 3414	Elissa Landi-Cary Grant	Jan.	4,'35	83.	Nov. 8
Four Hours to Kill (A)	Richard Barthelmess	Apr.	19,'35	74.	Apr. 6,'35
Gilded Lily, The (G) 3426	C. Colbert-Fred MacMurray	Jan.	25,'35	80.	Jan. 5,'35
Glass Key, The (G) 3444	George Raft	May	31,'35	77.	May 25,'35
Goin' to Town (A) 3442	Mae West	May	17,'35	71.	May 11,'35
Hold 'Em Yale (G)	Patricia Ellis-Cesar Romero	Apr.	12,'35	63.	Mar. 30,'35
Lives of a Bengal Lancer (G) 3427	Gary Cooper-Franchot Tone	Jan.	18,'35	89.	Jan. 5,'35
Love in Bloom (G) 3434	Joe Morrison-Dixie Lee	Mar.	15,'35	75.	Mar. 9,'35
McFadden's Flats (G)	Betty Furness-Richard Cromwell	Mar.	29,'35	65.	Mar. 9,'35
Mississippi (G) 3433	Bing Crosby-Joan Bennett	Mar.	22,'35	74.	Mar. 2,'35
Once in a Blue Moon 3425	J. Savo-Michael Dalmatoff	May	10,'35		
People Will Talk (G) 3443	Chas. Ruggles-Mary Boland	May	24,'35	67.	Apr. 6,'35
President Vanishes (G) 3416	Arthur Byron-Janet Beecher	Jan.	11,'35	83.	Nov. 24
Private Worlds (A) 3435	C. Colbert-J. Bennett-C. Boyer	Apr.	19,'35	83.	Mar. 2,'35
Rocky Mountain Mystery (G) 3428	R. Scott-Chas. "Chic" Sale	Feb.	8,'35	68.	Apr. 27,'35
Ruggles of Red Gap (G) 3431	Charles Laughton-Mary Boland-Charles Ruggles-Zasu Pitts	Mar.	8,'35	90.	Feb. 16,'35
Rumba (A) 3429	George Raft-Carole Lombard	Feb.	15,'35	71.	Feb. 2,'35
Scoundrel, The (A) 3437	Noel Coward-Julie Haydon	June	7,'35	68.	May 4,'35
Stolen Harmony (G)	George Raft-Ben Bernie	Apr.	26,'35	74.	Apr. 27,'35
Virginian, The 3460	Gary Cooper - Richard Arlen - Walter Huston - Mary Brian (Re-issue)	June	14,'35		
Wings in the Dark (G) 3424	Cary Grant-Myrna Loy	Feb.	1,'35	75.	Jan. 19,'35

Coming Attractions

Accent on Youth	Sylvia Sidney-Herbert Marshall	July	12,'35		
(See "In the Cutting Room," May 25,'35.)					
Annapolis Farewell	Tom Brown-Sir Guy Standing				
Big Broadcast of 1935, The	Jack Oakie-Burns & Allen				
Bride Comes Home, The	Claudette Colbert-F. MacMurray				
College Scandal 3445 (G)	Arline Judge-Kent Taylor	June	21,'35	79.	June 8,'35
Crusades, The	Loretta Young-Henry Wilcoxon				
(See "In the Cutting Room," Mar. 30,'35.)					
Every Night at Eight	George Raft-Alice Faye				
Everything Happens at Once	W. C. Fields-Mary Brian	July	26,'35		
Last Outpost, The	Cary Grant - Gertrude Michael - Claude Rains				
Men Without Names 3446	Fred MacMurray-Madge Evans	July	5,'35		
(See "In the Cutting Room," May 11,'35.)					
Milky Way, The	Harold Lloyd-Adolphe Menjou				
Paris in Spring (G)	Tullio Carminati-Mary Ellis	June	28,'35	83.	June 1,'35
Peter Ibbetson	Gary Cooper-Ann Harding				
Shanghai	Charles Boyer-Loretta Young	July	19,'35		
(See "In the Cutting Room," June 1,'35.)					
Smart Girl	Kent Taylor-Ida Lupino	July	26,'35		
So Red the Rose	Margaret Sullavan-Pauline Lord				
This Woman Is Mine 3447	Gregory Ratoff - John Loder - R. Bennett-Kath. Sergrave	June	28,'35		
Two for Tonight	Bing Crosby-Joan Bennett				

PRINCIPAL

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Little Damozel 722	Anna Neagle-James Rennie	June	11.	59.	
Peck's Bad Boy (G) 516	Jackie Cooper-Thomas Meighan-Dorothy Peterson-Jackie Searl	Oct.	19.	69.	Sept. 8
Return of Chandu, The (G) 300-312	Bela Lugosi-Maria Alba	Oct.	4.	60.	Apr. 27,'35

REPUBLIC PICTURES Monogram)

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Desert Trail	John Wayne-Mary Kornman	Apr.	22,'35	54.	
(See "In the Cutting Room," Feb. 23,'35.)					
Flirting with Danger (G) 3023	Robert Armstrong-Marion Burns	Dec.	1.	70.	Nov. 17
Girl of the Limberlost (G) 3001	Marian Marsh-Ralph Morgan	Oct.	15.	86.	Sept. 1
Girl O' My Dreams (G) 3015	Mary Carlisle-Creighton Chaney	Nov.	17.	65.	Nov. 16
Great God Gold (A)	Sidney Blackmer-Gloria Shea	Apr.	25,'35	72.	Mar. 9,'35
Healer, The (G)	Ralph Bellamy-Karen Morley	June	15,'35	77.	June 1,'35
Hoosier Schoolmaster, The (G)	Charlotte Henry-Norman Foster	May	15,'35	76.	Apr. 13,'35
Lawless Frontier (G) 3035	John Wayne-Sheila Terry	Nov.	22.	54.	Feb. 2,'35
Lost in the Stratosphere (G) 3020	June Collyer-William Cagney	Nov.	15.	64.	Oct. 27
Million Dollar Baby (G)	Arline Judge - Ray Walker - Jimmy Fay	Jan.	15,'35	65.	Dec. 20
Mysterious Mr. Wong, The (A) 3022	Bela Lugosi-Wallace Ford	Jan.	25,'35	68.	Jan. 19,'35
Mystery Man (G)	Robert Armstrong	Apr.	25,'35	62.	Feb. 18,'35
'Neath Arizona Skies (G) 3032	John Wayne-Sheila Terry	Dec.	5.	52.	Dec. 15
Nut Farm, The (G)	Wallace Ford	Mar.	25,'35	65.	Feb. 9,'35
Rainbow Valley (G)	John Wayne-Lucille Brown	Mar.	15,'35	52.	Mar. 16,'35
Reckless Romeos (G) 3019	Robt. Armstrong-Wm. Cagney				
Sing Sing Nights (A)	Conway Tearle-Mary Doran	Dec.	15.	60.	Feb. 2,'35
Texas Terror	John Wayne	Feb.	1,'35	51.	
Women Must Dress (G)	Minna Gombell-Gavin Gordon	Feb.	1,'35	77.	Jan. 26,'35

(THE RELEASE CHART--CONT'D)

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheers of the Crowd	Russell Hopton-Irene Ware			
(See "In the Cutting Room," June 8, 35.)				
Dawn Ride, The	John Wayne-Marion Burns	June 20,'35		
Forbidden Heaven	Charles Farrell-C. Henry			
Honeymoon Limited	Neil Hamilton-Irene Hervey	July 1,'35		
Keeper of the Bees, The	Neil Hamilton-Betty Furness	July 15,'35		
(See "In the Cutting Room," Apr. 27,'35.)				
Make a Million	Charles Starrett-Pauline Brooks			
(See "In the Cutting Room," June 1,'35.)				
Paradise Canyon (G)	John Wayne-Marion Burns	July 20,'35	52.	May 18,'35
Westward Ho	John Wayne-Sheila Mannors			
(See "In the Cutting Room," June 1,'35.)				

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anne of Green Gables (G) 507	Anne Shirley-Tom Brown	Nov. 23	79.	Oct. 27
Break of Hearts (A)	K. Hepburn-Charles Boyer	May 31,'35	*80.	May 25,'35
Captain Hurricane (G)	James Barton-Helen Westley	Mar. 1,'35	72.	Feb. 16,'35
Chasing Yesterday (G)	Anne Shirley	May 3,'35	77½	Apr. 6,'35
Dog of Flanders (G)	Frankie Thomas-Helen Parrish	Mar. 22,'35	72.	Mar. 2,'35
Enchanted April, The (A)	Ann Harding-Frank Morgan	Feb. 1,'35	66.	Dec. 15
Gigolette (G)	Adrienne Ames-Ralph Bellamy	Feb. 15,'35	67.	June 1,'35
Grand Old Girl (G) 519	May Robson-Hale Hamilton	Jan. 18,'35	72.	Jan. 12,'35
Hooray for Love (G)	Gene Raymond-Ann Sothern	June 14,'35	72.	May 25,'35
Informer, The (A)	V. McLaglen-Margot Grahame	May 24,'35	91.	May 4,'35
Laddie (G)	John Beal-Gloria Stuart	Apr. 5,'35	69½	Mar. 9,'35
Little Minister (G) 512	Katharine Hepburn-John Beal	Dec. 28	110.	Dec. 22
Murder on a Honeymoon (G)	Edna May Oliver-J. Gleason	Feb. 22,'35	73½	Feb. 2,'35
Nitwits, The (G)	Wheeler and Woolsey	June 7,'35	78.	May 25,'35
People's Enemy (A)	Preston Foster-Melvyn Douglas	Mar. 15,'35	70.	May 4,'35
Red Morning (G) 515	Steffi Duna-Regis Toomey	Dec. 14	63.	Apr. 20,'35
Roberta (G)	Irene Dunne - Fred Astaire - Ginger Rogers	Mar. 8,'35	105½	Feb. 23,'35
Romance in Manhattan (G) 518	Francis Lederer-Ginger Rogers	Jan. 11,'35	78.	Dec. 1
Silver Streak, The (G) 513	Sally Blane-Charles Starrett	Dec. 21	72.	Dec. 8
Star of Midnight (G)	William Powell-Ginger Rogers	Apr. 19,'35	90.	Apr. 6,'35
Strangers All (G)	May Robson	Apr. 26,'35	69½	Mar. 30,'35
Village Tale	Randolph Scott-Kay Johnson	May 10,'35	80.	
(See "In the Cutting Room," Mar. 2,'35.)				
West of the Pecos (G) 516	Richard Dix-Martha Sleeper	Jan. 4,'35	69.	Jan. 5,'35

Coming Attractions

Alice Adams	Katharine Hepburn - Fred MacMurray	Aug. 9,'35		
Arizonian, The (G)	Richard Dix-Margot Grahame	July 5,'35	75.	June 8,'35
Becky Sharp	Miriam Hopkins	June 28,'35		
(See "In the Cutting Room," Mar. 9,'35.)				
Jalna	Ian Hunter-Kay Johnson	Aug. 2,'35		
Last Days of Pompeii, The	Helen Mack-John Beal			
Leander Clicks	James Gleason-Zasu Pitts			
Old Man Rhythm	Buddy Rogers-Betty Grable	July 26,'35		
(See "In the Cutting Room," June 8, 35.)				
Return of Peter Grimm, The	Lionel Barrymore-Helen Mack			
(See "In the Cutting Room," June 8,'35.)				
She	Helen Gahagan-Randolph Scott	July 4,'35		
(See "In the Cutting Room," June 8,'35.)				
Three Musketeers	Margot Grahame-R. Pinchot	Aug. 30,'35		
Top Hat	Fred Astaire-Ginger Rogers			
(See "In the Cutting Room," May 25,'35.)				

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Calling All Cars (G)	Jack LaRue	Empire Films	Jan. 25,'35	67.	Jan. 26,'35
Cowboy Holiday (G)	Big Boy Williams	Syndicate	Jan. 1,'35	57.	Jan. 26,'35
Cyclone Ranger, The (G)	Bill Cody	Spectrum Pictures		60.	Apr. 6,'35
Kliou (The Tiger) (G)		Bennett Pictures		55.	June 1,'35
Lost City, The (G)	Wm. Boyd - Claudia Dell	Regal Pictures	Feb. 14,'35	74.	Mar. 9,'35
New Adventures of Tarzan (G)	Herman Brix	Burroughs-Tarzan Enterprises		*75.	June 10,'35
Rustler's Paradise (G)	Harry Carey	Ajax Pictures	June 1,'35	61.	May 11,'35
Sangen Till Heine (G)	Martin Osman	Scandinavian		75.	Mar. 16,'35
Texas Rambler, The (G)	Bill Cody	Spectrum Pictures	May 15,'35	59.	May 18,'35
Ticket to a Crime (G)	Ralph Graves	Syndicate	Dec. 15	67.	Dec. 29

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brewster's Millions (G)	Jack Buchanan-Lili Damita	May 20,'35	78.	Apr. 13,'35
Cardinal Richelieu (G)	George Arliss	Apr. 28,'35	*80.	Mar. 30,'35
Clive of India (G)	Ronald Colman-Loretta Young	Jan. 25,'35	90.	Jan. 26,'35
Folies Bergere (G)	Maurice Chevalier-Merle Oberon	Feb. 22,'35	80.	Feb. 23,'35
Kid Millions (G)	Eddie Cantor - Ann Sothern - Ethel Merman	Dec. 28	*92.	Oct. 27
Les Miserables (G)	Fredric March-C. Laughton	Apr. 21,'35	*105.	Apr. 6,'35
Let 'Em Have It (A)	Richard Arlen-Virginia Bruce	May 17,'35	*95.	June 8,'35
Mighty Barnum, The (G)	Wallace Beery - Adolphe Menjou-Janet Beecher-V. Bruce	Dec. 25	*105.	Dec. 1
Nell Gwyn (A)	Anna Neagle-Cedric Hardwicke	June 14,'35	75.	July 14,'34
Private Life of Don Juan, The	Douglas Fairbanks, Sr. - Merle Oberon	Nov. 30		Sept. 22
Runaway Queen	Anna Neagle-Fernand Graavey	Dec. 21		
Scarlet Pimpernel, The (G)	Leslie Howard-Merle Oberon	Feb. 8,'35	95.	Jan. 26,'35
Thunder in the East	Charles Boyer-Merle Oberon	May 13,'35	79.	Dec. 1
(Reviewed under the title, "The Battle.")				
Wedding Night, The (G)	Anna Sten-Gary Cooper	Mar. 8,'35	*90.	Feb. 23,'35
We Live Again (A)	Anna Sten-Fredric March	Nov. 16	82.	Sept. 29

Coming Attractions

Call of the Wild, The (G)	C. Gable-Loretta Young		*90.	May 4,'35
Dark Angel, The	Merle Oberon - Fredric March - H. Marshall-Kath. Alexander			
Escape Me Never (A)	Elizabeth Bergner-Hugh Sinclair	June 27,'35	80.	Apr. 20,'35
Red Salute	C. Cummings-Robert Young			
Sanders of the River (G)	Leslie Banks - Paul Robeson - Nina Mae MacKinney	July 4,'35	95.	Apr. 20,'35

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Mary Dow 8011	Sally Eilers-Ray Milland	May 27,'35		
(See "In the Cutting Room," Apr. 13,'35.)				
Border Brigands 8085	Buck Jones	May 27,'35		
Bride of Frankenstein (A) 8009	Boris Karloff	May 6,'35	80.	Apr. 20,'35
Chinatown Squad 8017 (G)	Lyle Talbot-Valerie Hobson	May 20,'35	65.	June 8,'35
Crimson Trail, The (G) 8083	Buck Jones	Feb. 11,'35	58.	Mar. 16,'35
Good Fairy, The (G) 8003	Margaret Sullavan-H. Marshall	Feb. 18,'35	98.	Feb. 9,'35
Imitation of Life (G) 7003	Claudette Colbert-W. William	Nov. 26	111.	Dec. 1
It Happened in New York (G) 8023	Lyle Talbot-Heather Angel	Mar. 18,'35	66.	Apr. 13,'35
I've Been Around (A) 8025	Chester Morris	Dec. 31	66.	Dec. 22
Man Who Reclaimed His Head (G) 8028	Claude Rains-Joan Bennett	Dec. 24	81.	Dec. 8
Mister Dynamite (G) 8012	Edmund Lowe-Esther Ralston	Apr. 22,'35	69.	Apr. 6,'35
Mystery of Edwin Drood (G) 8024	Claude Rains-Heather Angel	Feb. 4,'35	87.	Mar. 30,'35
Night Life of the Gods (G) 8008	Alan Mowbray	Mar. 11,'35	73.	Jan. 12,'35
Notorious Gentleman, A 8032	Charles Bickford-Helen Vinson	Jan. 21,'35	76.	Jan. 19,'35
Princess O'Hara (G) 8013	Jean Parker-Chester Morris	Apr. 1,'35	80.	Mar. 30,'35
Rendezvous at Midnight 8031	Ralph Bellamy	Feb. 11,'35		
(See "In the Cutting Room," Nov. 17.)				
Secret of the Chateau (G) 8033	Claire Dodd-Clark Williams	Dec. 3	69.	Sept. 15
Stone of Silver Creek (G) 8084	Buck Jones-Noel Francis	Apr. 15,'35	60.	Apr. 20,'35
Straight from the Heart (A) 8036	Mary Astor-Roger Pryor-Baby Jane	Jan. 14,'35	73.	Feb. 16,'35
Strange Wives (G) 8020	June Clayworth-Roger Pryor	Dec. 10	75.	Dec. 8
Transient Lady (G) 8019	Gene Raymond-Henry Hull	Mar. 4,'35	72.	Mar. 23,'35
Werewolf of London (A) 8015	Henry Hull	June 3,'35	75.	May 4,'35

Coming Attractions

Diamond Jim	Edward Arnold-Binnie Barnes			
(See "In the Cutting Room," May 11,'35.)				
Lady Tubbs 8034	D. Montgomery-Alice Brady	June 24,'35		
(See "In the Cutting Room," May 25,'35.)				
Lucky in Love 8026	Ricardo Cortez-Dorothy Page	July 15,'35		
Magnificent Obsession	Irene Dunne			
Raven, The 8016	Karloff-Bela Lugosi	July 8,'35	61.	
(See "In the Cutting Room," Apr. 13,'35.)				
Storm Over the Andes	Jack Holt			
Unconscious 8018	Zasu Pitts-Hugh O'Connell			

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alibi Ike	Joe E. Brown	June 15,'35	72.	
(See "In the Cutting Room," Apr. 6,'35.)				
Dinky	Jackie Cooper-Mary Astor	May 11,'35	65.	
(See "In the Cutting Room," Apr. 13,'35.)				
Florentine Dagger, The (G) 829	Donald Woods-Margaret Lindsay	Mar. 30,'35	69.	May 4,'35
Night at the Ritz, A (G) 823	William Gargan-Patricia Ellis	Mar. 23,'35	63.	May 25,'35
Sweet Music (G) 805	Rudy Vallee-Ann Dvorak	Feb. 23,'35	95.	Mar. 2,'35

Coming Attractions

Broadway Gondolier	Dick Powell-Joan Blondell	July 20,'35		
(See "In the Cutting Room," Apr. 27,'35.)				
Case of the Lucky Legs, The	Warren William			
Don't Bet on Blondes	Warren William-Claire Dodd	July 13,'35		
(See "In the Cutting Room," May 25,'35.)				
Dr. Socrates	Paul Muni-Bette Davis			
Dress Parade	Dick Powell-Ruby Keeler			
Front Page Woman	Bette Davis-George Brent	Aug. 24,'35		
(See "In the Cutting Room," May 25,'35.)				
Going Highbrow	Guy Kibbee-Zasu Pitts	July 6,'35	67.	
(See "Crashing Society," "In the Cutting Room," Apr. 13,'35.)				
Goose and the Gander	Kay Francis-George Brent			
(See "In the Cutting Room," Mar. 9,'35.)				
Green Cat	Bette Davis			
Haircut	George Brent-Jean Muir			
Irish in Us, The	James Cagney-Pat O'Brien	Aug. 3,'35		
Little Big Shot	Rob't Armstrong-Glenda Farrell			
Living Up to Lizzie	Aline MacMahon			
Midsummer Night's Dream	All Star		135.	
Money Man	Edw. G. Robinson-Bette Davis			
Page Miss Glory	Marion Davies-Dick Powell			
(See "In the Cutting Room," June 8,'35.)				
Present from Margate, A	Kay Francis-Ian Hunter			
Real McCoy, The	James Dunn - Claire Dodd - Patricia Ellis-Ricardo Cortez			
Stranded	Kay Francis-Geo. Brent	June 29,'35	76.	
(See "In the Cutting Room," Apr. 27,'35)				
We're in the Money	Joan Flondell-Glenda Farrell	Aug. 10,'35		

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abdul the Damned (A)	Nils Asther	B. I. P.		95.	Apr. 13,'35
April Blossoms (G)	Richard Tauber	B. I. P.		85.	June 1,'35
Avec l'Assurance (G)	Saint-Granier	Paramount	May 3,'35	83.	May 18,'35
Brown on Resolution (G)	Betty Balfour	Gaumont-British		85.	June 1,'35
Czardas Duchess, The (G)	Marta Eggerth	Ufa	Apr. 24,'35	102.	May 4,'35
Dandy Dick (G)	Will Hay	Assoc. British		70.	Mar. 16,'35
Der Judas von Tirol	Fritz Rasp	86th St. Corp.	Apr. 26,'35	78.	
Der Page vom Dalmasse-Hotel	Dolly Haas	86th St. Corp.	Mar. 22,'35	80.	
Die Grosse Chance	Hans Soehnker	86th St. Corp.	May 3,'35	80.	
Die Unschuld vom Lande	Lucie Englisch	86th St. Corp.	May 10,'35	85.	
Die vom Niederrhein	Lien Deyers	86th St. Corp.	May 17,'35	84.	
Drei von der Kavallerie	Paul Hoerbiger	86th St. Corp.	Apr. 12,'35	90.	
Elizabeth of England (G)	Matheson Lang	Assoc. British		95.	June 1,'35
Heroes of the Arctic (G)		Amkino	May 23,'35	70.	June 1,'35
In a Monastery Garden (A)	John Stuart	R & S	Mar. 12,'35	77.	Mar. 30,'35
It's a Bet (G)	Gene Gerrard-Helen Chandler	British Int'l		80.	Mar. 16,'35
La Crise Est Finie (G)	Albert Prejean	European Films	Mar. 12,'35	81.	Mar. 30,'35
Les As Du Turf (G)	Pauley	Paramount	May 10,'35	99.	May 18,'35
Lorna Doone (G)	John Loder	Assoc. British		80.	Feb. 2,'35
Mimi (A)	Gertrude Lawrence-D. Fairbanks, Jr.	B.I.P.		98.	June 8,'35
Moscow Laughs (G)	Leonid Utesov	Amkino	Mar. 21,'35	95.	Apr. 27,'35
Oh! Daddy (G)	Leslie Henson	Gaumont-British		75.	Mar. 16,'35
Old Curiosity Shop	Elaine Benson	Assoc. British		85.	Feb. 2,'35
One Night	Ingert Bluggren	Scandinavian		80.	Feb. 9,'35
Phantom Fiend, The (A)	Ivor Novello-Elizabeth Allan	Olympic	Apr. 19,'35	67.	Apr. 27,'35
Phantom Light, The (G)	Gordon Harker	Gaumont-British		75.	Feb. 9,'35
Radio Parade of 1935	Will Hay - Helen Chandler	Assoc. British		85.	Jan. 12,'35
Red Village, The (A)	S. Shkurat	Amkino	May 1,'35	90.	May 18,'35
Rosen aus dem Sueden	Paul Hoerbiger	86th St. Corp.	Apr. 19,'35	87.	
Schwarzer Jaeger Johanna	Marianne Hoppe	86th St. Corp.	Mar. 29,'35	90.	
Scotland Yard Mystery (G)	Gerald DuMaurier	B.I.P.		75.	June 8,'35
Shepherdess' Sweetheart	(Greek Feature)	Frank Norton	Feb. 17,'35	118.	
So You Won't Talk (G)	Monty Banks	First National		85.	Apr. 27,'35
Song of Happiness (G)	M. Victorov	Amkino	Apr. 6,'35	90.	Apr. 20,'35
Soviet Russia Today (G)		Amkino	Mar. 3,'35	67.	Mar. 16,'35
Strauss' Great Waltz (G)	Jessie Matthews	Tom Arnold	Apr. 6,'35	72.	Apr. 27,'35
Strictly Illegal (G)	Leslie Fuller	Gaumont-British		70.	Mar. 16,'35
Ten Minute Alibi (A)	Phillips Holmes	British Lion		80.	Feb. 9,'35
They Are Looking Up (G)	Cicely Courtneidge	Gaumont-British		80.	Feb. 9,'35
Triumph of Sherlock Holmes, The (A)	Arthur Wontner	Gaumont-British		87.	Mar. 9,'35
Wandering Jew, The (A)	Conrad Veidt	Olympic Pictures		83.	Jan. 19,'35
Youth of Maxim, The (A)	Boros Chirkov	Amkino	Apr. 17,'35	80.	May 11,'35
Zigeunerbluth	Adele Sandrock	86th St. Corp.	Apr. 5,'35	82.	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PROD'TIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Jack and the Beanstalk	Apr. 27	8
Little Red Hen	May 18	7
Brave Tin Soldier, The	June 8	7
Puss in Boots	June 29	1 rl.
The Queen of Hearts	July 20	7
Aladdin	Aug. 10	7
The Headless Horseman	Oct. 1	1 rl.
The Valiant Tailor	Oct. 29	1 rl.
Don Quixote	Nov. 28	8
Jack Frost	Dec. 24	8
Little Black Sambo	Feb. 6,'35	8
Bremen Town Musicians	Mar. 6,'35	8
Old Mother Hubbard	Apr. 3,'35	7
Mary's Little Lamb	May 1,'35	7
Summertime	June 5,'35	1 rl.
Sinbad the Sailor	July 8,'35	1 rl.

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Captain Hits the Ceiling, The (All Star)		
Do Your Stuff (3 Radio Rogues)		
Gum Shoes (All Star)	Mar. 1,'35	21
His Bridal Sweet Harry Langdon	Mar. 15,'35	20
His Old Flame Charlie Murray	Jan. 25,'35	20
Horse Collars (3 Stooges)	Jan. 10,'35	20
I'm a Father Andy Clyde	Feb. 7,'35	20
Leather Necker, The Harry Langdon	May 9,'35	16
Old Sawbones Andy Clyde	Apr. 11,'35	17
One Too Many Leon Errol	Dec. 28	20
Pop Goes the Easel (3 Stooges)	Mar. 29,'35	20
Restless Knights (3 Stooges)	Feb. 20,'35	16½
Stage Fright (All Star)		
Tramp, Tramp, Tramp Andy Clyde		
Uncivil Warriors (3 Stooges)	Apr. 26,'35	20
COLOR RHAPSODIES 1934-35		
A Cat, a Bell and Mouse	Dec. 12	7
Babes at Sea		
Little Rover		
Make Believe Revue, The	Mar. 22,'35	7
Shoemaker and the Elves	Jan. 20,'35	7
KRAZY KAT KARTOONS 1934-35		
4. Birdman	Feb. 1,'35	7
5. Hotcha Melody	Mar. 15,'35	7
6. King's Jester		7
7. Garden Gaities		
8. Peace Conference, The		7
LAUGHING WITH MEDBURY 1934-35		
Among the Cacoons	Nov. 9	10
At a County Fair	Dec. 7	10
Medbury in Hollywood	Jan. 11,'35	10
In the Old Days	Mar. 22,'35	10
LIFE'S LAST LAUGHS 1934-35		
No. 2—	Oct. 12	10
No. 3—	Nov. 9	10
No. 4—	Dec. 12	10
No. 5—	Jan. 4,'35	10
No. 6—	Feb. 1,'35	10
SCRAPPY CARTOONS 1934-35		
Gloom Chasers, The	Jan. 18,'35	7
Gold Getters	Mar. 1,'35	7
Graduation Exercises	Apr. 12,'35	7
Puppet Murder Case, The		
Scrappy's Ghost Story	May 24,'35	7
SCREEN SNAPSHOTS		
No. 2—	Oct. 26	10½
No. 3—	Nov. 23	10½
No. 4—	Dec. 21	10½
No. 5—	Jan. 18,'35	10
No. 6—	Feb. 22,'35	10
No. 7—	Mar. 15,'35	10½
No. 8—	Apr. 12,'35	10
No. 9—	May 10,'35	10
SPICE OF LIFE 1934-35		
No. 3—	Dec. 31	10
No. 4—	Dec. 31	10
No. 5—	Jan. 20,'35	10
No. 6—	Mar. 1,'35	10
No. 7—	Apr. 25,'35	10
WORLD OF SPORT (1934-35)		
Air Thrills	Mar. 1,'35	10
Flying Feet	May 3,'35	10
Flying Pigskins	Nov. 9	10
Hold That Shark	Mar. 29,'35	10
Pardon My Grip	Feb. 1,'35	10
Pole Thrills	Oct. 12	10
Thrill Flashes	Dec. 12	10
When Men Fight	Jan. 4,'35	10

DU WORLD PICTURES

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1	26
Chump	Nov. 1	15
Frankie and Johnny Charles Laughton	Oct. 1	8
Mire Unger	Aug. 15	9
Prisoner	Sept. 15	18
Retribution of Clyde Barrow and Bonnie Parker	July 10	20
Stars in the Making Frank Albertson	Oct. 1	17
Sword of the Arab Duncan Renaldo	Sept. 15	28
Yokel Dog Makes Good	Sept. 1	18

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
BING CROSBY SPECIALS		
1—I surrender Dear	Aug. 3	22
2—One More Chance	Aug. 31	20
3—Billboard Girl	Oct. 5	21
4—Dream House	Sept. 28	19
CORONET COMEDIES		
An Ear for Music	Mar. 8,'35	18
Easy Money	Feb. 8,'35	18
Grooms in Gloom	May 10,'35	17
Rural Romeos	Nov. 16	20
Second Hand Husband	Oct. 26	19
Super-Stupid	Sept. 14	19
Two Lame Ducks	Nov. 30	18
FROLICS OF YOUTH		
Boosting Dad	Dec. 21	21
Campus Hoofer, The	Nov. 9	19
Educating Papa	Nov. 2	16
It Never Rains	May 24,'35	20
Little Big Top, The	Feb. 1,'35	21
MARRIAGE WOWS SERIES		
Dumb Luck	Jan. 18,'35	17
How Am I Doing?	Jan. 4,'35	20
Time Out	July 14,'35	2 rls.
MUSICAL COMEDIES		
Big Business	Dec. 7	19
Girl from Paradise, The	Nov. 23	21
Hail Brother	Mar. 22,'35	19
Nifty Nurses	Oct. 19	20
She's My Lilly	Sept. 7	22
SONG HIT STORIES		
Bounding Main, The	Nov. 16	10
Fireman's Day Off	Apr. 12,'35	10
Gay Old Days	Jan. 4,'35	10
House Where I Was Born, The	Oct. 26	10
Life of the Party, The	Apr. 26,'35	9
Old Camp Ground, The	Mar. 15,'35	9
Song Plugger	Jan. 18,'35	9
Time on Their Hands	Sept. 14	11
Way Down Yonder	Dec. 7	11
STAR PERSONALITY COMEDIES		
A Nose for News	Apr. 5,'35	17
Friendly Spirits	May 31,'35	17
Hayseed Romance	Mar. 15,'35	20
Light Fantastic, The	June 28,'35	2 rls.
Mr. Widget	Jan. 25,'35	21
Object Not Matrimony	Mar. 1,'35	18
Only the Brave	Apr. 19,'35	17
Tars and Stripes	May 3,'35	20
TERRY-TOONS		
Black Sheep, The	Oct. 5	6
Bull Fight, The	Feb. 8,'35	6
Dog Show, The	Dec. 28	6
Fireman Save My Child	Feb. 22,'35	6
First Snow, The	Jan. 11,'35	6
Five Puplets	Apr. 19,'35	6
Flying Oil	Apr. 5,'35	6
Hot Sands	Nov. 2	6
Jack's Shack	Nov. 30	6
King Looney XIV	June 7,'35	6
Magic Fish, The	Oct. 19	6
Mice in Council	Aug. 24	6
Moans and Groans	June 28,'35	6
Modern Red Riding Hood, A	May 17,'35	6
Moth and the Spider, The	Mar. 8,'35	6
Old Dog Tray	Mar. 21,'35	6
Opera Night	May 31,'35	6
Peg Leg Pete, the Pirate	May 3,'35	6
South Pole or Bust	Dec. 14	6
Tom Tom the Piper's Son	Nov. 16	6
What a Night	Jan. 25,'35	6
TREASURE CHEST		
Chums	Mar. 1,'35	9
Harlem Harmony	Dec. 21	10
Hollywood Movie Parade, The	Nov. 2	9
Personality and the Pen	May 10,'35	10
Ski-Scrapers	May 24,'35	8
Taming the Wild	Apr. 26,'35	10
YOUNG ROMANCE		
All for One	June 21,'35	2 rls.
Love in a Hurry	May 17,'35	16
Moon Over Manhattan	Feb. 15,'35	17

FIRST DIVISION

Title	Rel. Date	Min.
MARCH OF TIME		
No. 1	Feb. 1,'35	
No. 2	Mar. 8,'35	
No. 3	Apr. 19,'35	
No. 4	May 31,'35	
MUSICAL MOODS (Technicolor)		
Mexican Idyll	Oct. 16	
By the Waters of Minnetonka		
Hymn to the Sun		
Les Preludes		
October Day		9
Italian Caprice		8
Voices of Spring		
Irish Melody		8
Countryside Melodies	May 4,'35	8
Mediterranean Songs		7
Barcarolle		8
In a Mountain Pass		
Fingal's Cave (Black & White)	Nov. 13	
Waltz in A Flat Major		
Dance of the Hours	Dec. 15	
Air for the G String	Nov. 3	
Liebestraum		
6 THRILLING JOURNEYS		
Old Faithful Speaks		8
Realm of Ghosts		
Deap Sea Harvest		
Ride Along Dude		
City of Proud Memories		
Craters of the Moon		

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Casting for Luck		10
Man's Mania for Speed		10
Marching with Science		9
On Foreign Service		9
Tracking the Explorers		10
MAGIC CARPET SERIES		
The Cost of Catalonia		
Crossroads of the World		9
Geneva-by-the-Lake		10
MOVIE TINTYPE SERIES		
The Heart of Valeska	Mar. 9	10

MASTER ART PRODUCTS

Title	Rel. Date (Variable)	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)		
1. Roosevelt Family In America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9
MELODY MAKERS		
Fields and McHugh		9
ORGANLOGUES		
What's in a Name		8
RAIN SONGS		
Irving Kaufman-Lew White		
SPECIAL		
Take a Letter Please Eddie Stanley-Evelyn San		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR COMEDIES		
Caretaker's Daughter	Mar. 10	10
Movie Daze		19
Mrs. Parnacle Bill	Apr. 21	20
CRIME DOESN'T PAY		
No. 1—Buried Loot		19
CHARLEY CHASE		
Chases of Pimple Street	Dec. 22	20
Fate's Fathead	Nov. 17	18
Okay Toots		18
Poker at Eight		21
Southern Exposure		21
You Said a Hatful	Oct. 13	19
IRVIN S. COBB		
Ballad of Paducah Jail	Oct. 20	19
Nosed Out	Sept. 15	18
Speaking of Relations		19
You Brings the Ducks	Nov. 24	16
FITZPATRICK TRAVEL TALKS		
Africa, Land of Contrast		9
Citadels of the Mediterranean		1 rl.
Colorful Guatemala		9
Colorful Ports of Call	Jan. 13	9
Cruising in the South Seas		1 rl.
Glimpses of Erin		1 rl.
Ireland, The Emerald Isle	Dec. 8	8
Los Angeles, Wonder City of the West		9
Rainbow Canyon	Feb. 2,'35	8
Zeeland, The Hidden Paradise	Jan. 5,'35	7
Zion, Canyon of Color	Nov. 10	8
GOOFY MOVIES		
No. 4	May 5	9
No. 5		8
No. 6		1 rl.
No. 7	Sept. 8	10
No. 8	Oct. 6	9
No. 9	Nov. 3	10
No. 10		10
HAPPY HARMONIES (Harman-Ising)		
4—Rosco's Parlor Pranks	Nov. 24	9
5—Toyland Broadcast	Dec. 22	8
6—Hey, Hey, Fever	Jan. 9,'35	9
7—When the Cat's Away	Feb. 16,'35	9
8—The Lost Chick		9
9—Galico Dragon		8
10—Good Little Monkeys		9
11—Chinese Nightingale		10
LAUREL & HARDY		
Fixer-Uppers		21
Going Bye-Bye		21
Live Ghosts		21
Them Thar Hills		2 rls.
Tit for Tat	Jan. 5,'35	20
MUSICAL COMEDIES		
Music in Your Hair	June 2	17
Roamin' Vandals	Apr. 28	18
MUSICAL REVUES		
Gentlemen of Polish		2 rls.
Gypsy Night		18
Memories and Melodies		16
Star Night at the Cocoanut Grove	Dec. 1	21
What Price Jazz?		18
ODDITIES		
Chain Letter Dimes		7
Dartmouth Days	Nov. 17	11
Donkey Baseball		8
Fightin' Fish		9
Little People, The		9
Motorcycle Cossacks	Jan. 12,'35	9
Pro Football		9
Rugby	Dec. 15	10
Sporting Nuts		9
Strikes and Spares	Oct. 20	9
Trick Golf	Mar. 24	8
Windy		9
OUR GANG		
Anniversary Trouble		18
Beginner's Luck		20
Teacher's Beau		20
Shrimps for a Day		21
Sprucin' Up		17
Wash-ee Iron-ee	Sept. 29	17
TODD-KELLY		
Bum Voyage	Dec. 15	20
Done in Oil	Nov. 10	18
Maid in Hollywood	May 19	20
Misses Stooge, The		19
One Horse Farmers	Sept. 1	18
Opened by Mistake	Oct. 6	19
Sing, Sister, Sing!		21
Three Chumps Ahead		2 rls.
Tin Man, The		19
Treasure Blues		19
WILLIE WHOPPER		
Cave Man		7
Good Scout		7
Jungle Jitters		7
Raslin' Round		
Reducing Creme	May 19	8
Robin Hood, Jr. (Color)	Mar. 10	8
Viva Willie		7

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Baby Be Good	Jan. 8,'35	7
Betty Boop's Prize Show	Oct. 19	7
Keep in Style	Nov. 16	7
Little Soap and Water, A	June 21,'35	
No! No! A Thousand Times No!	May 24,'35	7
Stop That Noise	Mar. 15,'35	7
Swat the Fly	Apr. 19,'35	7
Taking the Blame	Feb. 15,'35	7
There's Something About a Soldier	Aug. 17	7
When My Ship Comes In	Dec. 21	7
COLOR CLASSICS		
An Elephant Never Forgets	Dec. 28	7
Kids in the Shoe, The	May 10,'35	7
Little Dutch Mill	Oct. 26	7
Song of the Birds	Mar. 1,'35	7
HEADLINERS		
Cab Calloway's Jitterbug Party	May 24,'35	
Famous People at Play	June 14,'35	
Feminine Rhythm Ina Ray Hutton and Her Melodears	Feb. 8,'35	10
Hark Ye, Hark Ben Bernie-Grace Barry	Mar. 22,'35	10
Is My Face Black Molasses 'n' January	May 3,'35	10
Ladies That Play Phil Spitalny and His Musical Ladies	Dec. 7	10
Melody Magic Johnny Green and His Orchestra	Apr. 12,'35	10
Million Dollar Notes Red Nichols and His World Famous Pennies	Feb. 8,'35	11
Radio Announcer's Review	Sept. 14	10
Rhythm on the Roof Anson Weeks & Orchestra	Oct. 26	11
Song Writers of the Gay Nineties Pat Rooney	Mar. 1,'35	10
Yacht Club Boys Garden Party	Dec. 28	10
PARAMOUNT PICTORIAL (NEW SERIES)		
No. 6—Twilight Melody — Pets from the Wild—Howard Chandler Christy	Jan. 4,'35	10
No. 7—Queen of the Waters —Billy Blue Gum—Meri-cano	Feb. 1,'35	10
No. 8—Aubrey Rainier—Old Madeira—Rube Goldberg, World Famous Humorist.		1 rl.
No. 9—Marseilles — Bird City — Eddie Dowling (Thumbs Up)	Mar. 29,'35	10
No. 10—Metropolis Afloat— Lilies (Technicolor)—Lew Pollack	Apr. 26,'35	10
No. 11—	May 24,'35	10
No. 12—	June 21,'35	
PARAMOUNT VARIETIES		
No. 7—	Feb. 1,'35	10
No. 8—	Mar. 1,'35	
No. 9—	Mar. 29,'35	
Broadway Highlights	May 17,'35	10
Coo-Coo News	Jan. 25,'35	10
Jungle Antics	Feb. 22,'35	10
Madhouse Movies No. 1	Aug. 24	9
Manhattan Rhythm	May 3,'35	10
Monkey Shines	Nov. 16	10
Movie Sideshow	Jan. 11,'35	11
Nerve of Some Women, The	Nov. 2	10
No Motor to Guide Him	June 7,'35	
Old Kentucky Hounds	Sept. 7	10
Screen Souvenirs No. 1	Sept. 21	10
Screen Souvenirs No. 2	Nov. 30	10
Screen Souvenirs No. 3	Feb. 8,'35	10
Screen Souvenirs No. 4	Apr. 19,'35	10
Shorty on the Farm	Apr. 5,'35	9
Strings and Strains	Mar. 22,'35	10
Superstition of the Black Cat	Aug. 10	10
Superstition of the Rabbit's Foot	Mar. 8,'35	9
Superstition of Three on a Match	Oct. 19	11
Superstition of Walking Under a Ladder	Dec. 28	11
POPEYE THE SAILOR		
A Dream Walking	Sept. 28	7
Be Kind to "Aminals"	Feb. 22,'35	7
Beware of Barnacle Bill	Jan. 25,'35	7
Choose Your "Weppins"	May 31,'35	7
Dance Contest	Nov. 23	7
For Better or Worser	June 28,'35	
Hyp-Nut-Tist, The	Apr. 26,'35	7
Pleased to Me Cha!	Mar. 22,'35	7
Shiver Me Timbers	July 27	7
Shoein' Hosses	June 1	7
Strong to the Finich	June 29	7
Two Alarm Fire	Oct. 26	7
We Aim to Please	Dec. 28	7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 5—Saddle Champs	Nov. 30	11
No. 6—A Sporthight Cocktail	Dec. 28	10
No. 7—King of the Everglades	Jan. 25,'35	10
No. 8—Feline Athletes	Feb. 22,'35	10
No. 9—Sporting Sounds	Mar. 22,'35	10
No. 10—Nerve Control	Apr. 19,'35	10
No. 11—Animal Intelligence	May 17,'35	10
No. 12—Top Form	June 7,'35	
TWO REEL COMEDIES		
Making the Rounds	July 6	21
Pallette-Catlett		
New Dealers, The	Apr. 6	20
Pallette-Catlett		
News Hounds	June 1	20
Pallette-Catlett		
No More Bridge	Mar. 16	21
Leon Errol		
Oil's Well	May 4	22
Chic Sale		
Old Bugler, The	Jan. 5	20
Chic Sale		
Petting Preferred	Apr. 27	10
Up and Down	Mar. 2,'35	21
Franklyn Pangborn		

PRINCIPAL

Title	Rel. Date	Min.
Death Day	Apr. 10	17
Glory of the Kill	May 23	28
Newslaugh—No. 2	Dec. 20,'33	9
Wonders of the Tropics	Dec. 13,'33	32
CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant Lion, The	Feb. 14	7
Farmer's Friend	Oct. 11	7
From Cacoon to Butterfly	Jan. 10	7
Her Majesty the Queen Bee	Dec. 1,'33	6
Insect Clown	Mar. 4	7
Queen of the Underworld	Dec. 6,'33	7

REPUBLIC (Monogram)

Title	Rel. Date	Min.
PORT O' CALL SERIES		
10. Dravidian Glamour	Sept. 1	10
11. Adventure Isle	Oct. 1	10
12. Queen of the Indies	Nov. 1	10
13. A Mediterranean Mecca	Dec. 1	10

RKO RADIO PICTURES

Title	Rel. Date	Min.
BLONDE and RED HEAD SERIES		
Dancing Millionaire	Dec. 14	19
Hunger Pains	Feb. 22,'35	17½
Pickled Peppers	June 7,'35	19½
Wig Wag	Apr. 12,'35	19½
CHICK CHANDLER COMEDIES		
Big Mouthpiece	Nov. 9	20
Horse Heir	Feb. 1,'35	19½
Raised and Called	Mar. 22,'35	20
Unlucky Strike	Aug. 31	20½
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	June 14,'35	21½
Everything's Ducky	Oct. 19	21
Flying Down to Zero	Apr. 19,'35	19
In the Devil Dog House	Feb. 2	21
In a Pig's Eye	Dec. 28	20½
DUMBBELL LETTERS		
No. 9	Jan. 18,'35	5
No. 10	Feb. 1,'35	5
No. 11	Feb. 15,'35	5
No. 12	Mar. 1,'35	5
No. 13		
No. 14	Mar. 29,'35	5
No. 15	Apr. 12,'35	5
No. 16	Apr. 26,'35	4
No. 17	May 10,'35	4½
No. 18	May 24,'35	4½
No. 19	June 7,'35	5
No. 20	June 20,'35	5
No. 21	July 5,'35	
EASY ACES		
Little New New York	June 14,'35	10
Pharaohland	Feb. 22,'35	9
Six Day Grind	July 26,'35	
Topnotchers	Apr. 19,'35	11
FOUR STAR COMEDIES		
Fixing the Stew	Nov. 2	20
Hit and Run	Apr. 26,'35	19
How to Break 90 at Croquet	Jan. 4,'35	15
HEADLINERS SERIES (1934-35)		
No. 2—Ferry Go Round	Nov. 23	20
No. 3—This Band Age	Jan. 25,'35	21½
No. 4—Simp Phoney Concert	Mar. 15,'35	21
No. 5—Drawing Rumors	July 12,'35	17
EDGAR KENNEDY COMEDIES		
Bric-a-Brac	Jan. 18,'35	19
Love on a Ladder	Sept. 7	20½
Poisoned Ivory	Nov. 16	21
Sock Me to Sleep	May 17,'35	
South Seasickness	Mar. 29,'35	20½
Wrong Direction	Nov. 16	21
MUSICALS		
Everybody Likes Music	Mar. 9	19½
If This Isn't Love	Sept. 28	21½
Night at the Biltmore Bowl, A	June 21,'35	17½
Spirit of 1976	Feb. 15,'35	21½
MUSICOMEDIES SERIES (Ruth Etting)		
An Old Spanish Onion	Mar. 1,'35	20
Bandits and Ballads	Dec. 7	18½
Ticket or Leave It	May 26,'35	21
PATHE NEWS Released twice a week		
PATHE REVIEWS (1933-1934) Released once a month		
PATHE TOPICS Released seven times a year		
RAINBOW PARADE CARTOONS		
Hunters Are Coming	Aug. 9,'35	
Japanese Lantern	Mar. 8,'35	8
Merry Kittens, The	May 31,'35	7
Parrotville Post Office	June 28,'35	
Parrotville Old Folks	Jan. 25,'35	7
Picnic Panic	May 3,'35	9
Putting on the Dog	July 19,'35	
Spinning Mice	Apr. 5,'35	8
Sunshine Makers, The	Jan. 11,'35	8
SPECIALS		
Century of Progress	June 15	22
A Day with the Dionne Quintuplets	Dec. 28	11½
Grand National Irish Sweepstakes Race, 1934	Apr. 2	10
La Cucaracha	Aug. 31	20½
Steffi Duna-Don Alvarado (Technicolor)		
A Trip Thru Fijiland	May 10,'35	14½
TODDLE TALE CARTOONS		
A Little Bird Told Me	Sept. 7	5
VAGABOND ADVENTURE SERIES		
Fakeers of the East	Dec. 7	18½
Isle of Spice	Jan. 11,'35	10½
Jamaica	May 17,'35	9½
Quebec	Aug. 9,'35	
Red Republic	Sept. 21	10
Roumania	June 28,'35	11
Saar, The	Mar. 22,'35	11

STATE RIGHTS

Title	Min.
CARTOON EXHIBITOR	
Of All Things	4
CENTRAL	
Child of Mother India	30
Hindu Holiday	9
METROPOLITAN LIFE	
Once Upon a Time	10
METROPOLIS-TAPERNOUX	
Bolero	14
Sorcerer's Apprentice, The	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
9. The Dognappers	Nov. 10	
10. Two-Gun Mickey	Dec. 25	8
11. Mickey's Man Friday	Jan. 17,'35	7
12. Band Concert (Color)	Feb. 23,'35	
13. Mickey's Service Station	Mar. 15,'35	9
14. Mickey's Kangaroo	Apr. 20,'35	9
15. Mickey's Garden (Color)		
SILLY SYMPHONIES		
9. Goddess of Spring	Nov. 1	
10. The Golden Touch	Mar. 21,'35	8
11. Robber Kitten	Apr. 18,'35	9
12. Cookie Carnival, The	May 23,'35	8
13. Cock of the Walk		

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 2—Toyland Premiere	Dec. 10	9
No. 3—Candyland	Apr. 22,'35	1 rl.
No. 4—Springtime Serenade	May 27,'35	1 rl.
GOING PLACES with LOWELL THOMAS		
No. 6	Jan. 14,'35	9
No. 7	Feb. 18,'35	9
No. 8	Mar. 25,'35	11
No. 9	May 27,'35	1 rl.
No. 10	June 17,'35	1 rl.
No. 11	July 1,'35	1 rl.
No. 12	July 22,'35	1 rl.
No. 13	Aug. 19,'35	1 rl.
OSWALD CARTOONS		
At Your Service	July 8,'35	1 rl.
Do a Good Deed	Mar. 25,'35	7
Elmer The Great Dane	Apr. 29,'35	1 rl.
Hill Billy	Feb. 1,'35	9
Robinson Crusoe Isle	Jan. 7,'35	9
Towne Hall Follies	June 3,'35	1 rl.
Two-Little Lambs	Mar. 11,'35	8½
STRANGER THAN FICTION SERIES		
No. 5—Novelty	Dec. 17	9
No. 6—Novelty	Jan. 28,'35	8
No. 7—Novelty	Mar. 4,'35	8
No. 8—Novelty	Apr. 1,'35	10
No. 9—Novelty	Apr. 22,'35	10
No. 10—Novelty	June 3,'35	1 rl.
No. 11—Novelty	June 24,'35	1 rl.
No. 12—Novelty	July 15,'35	1 rl.
No. 13—Novelty	Aug. 12,'35	1 rl.
UNIVERSAL COMEDIES		
At the Mike (Mentone No. 3-A)	Oct. 10	20
Desert Harmonies (Mentone No. 12-A)	Apr. 10,'35	10
Doin' the Town (Mentone No. 9-A)	Jan. 30,'35	18
Father Knows Best Sterling Holloway	Feb. 20,'35	2 rls.
Henry's Social Splash Henry Armetta	Dec. 19	21
Here's the Gang (Mentone No. 13-A)	May 8,'35	20
Hollywood Trouble	Jan. 9,'35	20
Knickerbocker Knights Mentone	Dec. 12	20
Meet the Professor (Mentone No. 10-A)	Feb. 13,'35	19
My Girl Sally Sterling Holloway (Van Ronkel No. 5)	June 5,'35	2 rls.
Oh! What a Business (Mentone No. 5-A)	Nov. 26	2 rls.
Old Age Pension Henry Armetta	Mar. 27,'35	20
Revue a la Carte Tom Patricola (Mentone No. 8)	Jan. 16,'35	17
Sterling's Rival Romeo Sterling Holloway	Nov. 14	2 rls.
Telephone Blues (Mentone No. 11-A)	Mar. 13,'35	19
Tid Bits (Doane Musical No. 2)	Oct. 24	2 rls.
Well, By George (Mentone No. 4-A) George Price	Oct. 31	20
Whole Show, The (Mentone No. 7-A) James Barton	Dec. 26	20
World's Fair and Warmer	Oct. 17	22
Would You Be Willing? (Van Ronkel No. 4)	May 22,'35	2 rls.

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES 1934-35		
Get Rich Quick Allen Jenkins	Apr. 20,'35	2 rls.
His First Flame Shemp Howard Daphne Pollard	Mar. 9,'35	19
Old Grey Mayor, The Bob Hope	Apr. 6,'35	19
Smoked Hams Shemp Howard Daphne Pollard	Oct. 20	18
So You Won't T-T-T-Talk Roscoe Ates	Nov. 3	20
Out of Order Ben Blue	Nov. 17	19
Vacation Daze Jenkins & Donnelly		2 rls.
Dizzy and Daffy Dizzy and Daffy Dean	Dec. 15	19
Once Over Lightly Roscoe Ates	Jan. 12,'35	20
Radio Scout El Brendel	Jan. 26,'35	19
Why Pay Rent? Roscoe Ates-Shemp Howard	May 4,'35	2 rls.
Pretty Polly Polly Moran	June 1,'35	
Serves You Right Shemp Howard	June 15,'35	
BROADWAY BREVITIES 1934-35		
Off the Beat Morton Downey	Oct. 18	20
The Flame Song Bernice Claire-J. Harold Murray	Oct. 27	19
Gem of the Ocean Jeanne Aubert	Nov. 19	20
Gypsy Sweetheart Winifred Shaw-Phil Regan	Mar. 30,'35	20
Hear Ye! Hear Ye! Vera Van and the Yacht Club Boys	Dec. 22	2 rls.
See, See, Senorita Tito Guizar-Armida	Jan. 12,'35	2 rls.
What, No Men? El Brendel-Phil Regan (Technicolor)	Jan. 5,'35	21
Soft Drinks and Sweet Music George Price-Sylvia Froos	Dec. 8	20
Show Kids Maglin Kiddies Tad Alexander	Jan. 5,'35	20
Radio Silly Cross & Dunn	Jan. 9,'35	2 rls.
Cherchez La Femme Jeanne Aubert	Feb. 2,'35	2 rls.
In the Spotlight Hal LeRoy & Dorothy Lee	Feb. 22,'35	20
Mr. & Mrs. Melody Ilomay Bailey-Lee Sims	Mar. 16,'35	20
Shoestring Follies Eddie Peabody	Feb. 16,'35	21
Singing Silhouette, The Olga Baclanova	Apr. 6,'35	20
Castle of Dreams, The Morton Downey	Apr. 6,'35	20
Cure It with Music Fifi D'Orsay	Apr. 13,'35	2 rls.
In This Corner Roscoe Ates	Apr. 27,'35	2 rls.
Main Street Follies Hal Le Roy	May 11,'35	2 rls.
$50 Bill Eleanore Whitney-12Aristocrats	May 25,'35	
Better Than Gold Fifi D'Orsay	June 8,'35	
Springtime in Holland Dorothy Dare-Felix Knight (Technicolor)	June 22,'35	
Revue Ray Perkins	June 29,'35	
LOONEY TUNES (1934-1935)		
No. 1—Buddy's Adventures		1 rl.
No. 2—Buddy the Dentist		1 rl.
No. 3—Buddy of the Legion		7
No. 4—Buddy's Theatre		7
No. 5—Buddy's Pony Express		1 rl.
No. 6—Buddy in Africa		7
No. 7—Buddy's Lost World		1 rl.
No. 8—Buddy's Bug Hunt		1 rl.
MELODY MASTERS 1934-1935		
Phil Spitalny and His Musical Queens	Oct. 6	10
Richard Himber and His Orchestra	Nov. 3	10
Don Redman and His Band	Dec. 29	10
Will Osborne and His Orchestra	Dec. 1	10
A & P Gypsies Harry Horlick	Jan. 26,'35	10
Charlie Davis and Band	Feb. 16,'35	10
Rimac's Rhumba Orchestra	Apr. 13,'35	1 rl
Barney Rapp and His New Englanders	Mar. 16,'35	10
Freddy Martin and His Orchestra	May 11,'35	1 rl
Dave Apollon and His Band	June 8,'35	
MERRIE MELODIES 1934-35 (In Color)		
No. 4—Country Boy		7
No. 5—I Haven't Got a Hat		1 rl.
No. 6—Along Flirtation Walk		7
No. 7—My Green Fedora		1 rl.
No. 8—Into Your Dance		1 rl
SEE AMERICA FIRST E. M. NEWMAN		
No. 3—Hail Columbia	Dec. 8	10
No. 4—Remember the Alamo	Dec. 20	10
No. 5—Trail of the 49ers	Jan. 19,'35	10
No. 6—Dixieland	Feb. 9,'35	10
No. 7—Blue and the Gray	Mar. 2,'35	10
No. 8—The Mormon Trail	Mar. 23,'35	10
No. 9—Westward Bound	Apr. 13,'35	1 rl
No. 10—Remember the Maine	May 4,'35	1 rl
No. 11—The Yanks Are Coming	June 1,'35	
No. 12—Boom Days	June 22,'35	
PEPPER POT 1934-35		
Radio Reel No. 1	Sept. 15	9
Mr. and Mrs. Jesse Crawford	Sept. 29	9
Vaudeville Reel No. 1	Oct. 13	11
Movie Memories	Oct. 27	8
Songs That Live	Nov. 10	9
Gus Edwards		
Two Boobs in a Balloon	May 5,'35	1 rl
Edgar Bergen		
Good Badminton ——	Nov. 24	1 rl
Stuffy's Errand of Mercy	Dec. 15	9
Listening In	Dec. 8	10
Radio Reel No. 2		
Vaudeville Reel No. 2	Dec. 29	10
Harry Von Tilzer	Jan. 5,'35	10
Chas. Ahearn	Jan. 19,'35	10
A Trip Thru a Hollywood Studio	Feb. 2,'35	9
We Do Our Part	Feb. 9,'35	1 rl
Radio Reel No. 3		
Vaudeville Reel No. 3	Feb. 16,'35	1 rl
Guess Stars	Mar. 22,'35	10
Radio Ramblers		
Billy Hill	Mar. 16,'35	
Eggs Marks the Spot	Mar. 30,'35	11
Radio Reel No. 4		
Some Bridge Work Easy Aces	Apr. 13,'35	10
Vaudeville Reel No. 4	Apr. 27,'35	1 rl
Kings of the Turf	May 11,'35	1 rl
Moving Melodies J. Fred Cotos-Lillian Shade	June 8,'35	
All Colored Vaudeville Adelaide Hall	June 22,'35	

SERIALS

12 Episodes Each Unless Otherwise Specified

Title	Rel. Date	Min.
BURROUGHS-TARZAN ENTERPRISES		
New Adventures of Tarzan, The Herman Brix	June 10,'35	2 rls.
FIRST DIVISION		
Young Eagles Boy Scouts	July 1	2 rls.
MASCOT		
Burn 'Em Up Barnes Jack Mulhall - Frankie Darro - Lola Lane	June 16	2 rls. (each)
Law of the Wild Rex, Rin Tin Tin, Jr. Ben Turpin, Bob Custer	Sept. 5	2 rls. (each)
Miracle Rider Tom Mix	May 18,'35	1st episode, 5 rls. (followed by 14 two-reel episodes)
Mystery Mountain Ken Maynard-Verna Hillie	Dec. 3	2 rls. (each)
Phantom Empire Gene Autry-Frankie Darro	Feb. 23,'35	2 rls. (each)
PRINCIPAL		
Chandu on the Magic Island Bela Lugosi-Maria Alba		
Return of Chandu, The Bela Lugosi-Maria Alba	Oct. 1	(Seven-reel feature followed by eight two-reel episodes)
UNIVERSAL		
Call of the Savage Noah Beery, Jr.	Apr. 15,'35	20 (each)
Roaring West Buck Jones (15 episodes)	July 8,'35	20 (each)
Rustlers of Red Dog John Mack Brown	Jan. 21,'35	20 (each)
Tailspin Tommy Maurice Murphy-Noah Beery, Jr.	Oct. 29	20 (each)

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WANT TO BUY 250 USED UPHOLSTERED seats, latest type, in first class shape. E. LUND, Viborg, S. D.

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RCA PHOTOPHONE SPARE PARTS. COMPLETE line of replacement parts in stock for your Photophone sound equipment. "A" and "B" battery eliminators, motors, generators, sound head and amplifier parts at a great saving. Wiring diagrams of PG10 and PG13, 25c. Dealers, servicemen and theatres, write for our illustrated catalog covering Photophone replacement parts. AUDIO EQUIPMENT MAINTENANCE, INC., 596 St. Marks Avenue, Brooklyn, N. Y.

"PATRONS AND MYSELF TICKLED PINK" says Ray Fox, Evart, Mich. "Cinemaphone gives much sought after crisp tone." Try it free your own theatre. S. O. S., 1600 Broadway, New York.

TRAINING SCHOOLS

LEARN MODERN THEATRE MANAGEMENT. Catalog free. THEATRE MANAGERS INSTITUTE, 315 Washington St., Elmira, New York.

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A TIME - SAVING, SIMPLIFIED, TOTALLY accurate system of accounts-keeping for theatres. Full explanatory text combined with blank record pages for a 12 months' service. $3, postage prepaid. Order Morris Theatre Accounting, direct from QUIGLEY BOOKSHOP, 1790 Broadway, New York.

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PROJECTORS, TICKET MACHINES AND OTHER theatre and sound equipment requiring parts and repairs can now be given prompt attention at reasonable cost. BOX 121A, MOTION PICTURE HERALD.

THEATRES WANTED

WANT TO LEASE THEATRE WITHIN 150 mile radius of Pittsburgh. BOX 86, Midland, Pa.

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ORDER NOW! RICHARDSON'S NEW BLUE Book of Projection—6th edition, complete in one volume, more than 600 pages, over 100 illustrations. Full text on projection and sound combined with troubleshooter. $5.25. Mr. Richardson will autograph the first two hundred copies ordered. QUIGLEY BOOKSHOP, 1790 Broadway, New York.

10,000 SHORT, PRECISE BIOGRAPHIES OF MOtion picture personalities—thousands of pertinent facts about every phase of the motion picture industry—the book to have at your hand every minute of the day—Motion Picture Almanac, the industry's book of facts. 1935-36 edition now in preparation. Order your copy early. $3.00. QUIGLEY PUBLISHING CO., 1790 Broadway, New York City.

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

SUNDAY SHOWS FOR PENNSYLVANIA

NEW COLOR SCORES WITH "BECKY SHARP"

ALL HOLLYWOOD NOW "SEEING DOUBLE"

RKO ANNOUNCES 48 FEATURES, 107 SHORTS FOR NEW SEASON

VOL. 119, NO. 12 *Entered as second-class matter, January 12, 1931, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies 25 cents.* JUNE 22, 1935

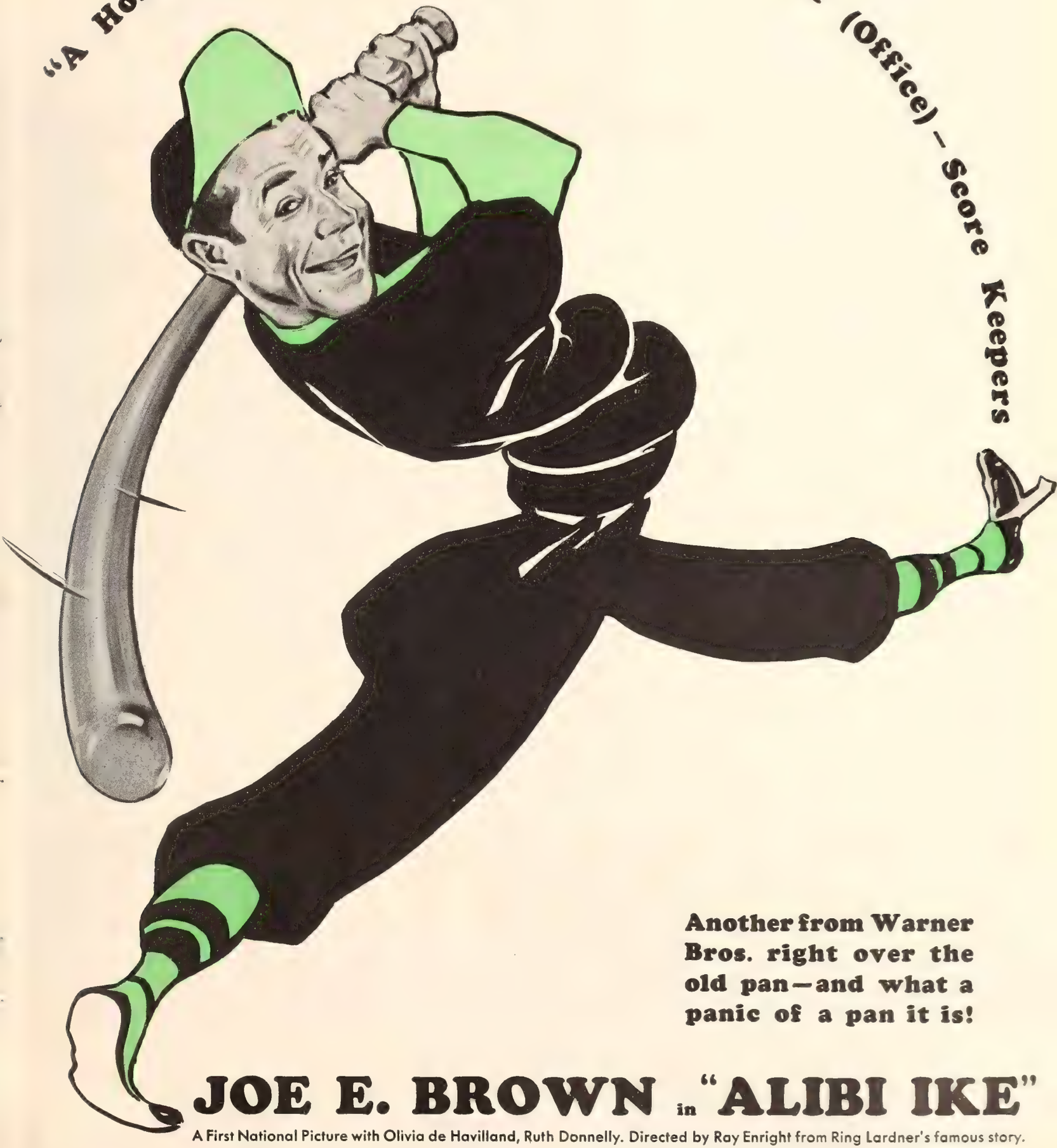
THE ONLY THING ON EARTH THAT BEATS THE HEAT!



WOW! 30 OPENING ENGAGEMENTS OVER THE WEEK-END SENSATIONAL!

Business equals "Chained" which played last Fall! It takes a real attraction to bring the folks indoors right now. Just an old M-G-M custom to give you HITS when you need 'em. "Public Hero No. 1" doing swell and now "No More Ladies." *Next* season, *this* season, *any* season — M-G-M's the answer!

"A Home Run!" Predict Variety Daily's Box (Office) – Score Keepers



Another from Warner Bros. right over the old pan—and what a panic of a pan it is!

JOE E. BROWN in "ALIBI IKE"

A First National Picture with Olivia de Havilland, Ruth Donnelly. Directed by Ray Enright from Ring Lardner's famous story.

ENCORE! BR

and a thousand



More stars than 'Gold Diggers of 1933'!
More laughs than '20 Million Sweethearts'!
More hit tunes than 'Footlight Parade'!
More show than you've ever played before!

BROADWAY

AVO! VIVA!

ha-ha-ha's!...

Waves of laughter sweeping moonlit Venice! Roars of glee filling mazda-lit Broadway! All because a musical son-of-a-gondolier took a blonde daughter-of-hi-de-ho for a ride in his sea-going hack! It's Warner Bros.' newest fun-fiesta, proving again that the No. 1 Company is also supreme in the field of *scream* entertainment!



Starring

DICK POWELL
JOAN BLONDELL
ADOLPHE MENJOU
LOUISE FAZENDA
WILLIAM GARGAN · GEORGE BARBIER · GRANT MITCHELL
TED FIORITO & HIS BAND
THE FOUR MILLS BROS.
THE CANOVA HILLBILLIES

Directed by Lloyd Bacon

GONDOLIER"

—and they're all finished or in production!



There's a copy waiting for you at your FOX Exchange.

YOU HAVEN'T A SHOW WITHOUT FOX

MOTION PICTURE HERALD

Vol. 119, No. 12 June 22, 1935

FUN ON THE AIR

THE motion picture industry can now enjoy a ringside seat in the national arena wherein the young medium, medium we say, not art, of radio is beginning to discover problems and excitements of controversy of the sort the screen began to encounter many a year ago.

For instance, the radio and the newspaper press are getting ready for a first class war. The peace patched up in the Biltmore conferences a year or so back, resulting in the establishment of the Press Radio Bureau, to sit on the lid and dole out news to the air stations, is now at an end. The Bureau is to continue, but also the lid is off allowing wire associations to sell news to the air. This means the United Press, of Scripps-Howard affiliation, and the International News Service, the Hearst wire service. Meanwhile, the cooperative Associated Press sits on a sideline, with problems. Further, the newspapers are now to be discovered owning a total of about 115 radio stations. Then there is the Transradio Press, serving some 190 stations with news bulletins. The situation is intriguing.

Meanwhile, that great army of the unemployed, the club women, represented by the Women's National Radio Committee, has discovered the radio industry and wants to do things about it, affecting the tone and content of programs. The word censorship has not yet been uttered, but the idea is there.

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IN THE LONG RUN

CURRENTLY there is an applicability to the motion picture industry in all of its branches in the basic principles enunciated in an advertisement which *The New Yorker,* smart and successful metropolitan weekly, first published in 1932 and now repeats in *Printers' Ink.* The display line of the advertisement is "The High Cost of the Sour Note." *The New Yorker* says:

"Did you ever stop to think, those of you who read and like 'The New Yorker,' and who think that its advertising pages are so interesting, that one reason they are interesting is what is NOT there?

" . . . But in the course of a year we have cause to decline a great deal of perfectly good advertising, or to advise our gripping solicitors to make wide circles around certain advertisers.

"Why? Snootiness? A thousand times no.

"Nothing we like better than cash.

"Nothing we hate worse than a censor.

"Nothing but one thing: The Sour Note.

"When there's a nice party going on in your penthouse or our back-parlor, there's nothing that jars quite so much as a serious genteel lecture on, for instance, feminine hygiene. The subject is unmistakably important, the moral pertinent, the social service worthy, the rhetoric okay—but not at this time and place. A lot of other subjects fall into the same category.

"You see, when we get out a paper, we feel for the moment like your host. . . ."

"And we're going to invite to our party only the kind of people you want to see and hear—whether they're writers and artists who make our text and pictures, or writers and artists who make our advertisements. Such Sour Notes as we can reasonably avoid we must, do, shall—so that your after-taste will be jake.

"Doesn't this cost us money we'll never get? Yes—our treasurer and statistician were just telling us how much more cash we would have taken in 'if only.' Stunning figures. Sure, it costs us money—at the moment. But in the long run (and seven years isn't so long) our self-denial has tilted into our till the second-greatest volume of advertising in any magazine. . . ."

Meanwhile bear in mind that *The New Yorker* is no children's magazine and does not really try to please "the old lady from Dubuque." It merely finds intelligent decency and consideration of the better tastes of its readers profitable.

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MR. LICHTMAN'S HAT

THE election of Mr. Al Lichtman to the presidency of United Artists Corporation reminds us pleasantly of the whimsical fact that he got into the motion picture business because his hat blew off in Chicago. That was way back yonder. Young Mr. Lichtman was a dapper soldier in the recruiting service of Uncle Sam's army, in Omaha. He went to Chicago on furlough to get a job and buy a discharge. He had just been turned down after an ardent try at selling himself to a poster service, and was on his way to the train that would take him back to Omaha and the army, when a wind sweeping Michigan Avenue blew his natty straw sailor into the lake. It made him so angry that he faced about and went back to the poster office with a new head of steam and got the job. The job as poster salesman initiated his long career of showmanship.

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IT looks like the golden bantam will be "knee high by the Fourth of July." . . . Shade grown mint is just right for juleping now. . . . The wild mallards have their first broods off the nest in Connecticut. . . . The black wasp is the surest for trout this season. We're busy.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

MOTION PICTURE HERALD'S NEWS SUMMARY COVERING THE SCREEN WORLD

COLOR

The new three-color Technicolor process drama produced by Jock Whitney's Pioneer Pictures for RKO distribution has made its world debut with the week ending Thursday at the Radio City Music Hall in New York with a box office gross of about $100,000. This is to be compared with a typical week with a good picture and good weather doing about $85,000. More recent weeks have taken between $65,000 and $70,000.

Incidentally, and only incidentally, the title of the production is "Becky Sharp" and Miriam Hopkins heads a pretentious cast. As was inevitable the production's color component overwhelmed the drama in the minds alike of the picture makers, the critics and the public. Opinions were generally favorable and often enthusiastic.

This picture, the first of a group of three by Pioneer, is to be taken quite as much as a promotion of the new Technicolor process as an amusement project. Its successful presentation makes it the most, and perhaps only, important technological development of the motion picture since the advent of sound-on-film. It is the next and more aspiring effort after the tentative and highly successful two reel "La Cucaracha," first release to demonstrate the new process.

At the end of "Becky Sharp's" first week it appeared that it was to be taken as a step in evolution rather than revolution, that no such disturbance of the art would immediately ensue as in the invasion of sound. See news report and pictures on pages 12 and 13.

PATHE FUSS

Quaintly as in fable from Aesop, the war of the smart foxes over the rooster, the Pathe rooster, continues, with this week additions to the array of documents in court in the issues officially between Pat Casey (forty shares preferred) and the new administration dominated by Robert Young, investment broker (2,000 shares preferred, 25,000 common).

The action which has been started, with Mr. Casey at the bat, in the Supreme Court of New York before Justice Edward Dore, changed complexion from a receivership action to a suit for accounting, when it was discovered that a receivership would automatically mature an amazing stack of outstanding obligations. The battle is after all for the custody of the rooster, not to chop off his head. Meanwhile answers are being filed to answers, with the litigants both making copy of literary, if not legal, merit.

Pathe is the oldest surviving motion picture corporation, beginning its American career in 1905. For something more than a decade the most of the news about Pathe has been made in the offices of bankers and brokers. For what Mr. Casey says about Mr. Young and what Mr. Young says about Mr. Casey and what Mr. Casey says back to Mr. Young and so on turn to page 15.

BRITAIN'S DENT

No results have yet come to the surface out of Arthur Dent's current invasion of the American market in behalf of British International Pictures. Twelve pictures are included in Mr. Dent's portfolio, ten of which were shown in rapid succession afternoons and evenings during one week to miscellaneous groups in which important film buyers were by no means conspicuous.

Mr. Dent brought across the Atlantic this week echoes of the internecine strife prevalent in the British production industry with declarations against the Hays Office service on British scripts and pictures which was requested by the British producers' association. Mr. Dent pronounced against the submission of British scripts to the Production Code Administration—good news for the overworked code administrators.

KENNEDY STUDIES

On the pretext of studies to formulate advice to Congress on new reorganization laws, the Securities and Exchange Commission has begun formal investigation of the financial history of Paramount. "Formal" is the qualifying word because the commission is without authority to do anything about what it may find out. Meanwhile observers of the scene observed coincidentally that Joseph P. Kennedy who is chairman of President Roosevelt's Securities and Exchange Commission, might himself become a highly informative witness if the commission is to sincerely engage in academic "studies" of the motion picture industry—since the histories of Mr. Kennedy's FBO and his operations along with banking friends in Pathe Exchange, Inc., and Gloria Productions might provide as much interesting clinical material as even the great Paramount. For the story of Mr. Kennedy's investigation see page 39.

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PENNSYLVANIA'S SUNDAYS

A big nine per cent territory, the state of Pennsylvania, was due to be opened for Sunday showings of the motion picture this week if, when and as Governor Earle should affix his signature to a measure giving communities local option on Sunday pictures, passed by both the houses of the state legislature on Tuesday last. For a hundred and forty years Pennsylvania Sundays have been under Quaker "blue law" bans, and the motion picture is the only important amusement to lift the lid. And it was in Pittsburgh that the nickelodeon, the cradle of the art, was born with the opening of John P. Harris' little theatre at the corner of Pittsfield street and Diamond Alley on Thanksgiving Day in 1905. Story on page 10.

DOUBLE BILLS

Every studio in Hollywood is making a portion of its productions with a conscious eye on the growing double bill policy of exhibition, according to an analysis presented by Douglas Churchill, special correspondent for MOTION PICTURE HERALD in a contribution which takes the situation apart, studio by studio. Mr. Churchill observes Loew's State and Grauman's Chinese theatre, premier theatres of the production zone, going abruptly to double bills, and he wonders the while if the public is not declaring for what is really "a vaudeville of motion pictures." Meawhile it chances that Archer Whitford, managing editor of *Everyone's,* published in Sydney, traveling to London by way of New York, came to call at the HERALD office and remarked that "of the whole 1,400 theatres in Australia just exactly two are not running double bills." Mr. Churchill's article appears on page 11.

CODE SEQUELS

Debating the consequences arising from the Supreme Court's death blow dealt the Blue Eagle, exhibitors this week continued to express themselves for and against voluntary codes and voluntary arbitration, with majority sentiment appearing to favor the latter. Hugh Bruen of Seattle, president of Allied Amusements of the Northwest, disclosed a movement on foot to draft a voluntary pact for that territory, retaining the "good features" of the compulsory NRA agreement. Charles Picquet of Charlotte, N. C., and Morris A. Mechanic of Baltimore were among a number of others hoping for a continuance of the code idea. Ed Kuykendall, president of the MPTOA, and Barney Balaban of Chicago, are skeptical that voluntary codes will be feasible in view of the impotence of the compulsory pacts which had governmental backing. While voluntary arbitration again is in effect in New York, Fred Wehrenberg in St. Louis is finding exhibitor support for his arbitration tribunal

(*Continued on page* 14)

DETROIT CANCELS MOVIE CHATTER COLUMN TO SAVE FAN APPEAL

As a result of protests against its effect on the screen public, made by Willard C. Patterson, vice-president and general manager of United Detroit Theatres, Sidney Skolsky's column of Hollywood chatter has been stricken from the pages of the *Detroit Free Press.*

Early in the week, Mr. Patterson cancelled all display advertising in the *Free Press.* He explained that inasmuch as Skolsky's column was a destructive exposé of how illusions are created in pictures, it offered unfair competition that could not be overcome by advertising. As he put it, exhibitors have only two things to sell—personalities and illusion, and when Skolsky, or anyone else, destroys illusion by revealing how it is created, he is tearing down one of the big incentives for attending the movies.

Mr. Patterson and George W. Trendle, president of United Detroit Theatres, in cancelling the *Free Press* advertising, stated that while the paper was entirely within its rights in publishing whatever it chose, the fact remained that it was a waste of money to advertise in a paper carrying editorial matter detrimental to the personalities, and destructive to the illusions which the exhibitor's advertising endeavored to sell.

Executives of the *Free Press,* in announcing the elimination of Skolsky's column, stated that until they had heard Mr. Patterson's explanation of possible reader reaction, they had never fully understood or appreciated that exposé material like Skolsky's could be damaging at the box office.

Statements Deleted

Patterson's first protest against Skolsky's copy was made late in February when, during the showing of Warner Brothers' "Devil Dogs of the Air," Skolsky spread the news that James Cagney, a daring flying Marine in the picture, was actually afraid to look off a high building.

Following Mr. Patterson's protest, and his explanation of how much material might prove harmful to the exhibitor, it was agreed by the *Free Press* to eliminate from Skolsky's column anything that might prove harmful. According to the editors, a number of Skolsky's statements which they thought would be detrimental to the exhibitors' interests were deleted—but in spite of their watchful eye, repeated exposés of producer-tricks used in picture making continued to find their way into the paper.

When MGM's "Sequioa" was showing in Detroit, Skolsky removed considerable audience thrill by explaining that in a scene where a Chinese baby is threatened with death from the fangs of a rattle snake the baby was really in no danger because a piece of plate glass protected him from the snake.

The same week that MGM's "Reckless" was playing at United Detroit's United Artists Theatre, Skolsky's column carried the enlightening news that Jean Harlow neither danced nor sang in the picture, being doubled in each case by professionals.

Writing of 20th Century's "Les Miserables," Skolsky said that one of the picture's most dramatic scenes, featuring Charles Laughton and Fredric March, was shot in two parts—with a month elapsing between the first and second. Also, he stated that "Les Miserables" was shot in "only" 34 days.

Mr. Patterson contends that the use of the word "only" can be interpreted by the average movie patron to mean nothing else but that instead of being a carefully made picture, as it was, "Les Miserables" was merely an inferior, hastily-taken "quickie," which it decidedly was not.

Other material in Skolsky's column, that finally led to the cancellation of United Detroit display advertising in the *Free Press,* included the statement that when George Raft discovered the body of a murdered man on a deserted street at midnight, in "The Glass Key," it was not midnight at all—but noon on the Paramount lot, and that the door knob seen prominently at the left, leads to Marlene Dietrich's dressing room . . . that the exterior "atmospheric" shots for "Oil for the Lamps of China" were made on the site of Warner Brothers recent fire . . . that Paramount was having considerable trouble in arranging proper adaptations of Dashiell Hammett's stories . . . that "Public Hero No. 1" was produced hurriedly and at small cost, in order to cash in on the popularity of the Federal Agent type of picture . . . and so on.

Called Destroyer of Illusion

All in all, it is the contention of protest that Skolsky's column had the effect of destroying that all-important movie factor, illusion, by exposing producer methods, revealing production schedules and locations for settings, and by commenting upon the difficulty of getting satisfactory adaptations of stories by a famous author.

Whether or not Skolsky's statements are accurate is of little consequence, Mr. Patterson is quoted as saying. In any case, the fact remains that much of Skolsky's copy tended to inhibit audience thrill and to give the impression that pictures were hastily made and not worth seeing. Following this explanation by Mr. Patterson, and after it had been brought home forcefully to them by the cancellation of advertising, executives of the *Free Press* agreed that Skolsky's column was not constructive editorial matter for the paper's movie page, and decided to eliminate it. United Detroit's advertising schedule in the paper has, of course, been resumed.

—

Mr. Skolsky's column is primarily written for the *Daily News* of New York, the paper which, incidentally, invented the star system of picture ratings. It is syndicated to non-competitive papers by the *Daily News.* He is among the best known and most widely read of the newspaper correspondents specializing on the motion picture.

NEW YORK ALLOWS SUNDAY SHOWINGS

Theatrical stage shows on Sunday were legalized for New York City by unanimous action of the Board of Aldermen in adopting an amendment to the code of ordinances introduced on Tuesday by Alderman Murray W. Stand. The ordinance provides that performances may not start before 2 P. M. on Sunday and that all employers are to give employes at least 24 consecutive hours of rest each week. The state law permitting Sunday presentations, recently enacted, requires that each municipality pass its own enabling legislation.

Broadway film theatres are speculating what effect the new law will have on their Sunday operations, since the ordinance covers only legitimate shows, defined as dramatic and musical productions, and does not extend to motion pictures, vaudeville and incidental stage presentations.

If signed by Mayor LaGuardia, the ordinance will go into effect next month. Sunday performances in legitimate theatres will be opposed by Actors Equity Association, however, which is on record against them, and action has been indicated which would bar Equity members from participating in them. If Equity and the stagehands should agree, they are expected to demand double pay for Sunday.

The Equity Association shortly will mail out ballots on its national referendum to determine the sentiment of members relative to Sunday night performances in the legitimate theatre. The polls will close August 1, and the vote announced August 6.

PENNSYLVANIA PERMITS SUNDAY FILMS, KILLING ANCIENT RULING

Measure, Providing for Local Option, Expected to Receive Governor's Approval; Breaks Law in Force Since 1794

This week, after more than thirty years of battle, the motion picture appeared victor in the struggle for the right to show on Sunday in Pennsylvania. Tuesday the State Senate by 29 to 20 passed a measure giving communities local option on the application of the blue laws as applied to Sunday exhibition of motion pictures. That night the House of Representative concurred and the measure went to Governor Earle for a signature that was expected to be forthcoming without delay. Stage shows will continue under ban.

This breaks the Quaker rule, in so far as the screen is concerned, which has been in effect since 1794, and which has been given but little easement with the changes of time and modes.

When with the governor's signature the measure become a law each city, borough or township will have opportunity to free itself of the "blue law" shackles of 140 years.

The prospect promises profit alike to exhibitors and distributors. Pennsylvania represents nine per cent in the national gross, on the basis of a market open only six days a week.

The victory was the industry's greatest legislative accomplishment this year since state and congressional legislators began on January 1 to single out the motion picture for attack. Even in its final form the bill was in danger of being lost again in the shuttling back and forth between the two Pennsylvania houses. It took the only form, after several amendments, in which it could possibly be adopted in the present session which will adjourn sine die before the end of the week.

The original draft made it mandatory on every municipality and township to vote at the November general election on whether to permit Sunday pictures to be shown after two o'clock in the afternoon. The amended bill eliminates the compulsory election clause, but provides that any of the municipal subdivisions may vote on the question on petition of five per cent of the voters of the predominant political party in each particular district, or, upon the petition of a city or a borough council or a township board.

"Sinful" for Century and a Half

For nearly a century and a half the Pennsylvania blue law has, theoretically, at least, curbed Sunday activities regarded by the forefathers as "sinful." Strictly interpreted, this old law makes it illegal to sell anything on the Sabbath except the barest necessities to "keep body and soul together," and even these only at prescribed times of the day. Theatricals of all types always have been under the ban. Furthermore the law construes it as ungodly to engage in the barbering business, to sell newspapers, candy or tobacco.

While local sentiment has caused lax enforcement of many of the provisions, the letter of the law has been strictly invoked against motion pictures and similar amusements, both by church and kindred agencies which saw fit to make such diversions the target for unrelenting attack.

At every session of the Pennsylvania legislature for the past 20 to 30 years efforts have been made to repeal the blue law as affecting amusements, but always without success, until one year ago when the Sunday baseball ban was lifted. This was accomplished largely through the leadership of Assemblyman Louis Schwartz, of Philadelphia, who is one of the co-authors and one of the great champions of the bill permitting motion pictures which the Senate passed Tuesday. The Senate's action was accepted in political circles as being in the nature of a personal triumph for Assemblyman Schwartz and it was said that it may go a long way in advancing his ambition to rise to the mayoralty in his home city of Philadelphia in the fall election.

Associated with Mr. Schwartz in sponsoring the bill were Assemblymen Charles Melchiorre, of Philadelphia, and Thomas E. Barber, of Erie. Each of these legislators at the start of the present session fathered a Sunday opening bill for motion picture theatres. All three measures were similar in character, and, finally, the three sponsors agreed to consolidate their ideas in the Schwartz-Melchiorre-Barber bill which was the basis of the measure the Senate just approved.

As might be supposed, a most determined fight was necessary to save the bill from defeat in its hectic progress through Pennsylvania's legislative halls.

In these verbal conflicts even the members of the industry were not all arrayed on the side of a liberal Sunday. A minority group of independent theatre owners, through able spokesmen, joined with church folk and fought the bill stubbornly, charging it was in the interest of the big nationwide theatre circuits and that these big interests had sent paid employees to the capital at Harrisburg to stage demonstrations.

Some Churchmen Favored Bill

On the other hand, there were numerous ministers of the gospel who upheld the liberal Sunday idea of the bill. At one of the hearings eight ministers spoke for open Sunday shows, whereas only five preachers spoke against them.

At the last Senate hearing, at which circuits were charged with forcing their employees to travel to Harrisburg, "on a free ticket," to aid the liberal cause, independent exhibitors in opposition were led by Miss Jeannette Wilinsky, of Pittsburgh. A short spell of hissing directed at the opponents of the measure caused Senator George L. Reed, chairman of the committee, to threaten to have those responsible ejected. Other speakers against the bill were the Reverend Dr. W. B. Forney, of the Lord's Day Alliance and Reverend Dr. W. L. Mudge, secretary of the Pennsylvania Council of Churches. Both had been campaigning for some time against repeal.

John A. Phillips, president of the Pennsylvania Federation of Labor, and Walter Vincent, leading exhibitor and head of the Wilmer and Vincent Theatres, were prominent among those who spoke for passage.

Before the Senate voted finally on the measure Senator Joseph C. Trainer, of Philadelphia, tried to introduce a second amendment which would have made counties, instead of the more localized city, borough and township divisions the units that would exercise the local option privilege. His motion went down with a thud.

Compromise Finally Necessary to Get Bill Through Senate Before Adjournment; Seen as Triumph for Louis Schwartz

As finally approved by the Senate, the bill provides that "it shall be unlawful under any circumstances to conduct motion picture exhibitions before two o'clock on Sunday afternoons, or after that hour unless the voters of the municipality have first voted in favor of motion picture exhibitions and sound picture exhibitions on Sunday as hereinafter provided, and in no case shall a person be employed as a projectionist or operator of motion pictures on Sunday unless he or she shall have had 24 consecutive hours of rest during the preceding six days."

Violation of these provisions shall subject the offender to a fine of not more than $50, or imprisonment for not more than ten days.

The bill sets forth that at the fall municipal elections in 1935, there shall be submitted "upon petition to the county commissioners of the city or borough council, or of the township supervisors, or supervisors, or upon petition of electors equal to five per centum of the highest vote cast for any office in the municipality at the last preceding general election, a question to determine the will of the electors of each municipality in this Commonwealth with respect to motion picture exhibitions, and such question shall be in the following form:

"Do you favor the conducting, staging, operating and exhibiting of motion pictures regardless of whether an admission charge is made incidental thereto, or whether labor or business is necessary to conduct, stage, operate or exhibit the same, after two o'clock post meridian on Sunday?"

Friends of the open Sunday liberality pointed out after the Senate acted Tuesday the obviousness of the necessity of exhibitors in each community campaigning in behalf of the issue.

Reference to Law of 1794

The bill further sets forth that "it is the intent of this Act to provide method whereby the will of the electors of each municipality with respect to motion picture exhibitions together with orchestral or other instrumental musical or mechanical musical accompaniment prelude playing or selection in connection with or incidental thereto, after two o'clock post meridian on Sunday be ascertained."

A fine of not more than $100 is provided for persons introducing any other form of entertainment than those specified above in connection with Sunday motion pictures.

Specific reference to the ancient blue law of 1794 is contained in a concluding section of the bill, which says:

"Section one of the act approved the 22nd day of April, 1794 (three Smith laws 177) entitled 'An act for the prevention of vice and immorality and of unlawful gaming and to restrain disorderly sports and dissipation' be and the same is hereby repealed insofar as it prohibits motion picture exhibitions and any orchestral or other instrumental musical or mechanical musical accompaniment prelude playing or selection in connection with or incidental thereto. All acts and parts of acts inconsistent herewith be and the same are hereby repealed."

USE OF DOUBLE FEATURES SEEN AFFECTING PRODUCTION PLANS

Churchill Sees Policy Change to Duals by Chinese, Loew's State, Indicating to Majors Battle for Quality Is Lost

by DOUGLAS W. CHURCHILL
Hollywood Correspondent

Is the cinema headed back toward the nickelodeon?

With the conversion of two of Los Angeles' first run theatres—Loew's State and Grauman's Chinese—to the double bill, have the studios realized the hopelessness of trying to raise canned drama to the borders of art?

In brief, should Hollywood bother its pretty little head over making good pictures?

Apparently the industry is giving the matter serious thought. A check of the major lots this week revealed that during the 1935-36 season an alarming preponderance of product is being aimed definitely at the second spot on double bills. One studio admits that three out of five pictures are for No. 2 position. One concern that has always boasted of the quality of its films—every picture an epic—is grinding out C product and saying within its gates, "If that's what they want, they can have it." One lot has assigned less than one-third of its schedule to A and B classification. Another is deliberately making its better films of such length that the time element will force single billing — and at the same time is turning out quickies.

Hollywood is confronted with a problem and is attempting to solve it to its financial satisfaction. Of course, the town has known of the double bill for some time, but has done nothing about it. It was an exhibition matter. If pictures were good, they got the top spot and earned the money; if they were bad, they took the throw-in position without question. At least the studios strove to make first place. They aren't doing it any more.

Large Houses' Policies Indicative

The incident that convinced the majors that the battle for quality was lost occurred within the industry's own yard. Grauman's Chinese: from the showplace of the cinema to grind and, finally, to double bill. Loew's State: one of the more substantial money-getters of the West has gone from stage shows to grind and now to dual features.

Have the studios been wrong all these years? Is quality out of place on the screen? Instead of attempting to make films a medium of intelligent entertainment with a proper balancing of the more fundamental forms of drama, should Hollywood have concerned itself only with creating celluloid vaudeville? Apparently the answer to all is yes.

That there are indications in other sections of the land that the problem can be solved seems not to influence the studios. The fact that the two houses about which Hollywood knows most have gone double bill overshadows the rest.

The situation today is not brilliant. In presenting it in detail, studio names will be omitted as I have neither the time nor the energy to answer letters from irate sales managers. Every one here is familiar with the conditions; those outside with a reasonable knowledge of the business and with a meager imagination can vaguely identify the lots. For the purpose of dealing with the films, they will be rated A for specials, B for standard entertainment and C for the quickies leveled at the second spots in the theatres.

No. 1: Its good pictures are very good, both in quality and earning capacity, and its others are, for the most part, unpretentious, with some aimed strictly at the action market. In the past the two classes have been fairly evenly divided. This year, one executive states, three out of five will be C product, with the other two striving to be A class but some, of which will naturally, fall to B. The budget on the C's will run from $125,000 to $150,000.

No. 2: Of the approximately 50 films to be made this season, 20 will be assigned to C classification costing from $125,000 to $225,000.

No. 3: Out of 44 scheduled, 12 will be A's and the rest C's and nothing in between. The C's will run upward from $80,000.

No. 4: Fifteen of this concern's 50 are admittedly of C class with six A's and the rest B's. This lot has always striven for the spectacular and while it has whittled its C films down to budgets ranging from $125,000 to $225,000, it is not geared for the cheaper product, and the third string films give an appearance on the screen of being slapped together although they contain ample production value, but are carelessly written.

No. 5: One of the largest production schedules in town allows this lot to place 12 on the A list, probably 20 on the B roster, and while executives deny that second spot pictures are made deliberately, basing a prediction on past performances about 30 films will fall into the C class. This lot spends money on this latter class, the lowest cost film made last year showing $180,000 against it.

No. 6: This lot is fighting the double feature custom by increasing the length of its A and B films, it being hoped that lengthy and good entertainment will discourage the second spot programers. However, it is also making a liberal supply of C pictures for the producers know they can't win in one year, if they ever do.

Outlook Not Pleasant

It is not a pleasant outlook. Everyone knows that there were enough bad pictures when all studios were attempting to make only A and B class with films automatically falling into the second spot in the theatres when they lacked merit. Now with every studio aiming a substantial portion of its schedule at the fill-in position and with a high mortality rate inevitable among the better films, the progress that the screen has made is definitely threatened.

Says Every Studio Now Aiming Large Part of Schedule at Second Spot on Dual Bills; Analyzes Six Studios' Films

It may not be the good old law of retribution that is now kicking the producers and distributors in the trousers and turning the industry back toward the nickelodeon era and ending the advance of celluloid. According to local historians, the double bill was first conceived by a small exhibitor to whom the major distributors had denied product. So he went out and bought two bad pictures and, to compete, his neighbors with major contracts began showing two good films. Thus the practice began and from this point it spread until it enveloped the whole industry.

There are those within the studios that admit the soundness of the logic of those favoring double bills. One film does not necessarily make up a program any more than one story constitutes a magazine; the double bill has saved the lives of hundreds of theatres; the screen is a canned vaudeville show necessitating many acts; there is more than one public and by dualing features, more tastes can be satisfied. There is merit, says Hollywood, to all of these statements.

Parallels Drawn

For one, like every bachelor who knows just how children should be reared, I have views on the double bill matter and just how the industry should be operated. Will Hays once said that every one has two businesses, his own and the motion picture. Who am I to be an exception? So, with no theatres to operate or pictures to make and with no money invested in the business, but with a keen interest in an intelligent screen which is a vital element in the world's life, I would like to draw a parallel or two.

One of the basic laws of nature is that man always want more of anything of which he has not had quite enough. Satiation has always dulled interest. Too hearty a lunch makes dinner less attractive; too many rides on a merry-go-round dim the pleasure of the event and lengthen the period during which no rides are indulged in. Too much of anything is uninteresting.

Bad as most of it is, the radio is popular largely because of one thing — short programs. Nearly everyone would like to hear more of Burns and Allen, Jack Benny, Amos 'n' Andy and many others. The advertisers are financially able to give longer broadcasts; but they cut them short to insure listeners for the following night. It is conceivable that the best entertainers on the air would wear out their welcome if their programs were doubled.

During the lush twenties when the *Saturday Evening Post* was printing in excess of

(Continued on page 14)

NEW YORK GOES EN MASSE TO SEE "BECKY SHARP," COLOR EXPERIMENT

Opening of Film at Music Hall, With Whitney Playing Host, Attracts Wide Attention of Waiting Press and Public

Filled with a carefully devised anticipation, inspired by a lengthy pre-selling campaign, New York, beginning last Thursday, headed toward 50th street and Sixth avenue, there to take a first view of the latest, and perhaps the most significant, experiment of the motion picture since sound crackled across the screen horizon and wrought a great change.

New York went to see "Becky Sharp," produced by John Hay (Jock) Whitney's comparatively new Pioneer Pictures, distributed by RKO Radio, directed by Rouben Mamoulian, color-designed by the noted stage designer, Robert Edmond Jones, and presented at the Radio City Music Hall. ["Becky Sharp" is reviewed in the Showmen's Reviews department in this issue.]

RKO Radio has contracted with Pioneer Pictures for two more all-Technicolor "specials," and is seeking exhibitor reaction after the playing of "Becky Sharp."

The picture, at the conclusion of its first week, was estimated to have grossed $100,000, which compares with a typical week, including a good picture and favorable weather, bringing a gross of approximately $85,000. Recent weeks, with the beginning of the summer warm weather taken into account, have brought grosses of $65,000 to $70,000. The picture is being held a second week at the theatre.

Although Thursday morning's regular weekly program opening found a crowd estimated at several thousand jammed about the theatre's entrances waiting for the initial viewing of "Becky Sharp," the important phase of the opening occurred that night, when "generous Jock Whitney," as one newspaper put it, entertained numerous members of New York society at a midnight special showing of the film. But first the host took his guests over to Long Island City, to see James Braddock of the prize ring take a heavyweight championship from one Max Baer, also and occasionally of the motion picture. After the showing there was more entertainment for Mr. Whitney's friends, at the River Club, where the approximate 200 danced.

Brokers Attend Showings

Among the crowd which pushed its way into the Music Hall for the first showings on Thursday, were, it is reported, a number of Wall Street brokers, interested in Technicolor, Inc., stock, which is at the moment enjoying a certain amount of activity on the New York Curb Exchange.

Likely enough largely by reason of the novelty presented in this latest effort to endow the feature motion picture with natural color, and partly by reason of the skillfully developed advance campaign which "Becky Sharp" received, the theatre was well filled on the days following Thursday, after the daily newspapers had published their critical reviews of the picture and its color, excerpts from which appear in the columns above.

Effect on Stage

Robert Garland, ace dramatic critic of the *New York World-Telegram,* devoted a column to a discussion of the possible effects of the new Technicolor in features on the legitimate stage, which, he said, was a chief topic of conversation where such matters are discussed. From the Crystal Club, exclusive, to the Mariners' Rest, where Chuck, the bartender, was interested, people wanted to know, said Mr. Garland.

"Frankly," he reported, "I couldn't answer," except to say "Let's wait and see." In essence, however, Mr. Garland seems to point out that even in his "short" career the stage has died "a thousand deaths," and he is rather inclined to believe the Technicolor feature will leave it much as it was before "Becky Sharp."

An editorial writer for the *New York Times* said in part: "Most of those who have seen . . . 'Becky Sharp' have the sense of having been present at the birth of another revolution on the screen, comparable in importance to that which came with the first crude talking pictures. For this is . . . by far the clearest and most successful (of color features). And now that we have seen it, the ordinary black and white pictures are likely to seem to us hereafter anemic, old-fashioned and unreal. . . ."

Newspapers devoted millions of printers' ems to "Becky Sharp" and her colorful arrival on Broadway. Remembering sound and its beginnings, this showing became at once first rate news, of importance and significance, and was treated as such.

The imposing list of guests of Mr. Whitney at the theatre party and dance ran somewhat as follows, including top ranking members of New York's society and artistic worlds:

Mrs. Payne Whitney, mother of the host; Mrs. Harry Payne Whitney, his aunt; Mr. and Mrs. Cornelius Vanderbilt Whitney, Mr. and Mrs. Peter A. B. Widener, Mr. and Mrs. Nelson A. Rockefeller, Mr. and Mrs. Kermit Roosevelt, Postmaster General and Mrs. James A. Farley, Mr. and Mrs. Harrison Williams, Mr. and Mrs. Herbert Bayard Swope, Mr. and Mrs. Harold S. Vanderbilt, Mr. and Mrs. James W. Wadsworth, Mr. and Mrs. Rodman Wanamaker, Mr. and Mrs. Wilton Lloyd Smith, Dr. and Mrs. Carnes Weeks and William Rhinelander Stewart.

Also Mr. and Mrs. John Horton, Mr. and Mrs. James J. (Gene) Tunney, Mr. and Mrs. Arthur J. White, Mr. and Mrs. Frederick S.

(Continued on page 14, column 3)

Critics Evaluate the Picture

New York's leading daily newspaper motion picture critics evaluated "Becky Sharp" with unanimously careful attention to the significance of the film as a new experiment in color features. Their opinions follow:

Andre Sennwald, of "The Times":

Science and art, the handmaidens of the cinema, have joined hands to endow the screen with a miraculous new element. . . . It was both incredibly disappointing and incredibly thrilling. Although its faults are too numerous to earn it distinction as a screen drama, it produces in the spectator all the excitement of standing upon a peak in Darien and glimpsing a strange, beautiful and unexpected new world. As an experiment, it is a momentous event.

Howard Barnes, in the "Herald Tribune":

The most important cinematic experiment since moving shadows first became articulate. . . . As a dramatic entertainment it has its faults, and some of these stem from the experiment itself, but as the first serious step in an uncharted field it is a considerable triumph. In addition to being a novel optical experience, it raises a multitude of intriguing questions about the screen's future.

Eileen Creelman, in "The Sun":

. . . In spite of all the ballyhoo, color photography still has its faults, and serious ones. Even the charm and quaintness of the Robert Edmond Jones settings could not conceal the metallic quality of the sound production, the difficulty in matching up skin tones in close-ups and near-shots, the tendency of the light to fade and suddenly brighten.

William Boehnel, in the "World-Telegram":

. . . Frankly, so much has been generally expected of the new process that any report which does not speak of it in glowing and rapturous terms will probably be considered jaundiced. So be it. Under such circumstances these columns will have to sound jaundiced. Eager to admit that much of the new color photography is beautiful, impressive and effective, they must also report that there is a great deal that isn't. . . .

Murray Boltinoff, in the "American":

. . . In its final analysis, it is either a definite step in the progress of the history of motion pictures or a failure, . . . but this department enthusiastically contributes its vote to the assured success of "Becky Sharp." Further, it predicts that it will be henceforth as important to the cinema as "The Jazz Singer." . . .

Thornton Delehanty, in the "Post":

Frequent predictions that the black-and-white picture was doomed to join the silent film as a relic in the evolution of the cinema seem now to rest on solid fact. Not that the black-and-white film is to vanish overnight, but it is in the death throes, and the knell was sounded with the arrival in glorious raiment of "Becky Sharp."

Flashed at Premiere of "Becky Sharp" at Radio City Music Hall



DANIEL FROHMAN, HELEN HAYES, CHARLES MacARTHUR, BILLIE BURKE



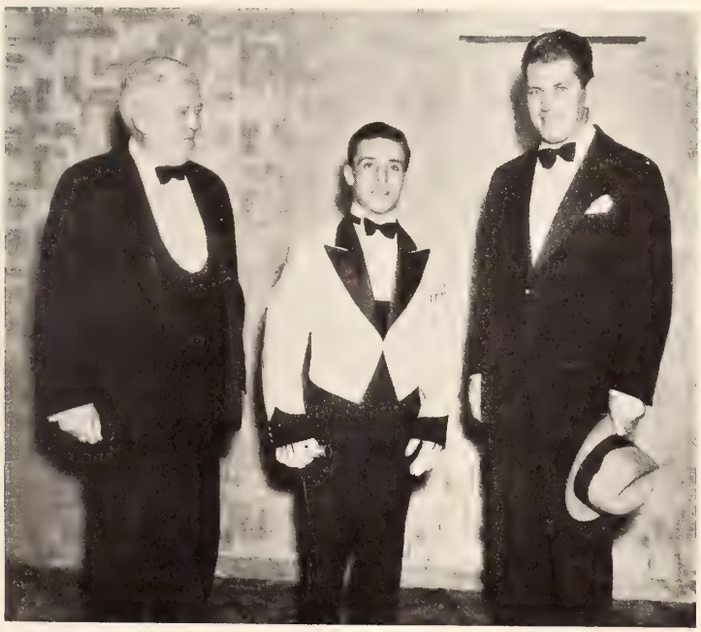
Mr. and Mrs. JAMES A. FARLEY



Mr. and Mrs. ROBERT EDMOND JONES



Mr. and Mrs. JOHN HAY WHITNEY



W. G. VAN SCHMUS, USHER GEORGE COYLE, GENE TUNNEY
(Usher Coyle is an amateur boxing champion)



Mr. and Mrs. JAMES ROOSEVELT and ROUBEN MAMOULIAN

This Week . . . . .

Continued from Page Eight

proposal. Code Authority is winding up its affairs, and Sol A. Rosenblatt, late of the NRA, arrived in New York this week seeking legal clients. See page 73.

NON-THEATRICALS THREATEN

New low cost portable reproducing facilities made available by Western Electric, DeVry, RCA and Bell and Howell, among others, give rise to strong fears among industry leaders that the next several months will witness the erection of a structure of formidable competition to theatres from non-theatrical and quasi-theatrical sources. The demand of years standing for inexpensive reproduction is being gratified by the placing on the market of portable and mobile equipment. Code prohibitions having been lifted, the Associated Theatre Owners of Indiana, and other exhibitor organizations are enlisting distributors as allies in the fight on church performances and free shows. Ed Kuykendall, president of the MPTOA, has been active in circumventing competition from free exhibitions in his home state of Mississippi. The industry is seeking a permanent remedy, but the "what" and the "how" of the plan of attack so far remain elusive. See page 17.

SCHENCK–LONDON

Special international significances and far flung influences are foreseen in London in the operations there of Joseph M. Schenck, until this week conferring at the Savoy, in sequel to his recent movement, with his Twentieth Century and Darryl Zanuck into the American Fox company, with a consequent new twisting of the strands of connection across the sea. It would appear that what has taken place in the recent re-alignments may prove to be but the preliminaries, the curtain raiser for a development on a considerably larger stage. Mr. Schenck is now seen by Bruce Allan, HERALD correspondent for Britain, becoming a dominant figure in the English picture, and there are all manner of ramifications running through production, distribution and exhibition with a new great British circuit of an ultimate thousand houses in sight. Mr. Allan's dispatch is to be found on page 76.

Meanwhile, and significantly, it is announced that David O. Selznick, currently MGM producer, and son-in-law of Louis B. Mayer, will leave that concern in September to produce for United Artists.

PARAMOUNT EMERGES

Hardly a flurry of excitement marked the end on Monday of the complex and troublesome state of bankruptcy from which the Paramount corporation has been struggling to emerge for these 29 months, surrounded in the courts by many and conflicting groups of lawyers, creditors and bankers. Adolph Zukor, founder, and chairman of the board, and John Edward Otterson, recently of Western Electric's Erpi affiliate, and new president, took hold of the reins when the pen of Federal Judge Alfred C. Coxe was affixed to an order on the first morning of the week, freeing the company from court supervision and restoring the responsibility of its conduct to the management. (Page 39.)

SKOURAS

The rise of Spyros and Charles Skouras in the field of theatre operation, which had modest beginnings in St. Louis some two decades ago, reached new heights last Friday when National Theatres Corporation signed them to 10-year contracts. Tested during the trying period of reorganization following bankruptcies, the operations of the Skouras Brothers have been given the stamp of approval by the Chase financial interests behind the destinies of the new corporation, holding companies for some 400 houses comprising the circuit. Thus the colorful Brothers Skouras maintain their dominance. The news story is on page 56.

SEASON'S PRODUCT

The season of distributors' sales conventions which each spring sends the selling forces on their way in competitive races to the exhibitor's doorstep with new product lines is virtually at an end, and from it 11 of the largest companies have emerged with commitments for 406 feature motion pictures, 474 short subjects, five newsreels, each of 104 issues, and 12 chapter plays. The new product compares favorably from a numerical standpoint with previous years, and promises as much in quality as some of the best of the seasons that have gone before. To be added are the promises of dozens of new and old independents, doing business on the states right market, and who may be expected to contribute in 1935-36 any number up to 200 features, which, with anticipated importations from Europe, will round out the usual annual average of from 650 to 750 releases. See pages 63, 64, 65, 68.

ALLIED CONFERS

Charges made at Allied States Association's recent national convention in Atlanta that the affiliated circuits are overbuying product with intent to deprive their unaffiliated competitors were the subject of a conference between members of the organization's executive committee and Will H. Hays, president of the MPPDA. Later, a committee discussed with Felix F. Feist, general sales manager for MGM, the Chicago situation involving Loew's theatre expansions in opposition to independents. No announcements were made following either meeting. Officially in New York for a two-day administrative session, attending were Sidney Samuelson, president of Allied; Abram Myers, chairman of the board and general counsel, and Al Steffes, H. M. Richey, Fred Herrington, Newman Waters, Nathan Yamins, Edward Ansin and Bennie Berger. The story is on page 51.

New York Looks At "Becky Sharp"

(Continued from page 12)

Whitlock, Mr. and Mrs. Ira E. Wight, Jr., Mr. and Mrs. James Simpson, Miss Melissa Yuille, Mr. and Mrs. A. Varick Stout, Jr., Mr. and Mrs. Robert E. Strawbridge, Jr., Mr. and Mrs. W. Stuart Symington, Miss Sarah Jane Sanford, Mr. and Mrs. Harold E. Talbott, Bertrand L. Taylor, Mr. and Mrs. Robert H. Thayer, Mr. and Mrs. Howell Van Gerbig, Mr. and Mrs. T. Reed Vreeland, Michael Phipps, Ogden Phipps and Miss Lily Polk.

Also Mr. and Mrs. J. Earl Potter, Mr. and Mrs. Fredric A. Potts, Mr. and Mrs. Wister Randolph, Miss Adele Ryan, Theodore Ryan, Hal Roach, Mr. and Mrs. Henry W. Sage, Jr., Mr. and Mrs. Edgar Scott, Mr. and Mrs. Paul Shields, Charles Payson, Daniel Frohman, J. E. Otterson, Mrs. Florenz Ziegfeld (Billie Burke), Harrison Grey Fiske, Miss Patricia Ziegfeld and Mrs. Robert Edmond Jones.

Also Mr. and Mrs. Alexander Hamilton, Mr. and Mrs. Clarence L. Hay, Mr. and Mrs. John Hearst, Mr. and Mrs. Barklie McK. Henry, Mr. and Mrs. Thomas Hitchcock, Jr., Mr. and Mrs. Benjamin J. Holt, Mr. and Mrs. Fraser Horn, Alfred Hoyt, Bradford Norman, Mrs. McKnight Jones, Mr. and Mrs. William Harding Jackson, Sherman Jenney, Mr. and Mrs. Walter Jacobs, Mr. and Mrs. Richard A. Kimball, Mr. and Mrs. Thomas I. Loughlin, Mr. and Mrs. William Loughlin, Morris Legendre, Mr. and Mrs. Warren Leslie, Jr., Mr. and Mrs. William G. Lord and Mr. and Mrs. Nicholas Ludington.

Also Lawrence Langer, Mr. and Mrs. Charles MacArthur (Helen Hayes), Miss Katrina McCormick, Mr. and Mrs. Robert V. McKim, Mr. and Mrs. Richard Meyers, Rouben Mamoulian, Conde Nast, Prince Serge Obolensky, Mr. and Mrs. William S. Paley, John E. Abbott, Mr. and Mrs. Archibald Alexander, Frederick Allen, Mr. and Mrs. James Altemus, Gerald Balding, Mr. and Mrs. Ivor G. Balding, Mr. and Mrs. John B. Balding, Mr. and Mrs. Thomas Bancroft, Miss Tallulah Bankhead, Mr. and Mrs. John Baragwanath, Mr. and Mrs. Courtlandt D. Barnes, Mr. and Mrs. Courtlandt D. Barnes, Jr., Miss Eleanor Barry, Charles Baskerville, Mr. and Mrs. Irving Berlin and Albert C. Bostwick.

Duals Affecting Studios' Policies

(Continued from page 11)

200 pages a week, a reader content remained what it had always been and this was in the face of threatened competition from ambitious *Liberty*. But *Post* editors knew that if they gave too much for a nickel, sales would gradually drop off.

Available figures in Los Angeles indicate that the double bill at Loew's and the Chinese failed in its purpose.

The studios are ignoring those communities in which the double bill policy has been abandoned because they see new adherents to the practice in other places and they give evidence of believing the fight is lost. It must be admitted that the producers are not interested in uplifting the screen; they want only to provide the type of entertainment that makes money. It is safe to say that the executives who take pride in an intelligent screen are in the minority. But there is a definite menace to the prosperity of the entire industry if quality is lowered.

PATHE RECEIVERSHIP OUT, NOW CASEY WANTS AN ACCOUNTING

New Course Follows Reading of "Revelations" in Answer Made by Robert Young to Original Complaint

Pat Casey's independent minority stockholders' fight against the Young and Kolbe interests in Pathe Exchange, Inc., which Mr. Casey last week hoped would culminate in the appointment of a receiver for the corporation, took a sudden turn in the courts on Monday when Martin King, attorney for the plaintiff, withdrew the receivership application and substituted demands for an early trial of a suit for accounting.

Justice Edward Dore had already taken the Casey receivership application under advisement when he was asked in New York state supreme court to rule instead on a motion to give the accounting action preferred position on the calendar. Mr. Casey decided on the new course, foregoing the demand for receivers, after reading "revelations" of Pathe's financial condition set forth in an answer made by defendant Robert Young to the original Casey complaint. Judge Dore will rule on the motion within a few days.

Probably the most important reason given by Mr. King for Mr. Casey's withdrawal of the application for a receivership is attributable to a clause in the note given by Pathe to Bankers Trust on a loan of $2,000,000 which provides that on the appointment of a receivership the notes would become immediately due and payable and Pathe's inability to meet the demand payment would probably cause the loss of the 49 per cent interest in DuPont Film which Pathe pledged as collateral.

Mr. Casey was accused in the Young answer of acting for E. B. Derr, a friend and associate of Mr. Casey and one-time major executive in the motion picture affairs of Joseph P. Kennedy in FBO, Pathe Exchange and for a brief time in First National.

Mr. Derr, said the Young affidavit, is "a former employee of the company who is hostile to the company . . . and who, furthermore, has anything but the best interests of the corporation at heart." Moreover, added Mr. Young, "Mr. Derr had the audacity to ask that the management of the company be turned over to him."

Charged Improper Management

Mr. Derr some few weeks ago had been quoted as saying that he would be glad to acquire control of Pathe. At that time, when Frank Kolbe, a partner with Mr. Young in a New York investment house, controlling the Pathe voting trust, displaced Stuart Webb as president, it was indicated that overtures from Mr. Derr were uninteresting.

Charges hurled in the Casey complaint, principally against Young and Kolbe, and which were denied or explained later in the week by Mr. Young, alleged that the Pathe management acted improperly by disposing of its RKO notes for 20 cents on the dollar; by making "improvident" loans of $230,000; by an "orgy of squandering"; by "jeopardizing" Pathe's $4,000,000 stock interest in DuPont Film Manufacturing Company; by concealing from the stockholders "the true and alarming condition" of the corporation, and by acting otherwise "in further promotion of the scheme, plan or conspiracy to wreck and ruin the financial structure of the corporation."

The interests of Mr. Young and Mr. Kolbe in their stock brokerage business will be paramount and the interest of Pathe used as a 'football' in serving those brokerage interests, charged Mr. Casey. Mr. Young denied such was the case.

Patrick J. Casey, who serves the large producers as contact with studio labor, named in his original complaint the following defendants: Pathe Exchange, Inc.; Frank R. Kolbe, president, and Mr. Young's brokerage partner; Robert R. Young, largest stockholder, who "filled an unnamed official position in the management," by which he is charged with dominating and controlling the officers; Stuart W. Webb, former Pathe president; Robert W. Atkins, of Proctor and Paine, investment brokers, and executive vice-president; Arthur A. Poole, vice-president and treasurer, and Paul Fuller, Jr., Henry Guild Montgomery, Arthur Sewall, 2nd, Charles A. Stone, Theodore C. Streitbert and Charles B. Wiggins.

Suing through his attorney, Martin King, as the holder of 40 shares of eight per cent preferred stock, and inviting all other stockholders to come in on the action with him, by paying a proportionate share of the expenses, Mr. Casey said he seeks to recover the loss and damage allegedly sustained by Pathe by reason of what he charges were "the wrongful, improvident, improper, negligent and fraudulent acts" of the individual defendants.

The complaint sketchily traces the operations of the corporation from the day it was organized, in 1914, until the sale of assets to RKO, in 1931, "which," it was charged by Mr. Casey, "left the defendant corporation in a desperate struggle to maintain its existence." The right which Pathe relinquished to RKO to produce and distribute motion pictures under its own right and trademark is about to revert to the company, inasmuch as the period for which it was originally given in the sale is about to expire, the Casey complaint disclosed.

Some $1,690,000 of RKO notes held by Pathe were sold to *Time* magazine for $340,000 last April, and from this purchase Mr. Young inferred that the publishers were interested in the notes in order that they might become more closely affiliated with RKO for the distribution arrangement that was eventually consummated for their "March of Time" magazine newsreel.

"Because of its outstanding attractiveness," Mr. Casey charged, "Pathe fell a prey to and became a victim of the financial wolves."

After consummation of the sale of assets to RKO, the "dominating group" of Pathe directors who brought about the sale are charged with terminating their interest in and activity with Pathe, as a result of which "it was left hopelessly floundering by those who had been responsible for its manipulations."

"As evidence of its former great strength, a few of its remaining assets which seemed troublesome to pry loose at the time of said sale began to take life and attract attention. Some of these remaining assets caused defendant corporation to receive income in the form of dividends sufficient to meet its interest on its remaining outstanding debentures and the stock market value of such debentures began to reflect the outside manipulators' observations and again it became a prey and continues to be the prey of manipulation by stockbrokers, traders and corporation manipulators," Mr. Casey alleged.

Charges Officers, Directors of Pathe with "Wrongful Acts" in Office; Court to Decide on Merits of New Petition

The plaintiff further charges that the setting aside of $195,000 for possible losses on loans and advances made in 1934 and of $135,000 to cover possible loans and advances made in 1935, and the continuation of such loans, "will very soon drive the corporation down in ruins."

Furthermore, "in the face of these staggering losses to the extent even as shown, defendant Kolbe has announced a plan of juggling with the corporate structure which will further confuse, disorganize and financially disintegrate said corporation.

"These astounding admissions of losses already incurred and of a determination to create new loans and new losses are merely the prelude to the complete revelation of the orgy of squandering now threatened by defendant directors," the complaint continues, adding: "The defendants, Kolbe and Young, will continue under the direction of the 'master mind,' Young, the work of destruction already so well advanced. Their interest in stocks and in the stock brokerage business will be paramount and the interest of defendant corporation used as a 'football' in serving those interests."

Citing the authorization to issue preferred stock in the total value of $3,000,000 of eight per cent cumulative preferred stock, consisting of 30,000 shares of $100 par value each, and 500,000 shares of Class A, without nominal or par value, and 1,500,000 shares of common without nominal or par value, the complaint points out that there were outstanding 8,043 shares of the eight per cent preferred, 243,123 shares of Class A, and 948,781 shares of common.

Stuart Webb, the complaint advises, is no longer an officer of the corporation. He formerly was president, having been succeeded some weeks ago by Mr. Kolbe.

Acting "under the direction and command of defendant Young," some of the directors have "aided, assisted, abetted and conspired" with him, "causing the waste and despoliation of the assets" to the great damage of the corporation, it was said.

Allege Condition Concealed

Furthermore, the directors are charged with failing to reveal and "did conceal" from the stockholders "the true and alarming condition" of the corporation at a special stockholders' meeting held on March 4, 1935, when announcement was made that the outstanding debentures had been called for redemption on May 1, 1935, and that $2,032,000 in cash would be required, for which $2,000,000 would be borrowed from Bankers Trust Company and that as collateral security the corporation would pledge its 49 per cent stock interest in Du Pont Film Manufacturing Corporation, claimed to be worth even more than its book value of $4,000,000.

"In furtherance of the plan to dissipate the

(Continued on following page)

CASEY SUBSTITUTES ACCOUNTING SUIT

(*Continued from preceding page*)

assets of the corporation, and to lull the stockholders into a false hope that their investment was safe and in the hands of the proper management," the directors are accused of permitting "an examination of the consolidated balance sheet to be made without detail," and that "said examination without detail reflected the deplorable and wrongful dissipation of assets," but that "said report was delayed by directors in presentation to the stockholders until after May 1, 1935."

The change in the presidency from Mr. Webb to Mr. Kolbe "was made by the directors for the purpose of deceiving stockholders and in carrying out the deceit," and, the complaint continues, the directors caused stockholders to receive the delayed report simultaneously with the announcement that a change of presidents and management had been effected in the interest of stockholders. This representation "was false and untrue," it is charged, and Mr. Kolbe, as new president, and Mr. Atkins, as executive vice-president, "were merely dummies . . . dominated and controlled" by Mr. Young, whose position in the brokerage business was cited in this connection.

Hits RKO Note Sale

The sale of half of the RKO notes for 20 per cent of their actual value was said to have been consummated at a time when the notes were worth greatly in excess of their face value. Their untimely sale, therefore, Mr. Casey charged, "was a ruthless gutting and dissipation."

Pathe received total dividends of $588,000 from its 49 per cent DuPont Film stock interest in 1933, it was said. Its ownership gives Pathe "a tremendous advantage in the purchase of raw stock for film manufacture and in the promotion of its laboratory activities at Bound Brook, N. J., in competition with other film laboratories, and in the promotion of its position in the industry."

Pledging of the DuPont stock to Bankers Trust was said to have "had the effect of placing in dire jeopardy the ownership of said stock," and the DuPont interest, therefore, was declared to have been placed in the position where a default in the payment of either instalments of principal or interest would cause the stock to be thrown on the market at a forced sale, "lost to defendant corporation and virtually scooped up by financial manipulators."

The making of "improvident" loans by the directors caused the squandering and dissipation of practically all of Pathe's cash reserve, the complaint continued.

Cites First Division Loan

The directors, "well knowing that the debenture bonds were worth their full principal amount and acrued interest," caused the corporation to discontinue "its profitable transactions in utilizing its cash reserves to purchase in the open market its own debentures at a price lower than their principal amount," thus eliminating the corporation as an important purchasing competitor of the debentures. "At the same time defendant Young, for his own benefit and not for the benefit of the corporation, purchased, sold and traded in the debentures at prices less than their principal amount, and the debentures were then called for redemption at a price three points in excess of their principal amount."

One of the "improvident loans" cited was said to be for $200,000, made to First Division Pictures, Inc. (Ludington, Fiske, Curtis, et al), "and resulted in the complete loss of investment and interest." The directors, in making this loan, are charged with "recklessly" turning over the corporation's cash to a company which had not had any previous experience in production of its own pictures, nor was it completely organized for distribution. The loss is now in default, Mr. Casey's complaint said.

"In further promotion of the scheme, plan or conspiracy to wreck and ruin the financial structure of the corporation, to render its priceless asset, the 49 per cent stock interest in Du Pont Film, a prey to the first taker, the defendant directors effected a loan of upwards of $50,000, which was later increased by upwards of $100,000 to a motion picture corporation controlled by one Rowland, to produce a motion picture known as 'The Girl Friend.'" The film, it was said, was to be subject to the approval of Columbia Pictures as to story, cast and direction, which approval was withheld.

Robert Young Answers in Denial

Defendant Young, replying to Mr. Casey's application which first asked for a receiver for Pathe Exchange, explained that prior to March, 1933, he had no connection with the corporation, "directly or indirectly," and that on or about March 4, 1933, he and his immediate family became "substantial stockholders" by the purchase of preferred and Class A stock, and with subsequent purchases has acquired 25 per cent of the eight per cent preferred and more than 10 per cent of the Class A.

He said he refused invitations from time to time to become a member of the board because he is not a resident of New York and is away from New York for long periods. His only interest in the corporation "has been that of a substantial stockholder, and that only," he declared, adding that the sale of assets of Pathe to RKO in 1931 took place two years before he became a stockholder.

Although not an officer or owner, Mr. Young said that as a stockholder he learned that the sale of RKO notes for 20 per cent of their valuation was consummated after having been first offered for sale to various security houses and investment trusts in New York, including Atlas Securities Corporation which was working on a plan of reorganization for RKO. In that position Atlas was thoroughly familiar with RKO's internal situation, and the best bid they would make was 17.

A bid of 20 was finally made by *Time* Magazine, to whom they were sold, continued Mr. Young, who, from publication of announcement of *Time's* distribution deal with RKO for its "March of Time" newsreel got the inference that the publishers were interested in the purchase of the notes in order that it might in that manner become more closely affiliated with RKO. The deal with *Time*, effected last April, brought Pathe $340,000 for notes with a face value of $1,690,000.

"I am informed that these notes were sold by Pathe in order to reduce to cash what otherwise would have remained an asset of dubious value" in view of RKO's receivership position, and because no interest had been paid on the notes since July 1, 1932, he said.

The RKO notes held by Pathe are unsecured and, according to Mr. Young, are junior in position to notes having a first lien of $1,400,000 and a second lien of $11,600,000, which, he understands, "are secured by first and second liens respectively on the negatives and capital stock of solvent subsidiaries (of RKO), consisting substantially of all of the important assets of Radio-Keith-Orpheum." Moreover, he continued, "I understand that the unsecured notes held by Pathe come in only as unsecured claims along with approximately $45,000,000 of claims filed by RKO creditors. It would seem apparent that a sale of these notes at a price of 20 was fair and reasonable, if indeed not more than their reasonable market value and actual worth."

Calls Charge "Vague Generalities"

"It seems obviously absurd that the largest single stockholder in the company would be trying to 'ruthlessly destroy,' or 'create new loans and losses,' for in doing so it is apparent that I would be injuring myself most of all," explained Mr. Young. "Furthermore," he added, "it is not the fact that I have any say in the management of the corporation, other than that which any substantial stockholder has."

"The actual information of the material allegations" which Mr. Casey in his affidavit claims is in his possession is, according to Mr. Young, "nothing more or less than vague generalities of wishful thinking, without any specific allegation of existing fact. They are made merely for the purpose of bringing on a motion which is entirely without merit, and on which the plaintiff has not and cannot allege any specific fact."

Mr. Young challenged Mr. Casey to "produce specifically" any one single fact that "the alleged conspiracy is being carried out under my direction as the 'master mind.'"

Denying that his interest in Pathe is being used in the interest of his stock brokerage business, Mr. Young declared that his investment in Pathe is 10 times that of his investment in the brokerage business.

"It will interest the plaintiff to know," he said, that the reorganization of the capital structure of Pathe, which Mr. Casey declared "will further confuse, disorganize and financially disintegrate" the corporation, "makes possible the payments of dividends on his eight per cent preferred stock, which otherwise would not have been possible for perhaps ten years, because under the old company's financial setup current earnings were not available for payment of dividends on the preferred stock, even though the preferred dividends were earned many times over."

Mr. Young compared his ownership of 2,000 shares of preferred and 25,000 shares of common with Mr. Casey's ownership of 40 shares of preferred. "The voting of my preferred in favor of this reorganization plan confirms my constructive and hopeful attitude toward the company's securities for in so doing I agreed to accept five shares of the new common stock (valued in today's market at approximately $5 per share) in lieu of nearly $60 of back dividends on every share of preferred stock."

Mr. Young in his answer openly charged that E. B. Derr, "a former employee of the company, and who is hostile to the company . . . and who furthermore has anything but the best interests of the corporation at heart," is allegedly using Pat Casey, the plaintiff, "as a name in which to bring this action." Moreover, he added, Mr. Derr has "had the audacity to ask that the management of the company be turned over to him."

He challenged Mr. Casey to submit any evidence that he has in any way whatsoever exercised any duress upon the Pathe management.

Mr. Young denied that Pathe "is in an alarming financial condition," and declared that the

(*Continued on page* 18, *column* 3)

INDUSTRY FACES NATIONAL SPREAD OF NON-THEATRICAL COMPETITION

New Availability of Portable Equipment at Low Cost and Weight Encourages Renewed Expansion Within the Field

A vast increase in competition from non-theatrical and quasi-theatrical sources is developing and for the next several months the industry will have to face a situation which, if not impossible, will be difficult to control. It is the growing acquisition outside the established field of the means of sound film projection.

The wide spread of exhibition enterprises in competition with established exhibitors has awaited only a favorable improvement of economic and mechanical factors in the availability of standard portable reproducers at low cost and light weight, and with the beginning of the flooding of the market with these equipments for non-theatrical use by leading manufacturers—Bell and Howell. Electrical Research, DeVry, RCA, and others—an immediate and powerful encouragement has been given to the expansion of this competitive field. Apparent in various forms, this competition is, chiefly:

1. Merchants' free shows as a means ot developing trading centers.

2. Showings by itinerant exhibitors.

3. Entertainments in schools and churches.

4. Public exhibitions of industrial films without admission charges.

That something speedily will have to be done to check this quadruple threat is the firm conviction of industry leaders. But the "what" and the "how" of the plan of attack so far remain uncertain.

The coming of sound presented a real problem to the itinerant exhibitors and agencies sponsoring showings outside the established theatre field. The public was growing sound-minded and silent films no longer were acceptable. Too, the supply of silent subjects was being depleted. Lacking the funds with which to equip for sound, hundreds of these enterprises were discontinued. But in numerous instances they were carried on with unsatisfactory equipment.

Portable Equipment Available

Now, however, has come a change. With the gradual improvement in equipments previously considered sub-standard and with the reduction in their cost generally, portable sound facilities of a high type have been made widely and easily available to non-theatrical and other competitive units. And they are rapidly taking advantage of the situation.

Today there are some dozen manufacturers marketing comparatively inexpensive portable and semi-portable reproducers capable of satisfactory performance under difficult or outdoor conditions. Tests have shown they are not far below the quality of sound projection effected by the stationary standard installations in use in theatres.

Purchase of these equipments can be made on the installment plan, at a cost ranging from $600 to approximately $2,500. The initial down payment required is as low as $100.

The portable equipment makes it possible for the itinerant exhibitor to move about from town to town with a maximum of expedition. While not feasible for the larger theatre, this type of reproducers is said by sound technicians to be capable of satisfactory projection in smaller theatres and auditoriums. Nominally, they reach their greatest efficiency in auditoriums of from 600 to 800 seats, but they also have been found to perform satisfactorily in auditoriums of 2,000 seat capacity.

The itinerant exhibitor operating a circuit of several towns and the merchants' free show promoter, who frequently is a traveling showman, are difficult to check for various reasons. In last week's Motion Picture Herald it was described how this type of exhibitor causes considerable trouble to distributors by illegal means of obtaining film.

The major distributors, on the whole, have adopted a rule not to sell itinerant showmen any of their product, especially for towns where there is an established exhibitor. But this has proved no deterring influence because of the illegal operators' subterfuges and because there is a large quantity of product available from sources willing to sell accounts of this type.

Have Large Supply

It is pointed out that of approximately 600 features produced last year by all sources, only some 350 came from the major distributors, so apparently the refusal of some of the large companies to do business with exhibitors considered undesirable does not seriously deprive them of an adequate product supply. It is also explained that a large number of old films, both features and shorts, previously having a major distributor release has fallen into the hands of small independent companies through expiration of release rights and through purchases made in the windup and reorganization of film companies.

The large companies, to a great extent, have found it possible to check illegal use of their films by "Jack Rabbit" circuits and free trade shows, but where the supply comes from an independent source the solution is not so simple. Individually, these types of exhibitors are harmful locally and in the aggregate they divert a huge sum annually from legitimate theatre operators. The yearly loss has been estimated at several hundreds of thousands of dollars. According to reports received by distributors, 25 theatres were forced to close in Michigan last year because of such "non-theatrical" competition.

Kuykendall Halts Free Shows

Ed Kuykendall, president of the Motion Picture Theatre Owners of America, has effectively blocked attempts to establish free showings in his home state of Mississippi by appealing to the merchants' sense of fair play. He pointed out that if they put on film shows to draw customers into the town, in competition with the local theatre, nothing would prevent the exhibitor from giving away as premiums merchandise which the stores were trying to sell. This argument proved persuasive.

The free show and the "Jack Rabbit" performance may not be in a locality where there is a theatre, but the "something-for-nothing" element or the lower admission is an effective inducement to persons in the surrounding trading area to stay away from the town nearby where the exhibitor is conducting his operations in a legitimate manner. Many farmers prefer to transport the family ten miles to save a few dimes than drive a shorter distance and pay for entertainment. That the free show is inferior is of no consequence to this type of patron.

Merchants' Free Films, Shows by Itinerant Exhibitors, School, Church Screenings Are Phases of Competition

Rural districts are not the only ones plagued with these elements. In outlying shopping centers of several large cities in the Middle West gratis performances are being put on once or twice weekly, chiefly in vacant lots. The neighborhood merchants subscribe because their advertising message is flashed on the screen. Certain exchanges supply silent films, but this source is negligible.

During the life of the NRA's motion picture code grievance boards, their edicts had the effect of discouraging this type of operation. The Associated Theatre Owners of Indiana battled on the issue of free street shows all last summer. Affidavits were obtained and information, early this summer, of violations of Code Authority Case Number 122 (Metzger and 118 other Indiana exhibitors against Sholty, Dennis, Scott, Dye and others) which ruled against performances of this type within 25 miles of any established theatre in Indiana. The Association was prepared to go through both the federal and the Indiana code enforcement machinery this summer to assure enforcement of the ruling. "The collapse of the code," adds the Association's June bulletin, "ends our hopes of smashing this form of unfair competition, but we believe that none of the reputable film exchanges will be guilty of servicing them—so that they must depend on old pictures made five or six years ago."

Lodge Halls Seen as Threat

The Associated Theatre Owners of Indiana finds that the code stopped service to churches and other types of non-theatrical accounts. Several decisions in the Indianapolis territory corrected conditions which had existed for several years. Association officials, like others, believe these will now spring up again. They inform members that "all churches and lodge halls remain as threats against your business should film exchanges decide to serve them."

In reality the code had little effect on several types of non-theatrical competition because of conflicting clauses brought about by the insistence of "uplift" organizations that certain non-theatrical showings be permitted.

From Ohio this week came word that free outdoor film shows are being sponsored by merchants at Galena and Groton, and will continue through the summer. Both towns are near Delaware, Ohio, the nearest large city, to which the residents heretofore had gone for their screen entertainment. Free shows also are reported spreading in Nebraska.

When demands are made that film service be denied to churches, the distributors often are in a dilemma, chiefly because the goodwill of religious groups would be alienated. In Kansas City independent neighborhood exhibitors attempted to obtain stoppage of films to the Community Church, where film shows on Sunday have been in vogue for about 15 years. The move was opposed strenuously by industry elements who valued the friendly influence of

(Continued on following page)

See Widened Use of Non-Theatricals

(Continued from preceding page)

the pastor, Dr. Burris A. Jenkins, in counteracting censorship and drastic legislation. The complaint later was withdrawn from the grievance board. Similar situations have been reported from other cities.

Schools are also regarded as potentially big factors. The field of church and school motion pictures awaits only improved economic conditions to release the funds necessary to equip auditoriums, in many of which motion picture performances were held in the pre-sound days. Schools and other institutions, convinced of the value of visual education, are eager to install sound equipment. While the plants will be employed, or are intended to be employed, for instructional films, there is little to prevent their use for entertainment at which admission will be charged.

Another phase of competition that looms large at the present is the free showings of films made for industrial and commercial advertisers. The leading corporations are gravitating toward this medium of reaching the public and facilities have been provided for exhibiting and distributing this type of film for any advertiser. What is disliked by the exhibitor is that well known players are in the casts of some of these feature-length pictures and that the sponsors attempt to advertise the performances as entertainment, frequently adding short subjects to round out a two-hour program.

These shows are well exploited by the local dealers and usually are staged in auditoriums, sometimes school auditoriums, and before special groups. Sometimes a theatre is rented for a day.

While some equipment manufacturers making this service available are under no obligation to the exhibitor and hence do not have his interests in mind, Electrical Research Products is careful to devise means of not competing with theatres and conducts its non-theatrical shows in places other than theatres.

More extended use of this service by Erpi was discussed at a meeting of its road show licensees recently held in New York, presided over by E. S. Gregg, manager of the distribution department. It was announced that after four years of effort, arrangements have been completed making it possible for an industrial concern to use Western Electric equipment for non-theatrical purposes. Equipment is provided for 16 mm. and 35 mm. films.

Manufacturers of 16 mm. equipment have inaugurated service departments for industrial firms closely resembling facilities available from the large equipment companies. Some industrial firms have as many as 300 reproducers in use. These are booked along with the film to the local representatives who make all arrangements for the showings.

Court Voids Chicago Sheridan Theatre Sale

The recent sale of the Sheridan theatre in Chicago for $112,000 was set aside in superior court last week in the suit brought by the Chicago Title and Trust Company against Ascher Brothers. The case was continued until late this week, when a motion for receivership by Leo Solomon, representing bondholders, will be heard.

Station Joins NBC

Station WXYZ, pioneer Michigan station, will become associated with the National Broadcasting Company as the regular Detroit outlet for the NBC-WJC network, effective September 29.

LAEMMLE ON THE CODE

In the hectic days of code making under the Blue Eagle in Washington, Carl Laemmle, president of Universal, contributed to the humor of the day by remarking that it would be very simple to write a code which should merely say: "We will be on the level."

In time the industry got the NRA code and R. H. Cochrane, vice-president of Universal, became a member of the motion picture's Code Authority. And now, this week, Mr. Laemmle has issued a statement of candor in which he remarks to exhibitors:

"I do not know after nearly two years of experience whether the motion picture code hurt or helped Universal, or you!

"But I do know that it did not change any relationship between Universal and its customers.

"Universal cooperated on the code purely out of patriotism. We shall always cooperate with any administration, whether it is Democratic, Republican or something else — not because we want to curry favor, but because we think the nation should always follow its leader — no matter who the leader may be.

"The code is dead — but the spirit of Universal, the spirit of ordinary decency, common sense and fair play, lives on."

Zanuck to Meet With Kent on Product

Product conferences to be held late this week in New York will determine the number of pictures to be made for Fox by Twentieth Century, which recently became affiliated with the distributing organization. It is reported the company will produce from 10 to 12 pictures.

The decision on the quota rests with Sidney R. Kent, president of Fox; Joseph M. Schenck and Darryl Zanuck. With William Goetz, his assistant and general manager of Twentieth Century, Mr. Zanuck arrived from the coast Tuesday. They plan to remain in New York 10 days. Harry Goetz, president of Reliance, which releases through United Artists, was due to arrive in the east, and Mr. Schenck was to reach New York Thursday aboard the Normandie from Europe.

RCA Names Austrian

Ralph B. Austrian, radio and motion picture executive, has been named special representative for RCA Photophone, with headquarters at the company's New York office. He will contact producers and exhibitors.

Warner Club Has Outing

The Warner Club, home office employees' organization, held its annual outing on Wednesday at Bear Mountain. Approximately 1,200 attended. Sports events were under the direction of Jules Girden.

Casey Changes to Accounting Action

(Continued from page 16)

pledging of the 49 per cent Pathe interest in DuPont Film with Bankers Trust for $2,000,000 thereby materially reduced Pathe's fixed interest charges from seven per cent under the bonds that were redeemed by the $2,000,000, to four per cent required as interest by Bankers Trust.

"Furthermore," he pointed out, "the entire principal amount of the outstanding debentures matured May 1, 1937, whereas only $500,000 of the principal amount of the bank loan matures on May 1, 1937, the balance maturing $500,000 on May 1, 1938, and $1,000,000 on May 1, 1939."

He added that if the present rate of income from the DuPont interest (reputedly $588,000 in dividends in 1933) continues, not only will this collateral be able to pay the interest on the loan with Bankers Trust, but of itself and with no outside aid will actually more than retire the loan with Bankers Trust at its maturities.

Mr. Young disclosed that Pathe in recent months has had opportunities to sell its stock interest in DuPont at a price that would pay off the outstanding indebtedness "many times over," but "it is not the intention of the corporation to sell its stock interest in DuPont at any price."

He said that the corporation "is in an entirely solvent and working condition," and that the delay in issuing the financial statement to stockholders was not an undue delay, only being one month late and was attributed to the seasonal rush at that period of the year experienced by the accountants, Price, Waterhouse and Company.

"There is no danger that the corporation's stock interest in DuPont may be taken away from the corporation," declared Mr. Young, in answer to Mr. Casey's charge that the position in which the stock was placed as a result of the Bankers Trust arrangement jeopardized the holdings.

He denied that either himself or his firm traded in Pathe securities for speculative purposes. He also denied that he picked up Pathe debentures in the open market at a discount in contemplation of their being called by Pathe at a premium. He said he had no knowledge of the making of the socalled "improvident loans" to First Division and to Mr. Rowland, but that he learned from conversations with Pathe officers that the loans "are not at all in the category which the plaintiff seeks to allege they occupy."

The loan to Mr. Rowland was not for $100,000, but less than $50,000, and "will be repaid at least in part" with the added possibility that the loan will net a profit, concluded Mr. Young.

New Jersey Allied Gets Pooling Plan

A proposal to pool theatres in its territory into one large circuit was offered to Allied of New Jersey at a meeting Tuesday. While details were not available, it was learned from members that the idea is similar to a plan now in operation in Michigan.

New York independent exhibitors definitely have rejected a proposal to combine their houses into a circuit. The project was to have included some 150 unaffiliated theatres. It was abandoned.

Gould Rejoins United Artists

Walter Gould has rejoined the United Artists foreign sales department, where he will resume his former duties as division manager for Central and South America.

RKO RADIO PICTURES

1935
1936

NEXT SEASON MORE THAN EVER

PRODUCTIONS ...NOT PREDICTIONS!

★

★ We approach the new season with the confidence born of success . . . The year now closing was RKO-Radio's most successful, and we wind up 1934-35 with the biggest attractions of the year!

Shows like "Becky Sharp," "Jalna," "She," "The Arizonian," "Alice Adams," "The Three Musketeers," "The Last Days of Pompeii," are not ordinarily Summer shows—but you're getting them!

Any one of them would highlight a whole year's program . . . but they're on the same year's list that brought forth "The Gay Divorcee," "The Little Minister," "Star of Midnight" "Roberta," and many other big-money shows!

"TOP HAT" starts the 1935-36 season . . . Let it be the measure of our plans for the new year!

Our organization is geared for success! . . . Each achievement adds to our strength! . . . Each triumph demands greater triumphs!

In a blaze of glory we end one year and brilliantly begin another, as soaring ambitions sweep us on to still greater accomplishments!



FRED ASTAIRE

GINGER ROGERS

IN

3

SUPREME BOX-OFFICE ATTRACTIONS!

★

"TOP HAT" . . . to burst open your season on Labor Day, with music by IRVING BERLIN!

★

And at New Year's, the Holiday trade winds will blow you new riches in rhythm in **"FOLLOW THE FLEET,"** by the same IRVING BERLIN and the same breath-taking stars.

★

"TOP HAT" nearing completion. "FOLLOW THE FLEET," in preparation.

★

And a million dollars worth of dreams in the bag for NUMBER THREE! . . . ready for you around Easter time!



Pandro S. Berman Productions

Directed by Mark Sandrich



TECHNICOLOR PRODUCTIONS

High up on the list of pictures for 1935-36 are **TWO TECHNICOLOR PRODUCTIONS** to be made by John Hay Whitney's PIONEER PICTURES COMPANY which with "Becky Sharp" brought the Miracle of Living Color to the Screen. These important and ambitious pictures will be produced under the supervision of Merian C. Cooper.

★

★

★

★



KATHARINE HEPBURN

PRODUCTIONS

★

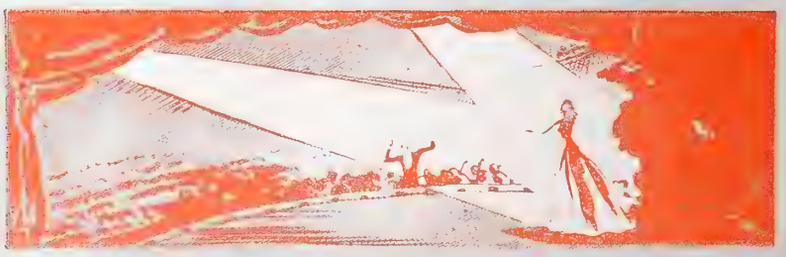
"MARY OF SCOTLAND" • The glorious young queen who held love mightier than a throne. Maxwell Anderson's play. The Theatre Guild's greatest stage success becomes one of the most ambitious and spectacular dramas ever conceived. To be directed by *John Ford*. Screen play by Dudley Nichols.

"SYLVIA SCARLET" • *George Cukor*, who made "Little Women," and "David Copperfield," will direct this heart-wringing modern romance, from the novel by Compton McKenzie.

"QUALITY STREET" • Hepburn in the stirring human role made famous by Maude Adams. One of J. M. Barrie's best plays.

★

PANDRO S. BERMAN PRODUCTIONS



LILY PONS



Notable among the events of the coming season will be the motion picture debut of Grand Opera's most glamorous diva — the beautiful, gifted LILY PONS . . . Around the magnetic youthful personality of this glorious girl has been written a great romantic drama . . . with music and songs by JEROME KERN, composer of "Roberta," and lyrics by Dorothy Fields . . . . In the tentatively-titled "LOVE SONG" Miss Pons brings to the screen for the first time all the golden glory of a voice whose heart-calling thrills have moved men and nations to wildest applause . . . .

A Pandro S. Berman Production directed by John Cromwell.

GINGER ROGERS

IN ONE OR MORE PRODUCTIONS





GINGER ROGERS, heartbreaker, will be starred in a story by the author of "It Happened One Night," SAMUEL HOPKINS ADAMS, who has given the same delightful flavor to this exciting comedy-drama of a movie star's personal appearance adventures . . . A Pandro S. Berman Production directed by William A. Seiter. Working title, "IN PERSON."

WILLIAM POWELL





WILLIAM POWELL, the debonair . . . nonchalant hero... prime favorite of the hour, will be seen in "TWO O'CLOCK COURAGE," Gelett Burgess' new novel of a daring adventurer in evening clothes.

RICHARD DIX



2 PRODUCTIONS

Stalwart Stories! . . . . Strident Drama! . . . . Heroic tales of courage and daring and high adventure! . . . . Stirring melodramas made for those major millions of fans to whom action speaks louder than words!



MUSICALS

HEART-CRUSHING BEAUTIES AND GLADDENING SONGS IN 2 STORIES OF GLORIOUS ROMANCE AND MELODY!

"TO BEAT THE BAND"

(tentative title)

...and one more glittering big name show, made in the manner of RKO!

Producer, Zion Myers



IRENE DUNNE



IRENE DUNNE who endeared herself to millions in "Roberta," returns in one or more productions to again give the world her glorious voice and exquisite charm.

CHARLES BOYER





CHARLES BOYER, who set the world's feminine hearts aflame with his magnificent performance as the perfect lover in "Break of Hearts," will appear in one production . . . Negotiations are now pending for a vehicle which will give full scope to the magnetic charm of the man who has become romantic dynamite on the screen.

HARDING

ANN



ANN HARDING
IN TWO PRODUCTIONS

The charm and appeal that is Ann Harding will reach the screen this year in two pictures as richly human and deeply moving as "Vergie Winters."

RAYMOND

GENE



GENE RAYMOND
IN ONE OR MORE PRODUCTIONS

Among the younger stars, none has risen more rapidly in popularity than GENE RAYMOND. . . . His success in several recent pictures . . . his sensational personal appearance tour in which he broke records in de luxe houses throughout the country . . . . are perfect build-ups for his new season appearances in youthfully romantic roles.

BARBARA STANWYCK

as one of the most colorful characters that ever came out of the Great Frontier, ANNIE OAKLEY, crack shot and Circus Queen. The exciting life and loves of this "Shooting Star" will be relived by BARBARA STANWYCK in a picture that combines the lure and glamour of the Big Top with the thrill and adventure of the wild and woolly West.

Directed by George Stevens from the story by Joseph A. Field and Ewart Adamson. Produced by Cliff Reid.

R GRIMM"

starring

LIONEL BARRYMORE

with Helen Mack, Edward Ellis, Donald Meek in the greatest of all

DAVID BELASCO

stage successes . . . . . Directed by George Nicholls, Jr. Produced by Kenneth Macgowan.

With biographical dramas proving to be the greatest of box-office attractions, our studio is preparing for production on a lavish scale one of the most vivid and heroic chapters in history, the stirring life and times of General U. S. Grant.

E STARS"

Sean O'Casey's stage success of international importance is planned to come to the screen as an ambitious JOHN FORD PRODUCTION . . . This impassioned drama of young hearts in rebellion carves its drama from the lives of men and women fighting for the right to happiness . . . The screen play is being prepared by Dudley Nichols.

GREAT PROPERTIES MAKE GREAT PICTURES

★

RKO-Radio owns many great properties . . Some are listed below . . From this and many other sources the studios will select and make its pictures for 1935-36.

★

MARY OF SCOTLAND
Maxwell Anderson's Play

MR. GRANT
By Arthur Goodrich

LOVE SONG
By Elsie Finn and David G. Wittels

SYLVIA SCARLETT
By Compton McKenzie

QUALITY STREET
By James M. Barrie

DR. JOHNSON
By Francis Faragoh

RETURN OF PETER GRIMM
By David Belasco

TWO O'CLOCK COURAGE
By Gelett Burgess

ANNIE OAKLEY
By Joseph Fields and Ewart Adamson

TO BEAT THE BAND
By George Marion, Jr.

OLD MAN MURPHY
By Patrick Kerney

SINGAPORE MUTINY
By Norman Springer

HI GAUCHO
By Thomas Atkins

POWDER SMOKE RANGE
By William C. MacDonald

LONG HAUL
By Arthur Horman

ALIEN CORN
By Sidney Howard

BADGE OF COURAGE
By Stuart H. Lake

BALLOON BUSTER OF ARIZONA
By Norman S. Hall

BOY AND GIRL
By Vina Delmar and Eugene Delmar

DANCE OF DESIRE
By Donald Henderson Clarke

FRIVOLOUS SAL
By Norman Houston

GREEN MANSIONS
By William Henry Hudson

HERMIT OF TIMES SQUARE
By Aldin Smith

IT HAPPENED IN HOLLYWOOD
By Ray Mayer and Tom Dugan

IN PERSON
By Samuel Hopkins Adams

KILL THAT STORY
By Wyman Houston

PORTRAIT OF A REBEL
By Netta Syrett

PRODIGAL DAUGHTER
By Grace Sothcote Leake

RED KNIGHT OF GERMANY
By Floyd Gibbons

RINGSTRASSE #3
By Aladar Laszlo

TOAST OF NEW YORK
By Louis Weitzenkorn

THE TUDOR WENCH
By Elswyth Thane Beebe

WHITE HEAT
By Dowell and Edward McGowan

LOVE SONG
By Rupert Hughes

OTHER PASSPORT
By Harold McGrath

FOLLOW THE FLEET
By Dwight Taylor and Alan Scott

R K O - RADIO ★ Stars and ★ Featured Players:

KATHARINE HEPBURN
FRED ASTAIRE
GINGER ROGERS
LILY PONS
BERT WHEELER
ROBERT WOOLSEY
RICHARD DIX
JAMES BARTON
ANN HARDING
IRENE DUNNE
WILLIAM POWELL
GENE RAYMOND
CHARLES BOYER
BARBARA STANWYCK
ANNE SHIRLEY
LIONEL BARRYMORE
MARGOT GRAHAME
BUDDY ROGERS
JAMES GLEASON
HELEN MACK
JOHN BEAL
HELEN BRODERICK
WALTER ABEL
HELEN WESTLEY
PRESTON FOSTER
BETTY GRABLE
DAVE CHASEN
ERIC BLORE
ERIK RHODES
MARGARET HAMILTON
JOHN WOOD
ROSAMOND PINCHOT
HELEN PARRISH
ALAN HALE
EVELYN POE
MOLLY LAMONT
RAY MAYER
MARGARET CALLAHAN
WILLIE BEST
JANE HAMILTON
VIRGINIA REID
MAXINE JENNINGS
HAZEL FORBES
KAY SUTTON
HEATHER ANGEL
MAUREEN DELANEY
EDWARD EVERETT HORTON
EDNA MAE OLIVER
PRINCESS NATALIE PALEY
EDGAR KENNEDY

On the foregoing pages is sketched a vignette of 1935 - 36 . . . of plans *we know* enough about today—*to talk about today!*

An imposing list of great stars and fine properties . . . yet it outlines but about half of the pictures we will make next season.

The rights for many notable books and plays are now in negotiation . . . many big box-office names not listed in this announcement will appear in RKO RADIO Pictures next season . . . Stars engaged for a particular fitness to a role.



New personalities will appear and be applauded by the world . . . RKO RADIO wants them in its pictures *and is prepared to get them.* Perhaps next season's biggest hits in plays and books are still unwritten . . . but when they sweep to overnight success we want them, *and are prepared to buy them!*

To lay plans well, to provide for opportunity, is our idea of alert showmanship . . . the kind of showmanship that writes its story in box-office lines!



1935-36

DUCTIONS

O ★ ★ ★

DIO

RKO-RADIO Directors:

JOHN CROMWELL
GEORGE CUKOR
JOHN FORD
PHILIP MOELLER
GEORGE NICHOLLS, Jr.
STEPHEN ROBERTS
JOHN ROBERTSON
MARK SANDRICH
WILLIAM SEITER
GEORGE STEVENS

RKO-RADIO Producers:

PANDRO S. BERMAN
MERIAN C. COOPER (Pioneer Pictures)
EDWARD KAUFMAN
KENNETH MACGOWAN
LEE MARCUS
ZION MYERS
CLIFF REID
ROBERT F. SISK

RKO-RADIO Composers:

IRVING BERLIN
JEROME KERN
VINCENT YOUMANS

RKO-RADIO Musical Directors:

MAX STEINER
ALBERTO COLOMBO
ROY WEBB

RKO-RADIO Art Directors:

BERNARD NEWMAN (Fashions)
VAN NEST POLGLASE (Settings)

THE MARCH OF TIME

RKO-Radio announces as an important part of its new season the release of the March of Time, starting with the fifth edition, ready August second. Hailed with increasing fervor by critics and public alike, the March of Time has won a definite place on the screen in less than five months.

Produced by the Editors of Time and Fortune, it has brought to the theatre the same adherence to the curt telling of all the facts that have made history in the publishing field. It does not pull its punches. News is presented as it happens, with *all* the why it happens. Set to the same dramatic, thrilling pace familiar to millions who listen to the March of Time on the air, it has proven a happy blending of excellent entertainment and brilliantly handled topical information.

RKO-Radio believes that to fully capitalize on this vast ready-made audience of loyal Time, Fortune and March of Time on-the-air fans, that the March of Time must be a fearless, factual journal of the screen. It believes that this new kind of pictorial journalism will win new heights with theatre goers all over the world.

TIME MARCHES ON WITH RKO-RADIO!



COMEDIES

6 HEADLINERS

6 RADIO MUSICALS

6 SUPERBAS

. . . These short features will present a wide variety of entertainment including musical reviews and bright comedy novelties, and will feature such personalities of stage, screen and radio as Gene Austin, Leon Errol, Ruth Etting, Walter Catlett.

6 EDGAR KENNEDY

Continuing the ups and downs of the darndest family that ever lived.

6 SMART SET

6 RADIO FLASH

Hilarious, rough-and-tumble, custard pie, slapstick comedy. Honest hokum and pokem to make the folks come back for more.

36 TWO REEL COMEDIES

Produced under the supervision of Lee Marcus by these well-known comedy directors and writers: Alf Goulding, Joe Fields, Al Boasberg, John Grey, Fred Guiol, Les Goodwins, Ben Holmes, Jack Townley, Arthur Ripley, Eddie Moran, Lee Jason.

VAN BEUREN

13

RAINBOW PARADE

COLOR CARTOONS

NOW IN

THE NEW 3-COLOR PROCESS

TECHNICOLOR

A new series of adventures in the animated world of "the funnies"

PRODUCED BY BURT GILLETTE

PRODUCTIONS

13 "EASY ACES" . . Radio's riotous dumb-crackers, the "Easy Aces" brought a brand new comedy idea to the screen . . . and audiences have been going places with them — and laughing all the way. 13 more next season . . . That's good news for theatres!

7 "SPORTS with BILL CORUM" . . . There's a human side to Sports as well as thrills . . . and no writer of today knows better how to get the throb and thrill out of Sports than Bill Corum, New York Evening Journal's Sports Editor whose column is widely syndicated. This series will be highlighted by his voice . . . and Bill talks Sports just as interestingly as he writes them.

6 "THE STRUGGLE TO LIVE" Series

From the microscopic to the mightiest of creatures, Nature's law is the survival of the fittest! The Woodard Brothers, who won the Academy Award on "The City of Wax" as the best novelty subject of 1934 will make these unusual, fascinating and dramatic subjects.

7 "THE WORLD ON PARADE" . . . Glorified with native songs and music this new series of travel films will seek out the odd places of the world to tell about. First will be "The Land of the Eagle" that strange land of Guatemala and Number Two "Mt. Athos in Greece" where, to be nearer Heaven, men built their temples.

33 ONE REEL FEATURES . . . and don't forget the postman is still delivering "DUMBBELL LETTERS"



PATHE NEWS

TWICE A WEEK . . .

NOW IN ITS

25th YEAR!

. . . and dominant for 25 years!

★

★

★

PATHE TOPICS

Seven [7] Editions about interesting things, people and events!

BY THE GORDON PRESS, INC.

PARAMOUNT BANKRUPTCY ENDS AS OTTERSON, ZUKOR TAKE CHARGE

Executive Personnel Expected to Remain as at Present; Herzbrun, Lubitsch Receive One-Year Studio Contracts

Paramount's status as a bankrupt came to an end on Monday morning, concurrently with expressions of optimism for the future from the new officers into whose control the management passed with the lifting of federal court supervision.

At the helm when the new corporation started business after the last legal entanglements had been untwined were, as previously elected: Adolph Zukor, chairman of the board; John Otterson, president; George Schaefer, vice-president; Austin C. Keough, secretary; Walter B. Cokell, treasurer; H. A. Fortington, chairman of the executive committee, and Henry Herzbrun and Ernst Lubitsch, who continue in charge of production in Hollywood, under new one-year contracts.

Evolvement of the new Paramount Pictures Corporation from the bankruptcy was affected quietly in comparison to the disturbances attending the onslaught of lawyers and conflicting banking and creditor groups in the courtroom in New York when, on that afternoon in January, 1933, the corporation was admitted to be in the state of receivership.

Even as John Edward Otterson, the new president, was ordering the installation of a cooling system in his office in the Paramount tower overlooking Times Square, in preparation for a busy summer at the ninth floor desk where once sat Trustee Charles Hilles, the sales personnel were moving into the field from the annual sales convention at the Waldorf Astoria to bring to exhibitors the new company's first program of 65 features and 107 short subjects. Details of product and sales policy appear elsewhere.

Mr. Otterson will explain to the press his plan for the conduct of the management at a conference at the home office later this week. Meanwhile there appeared no outward indication that the management will digress to any great extent from its present procedure.

Henry Herzbrun and Ernst Lubitsch, continuing in charge of production, will work out a plan of studio management in harmony with the new corporate administration.

Adolph Zukor, chairman of the board, will emerge from the burdensome details of reorganization to give a supervisory eye to production.

Mr. Otterson will conduct immediately a personal survey of the studio situation.

The signing by Federal Judge Alfred C. Coxe of orders which remove the company from further court supervision permits of an actual transfer of assets on July 1.

Claims of all creditors coming out of the reorganization were disclosed as not exceeding $63,377,046.

Introduced by Adolph Zukor to the personnel at the sales convention in New York, Mr. Otterson complimented those who participated in the reorganization, and declared there will be no personnel changes.

Henry Herzbrun and Ernst Lubitsch returned on Tuesday to their respective posts of vice-president in charge of the Paramount studio and director of production, following a week of conferences in New York with Mr. Otterson, during which, and after action by the new board of directors, it was agreed that both would be given one year contracts when Mr. Otterson completes his survey of the studio, which he will start next week.

No announcement was made of the new arrangement, but at the convention George J. Schaefer, vice-president, declared to the sales force that the two studio executives would continue in charge of production. Mr. Schaefer added "there would be no restoration of former studio management," thereby dismissing reports along Broadway that Emanuel Cohen would return to a high executive post in Hollywood.

Zukor to Remain

On the convention sidelines Eugene J. Zukor told reporters that his father had no intentions of leaving the corporation, adding that Adolph Zukor's position as chairman of the board would enable him to unburden himself of most of the detail work that had been occupying his attention during the reorganization, permitting him to devote much of his time to production observation.

Eugene Zukor's statement made later to conventioneers publicly, was accepted as assuring. He added that Adolph Zukor now occupied as chairman of the board a post in the company "that he wanted and where he felt he could be most useful to Paramount."

The convention cheered both Adolph Zukor and Mr. Otterson when Mr. Zukor introduced the new president to the delegates. Mr. Otterson reiterated a previous remark that he would not have accepted the presidency if his election had not been welcomed by Mr. Zukor, with whom he planned to work closely.

Mr. Zukor told the delegates that for years he has had a desire to be active in Hollywood production and Mr. Otterson's election now gives him that opportunity. Mr. Zukor may accompany Mr. Otterson west, likewise Watterson Rothacker, former producer, who last week became associated with Mr. Otterson's executive staff. It was believed that Mr. Rothacker, who is without title, may be assigned to the studio as a home office liaison.

Corporate Claims Under $64,000,000

Covering the few remaining legal steps necessary to clear the bankruptcy, the Paramount lawyers on Monday, headed by Alfred E. Cook, appeared at a final hearing before Federal Judge Alfred C. Coxe, in New York, and explained that the claims of all creditors filed in the reorganization proceedings will not exceed $63,377,046 in allowable amounts, and that they may be "several millions less." This disclosure was in keeping with the requirement of the reorganization plan that claims shall not exceed $65,000,000, and permitted Judge Coxe to sign the orders which removed the corporation from further court supervision, with the actual transfer of assets taking place on July 1.

Under the authorization given it by Congress to investigate any protective committees and reorganization proceedings and report back its findings, with recommendations, by January 3, 1936, the

Zukor to Observe Production, Otterson to Survey Studio; Total Claims of Creditors Will Be Under $64,000,000

Federal Securities and Exchange Commission on Tuesday started a study of the events leading up to the Paramount receivership, the expansion of the company and the financing involved.

The investigation is purely for the purpose of gathering factual material, since the commission is without any authority in interfere in the reorganization, which has received the approval of the Federal court under the bankruptcy reorganization act.

Formation of a bondholders' protective committee composed entirely of bankers, some of whom traded profitably in Paramount securities while members, were outlined Wednesday by Frank A. Vanderlip, chairman. There were no bonholders on the committee.

With the aid of Austin C. Keough, secretary of Paramount, and Sir William Wiseman, Kuhn, Loeb partner, the commission reconstructed the history of the company from prewar days to the present.

Tracing the growth of the organization from Jesse L. Lasky's Famous Players days, counsel for the SEC went over the ground covered years ago by the Federal Trade Commission, but for the purpose, not of showing that the company was attempting to kill off competition but to develop that Paramount's invasion of the exhibition field was the answer to the threat of the exhibitors, through First National, to invade the production field.

Steadily acquiring properties as the years went on, Paramount, at the time it went into receivership in January, 1933, had 501 subsidiary and affiliated companies. Mr. Keough testified.

Members of the commission displayed keen interest in the financing operations of the company and Sir William Wiseman was questioned at length as to the participation of Kuhn, Loeb in the floating of security issues and the profits which accrued to the bankers from these transactions.

Following this, the investigation, covering fully the ground traversed by the court in the handling of the reorganization proceedings, went into the operations and lawsuits which led up to the receivership, and then sought testimony concerning the handling of the receivership and bankruptcy proceedings and the negotiation of the reorganization.

Approves Settlement

Federal Judge Robert Inch, in United States district court, Brooklyn, granted a motion filed last Thursday by Oliver T. Cowan, of Goldwater and Flynn, attorneys for the trustees of Allied Owners Corporation, to approve a settlement of Allied's claim against Paramount.

This settlement is embodied in the Allied plan of reorganization and also in Paramount's reorganization plan.

The claims, originally set at $23,000,000, were for the construction of theatres leased by Paramount. The amount was reduced to $12,000,000 by the taking back of certain of the theatres that had later been abandoned by Paramount.

The settlement provides for the issuance to Allied of $5,000,000 of new Paramount notes and stock, the payment of $150,000 in cash for back rent on the Brooklyn Paramount theatre,

(Continued on following page, column 1)

New Paramount Goes into Action

(Continued from preceding page)

the purchase of the Paramount in Birmingham, Ala., and the leasing of the Paramount theatres in Brooklyn, Glen Falls, N. Y., and Fremont, Ohio. The election of Stephen Callaghan, Allied trustee, to the new Paramount directorate, was another condition.

The new Paramount corporation will shortly receive the bill for lawyers' fees for the reorganization, approximately 20 law firms which participated in the proceedings having already started to prepare their statements for allowances, which will be filed July 2. The applications, expected to exceed requests for more than $1,000,000, which must be paid by the new company, will be heard by Federal Judge Coxe in New York on July 18. The court warned the attorneys to submit only "moderate and reasonable" petitions so as not to invite criticism and court displeasure.

Lawyers' Bill Is Ready

Judge Coxe on Monday ruled that former Paramount officers and directors who are defendants in the actions brought by Paramount trustees to recover sums allegedly paid them for salaries and bonuses in excess of reasonable amounts, cannot collect on any claims they may have against the corporation until the excess-salary actions, now pending in state court, have been adjudicated.

Edward Pride, of Hughes, Schurman and Dwight, counsel for some of the defendants, appeared before Judge Coxe in opposition to this provision which is contained in the order carrying out the final steps in the corporation's reorganization. However, the court added that individual cases could be reviewed later.

With total claims against Paramount of not less than "several hundred thousand dollars," but less than $1,000,000, Sidney R. Kent, Jesse L. Lasky and Sam Katz were mentioned as among the defendants in the trustees' suits.

Approve Two Additional Claims

A claim of $59,224 filed against Paramount by Coast Theatres Corporation, a wholly owned California subsidiary, is recommended for allowance in full by Special Master John E. Joyce in a report submitted to the Federal district court. The claim represented the balance owed the subsidiary by Paramount prior to the receivership.

Another report by Mr. Joyce recommended the allowance of a claim filed by John G. Paine, at $29,300. The claim was filed against Paramount by Paine as agent for the owners of copyrighted music. Mr. Paine represented the Music Publishers' Protective Association. Mr. Joyce reported favorably on the $55,000 claim of Mr. Schaefer, Paramount vice-president.

A petition asking approval for the adjustment of a $127,500 theatre mortgage claim filed against Paramount by Samuel and Nathan Goldstein, Massachusetts operators, was submitted to Mr. Joyce by attorneys for the Paramount trustees. A hearing was set for June 24.

The mortgage claim is based on a release of the Goldsteins from liability at the time Paramount acquired the Rivoli, Chicopee, Mass. It provides for allowance of the $127,500 claim at $55,000 and assignment of the claim in that amount to the reorganized G-B Theatres Corporation, a Paramount New England subsidiary, which agrees in turn to reduce the mortgage $27,500.

Referee Oscar E. Ehrhorn sent to the United States district court, New York, his approval of the application of Irving Trust, trustee in bankruptcy for Publix Enterprises, for authority to declare a final dividend to creditors, and also that it be discharged as trustee, and that the affairs of the corporation be concluded.

Report New Cleveland Dual Plan Formulated

The Cleveland single feature agreement, which expires July 8, according to report, will be supplanted with a plan, universally adopted throughout the Greater Cleveland area, whereby there will be only one double feature change a week, and whereby no feature playing a downtown run of seven days, will be shown on a double bill at any time. This plan, said to have been worked out by the board of trustees of the Cleveland Motion Picture Exhibitors Association, will be presented to the association members at a general meeting, the date of which is to be announced.

GB Expanding Activities; Not To Be Sold—Lee

Denying that Gaumont British was negotiating with anyone for the acquisition of the company or for supplanting any of its major executives, Arthur A. Lee, executive vice-president, said last week that the company is "extending its activities in every direction."

He named additions to its affiliated theatre circuit in England, greater expenditures on individual productions and enlargement of the activities of its equipment company, all with the purpose of "making Gaumont British even more self-contained."

Mr. Lee also pointed out that Gaumont British is probably the only company in the industry which, in addition to production, distribution and exhibition, has large interests in co-relative organizations such as its own recording process, its own equipment firm, and is investing heavily in inventions and improvements in its studios, its broadcasting station and in television.

Saying that his statement was intended "in no wise to reflect on anyone connected with recent rumors," Mr. Lee affirmed that the Ostrers, in control of Gaumont British, "are in the motion picture business to stay; they have contributed much towards it and have made very definite plans to make even greater contributions in the future."

All announcements pertaining to the productions in the 1935-36 program will be carried through, added Mr. Lee, with the one possible proviso that greater expenditures will be made on some of the pictures than originally intended, and all contracts for the distribution of these pictures will be definitely adhered to.

There is no deal pending between Gaumont British and British International Pictures for a merger or a change in control of either company, reiterated John Maxwell, BIP president, in New York last week. He said there had been some negotiations between the firms some time ago, but these fell through. Mr. Maxwell returned to London last week.

George Weeks, GB's general sales manager, announced the following additions to his sales staff: Leslie Wilkes, formerly with Paramount and Columbia, is now attached to the Dallas office; William Adams, recently with Columbia, is now with the Minneapolis branch, and Ed Canty, formerly a booker, has been promoted to salesman at Detroit.

Films Do Part in Coast Exposition

The motion picture industry is doing its part to make the California Pacific International Exposition at San Diego, Cal., a success.

In the Hollywood Motion Picture Hall of Fame, a handsome pueblo-type building, located on the Palisades, all the glamor and much of the grief of rushing last-minute activities of the industry are being shown by the Screen Actors Guild and the Dominos. So great was the attendance during the opening days recently that Kenneth Thomson, secretary of the Guild, had to send for additional tickets.

In the Hall of Fame are many of the famous costumes of screen history, including Charles Chaplin's original baggy trousers, funny-looking derby and inevitable cane; the late Rudolph Valentino's sheik outfit and many others.

Another part of the building has been fitted out as a regular Hollywood studio. Here many of the elaborate sets used in noted pictures will be used in showing the public how films are actually made. For the first time, the picture fan will be able to be almost within touching distance of his or her favorite star.

The first set brought here was a drawing room scene. Richard Tucker acted as the director, explaining the intricacies connected with the business of directing. Within the glare of the kleig lights as cameramen worked with their machines, Helen Mann, Florence Short, Amron Isle, Walter McGrail and Warren Burke "acted" a scene from a domestic film.

"The two principal elements in successful directing are those of keeping the sound stage quiet and the players in a good mood," explained Mr. Tucker. He pointed out that the last element had a good deal more to do with good directing than any other single element.

"Actors and actresses have a right to be temperamental," Mr. Tucker continued, "as their work places a terrific strain on them. However, often as not their temperaments get the better of them and we have to take them in hand. There are a few directors who can't handle their players, though."

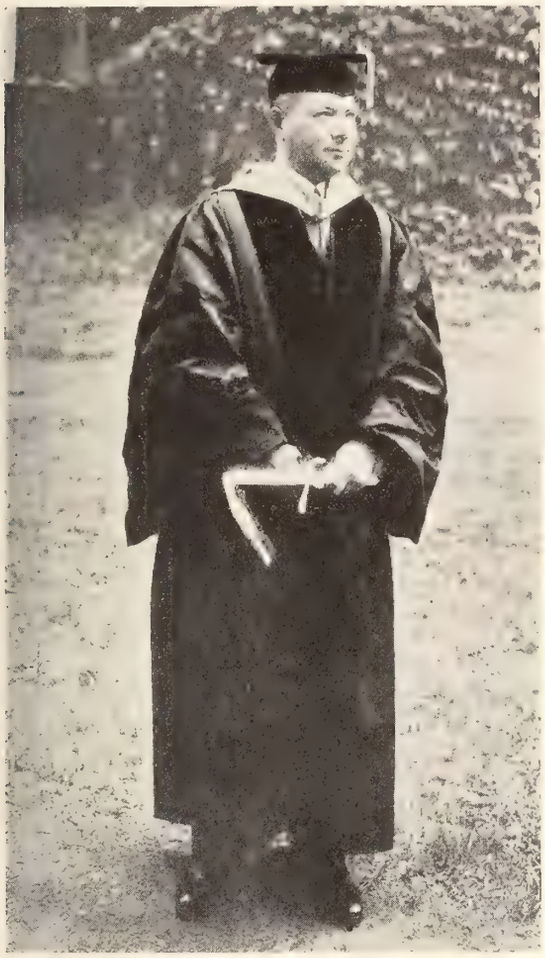
Among the sets to be seen are: the dungeon from Universal's "Bride of Frankenstein;" Barengaria's cabin from Paramount's "The Crusades," a set from Walter Wanger's "Shanghai;" another from RKO's "She" and others.

There is also a puppet show in another part of the building in which every puppet is a replica of a famous screen star, a special exhibit of sound recording by RCA; Mole-Richardson has an elaborate display of every kind of studio light, while a collection of cameras dating from the infant days of screenland to 1935 is also to be seen.

Universal Chain Dividend

Universal Chain Theatres has declared a third liquidating dividend of $2.50 per share on the eight per cent preferred stock as of May 15. Payment is to be made on presentation of stock certificates at the office of the corporation in the Baltimore Trust Building, Baltimore.

THE CAMERA REPORTS



COMING TO U. S. (Below) Maurice Silverstone, United Artists' British manager, who is due June 20 for the company convention in Hollywood.



GIVEN DEGREE. (Left) David Sarnoff, president of RCA, in cap and gown at Marietta College, Marietta, Ohio, where he received the honorary degree of Doctor of Science.

VACATIONING. (Right) Loretta Young arriving in New York en route to Europe for a rest following completion of her role in Cecil B. DeMille's "The Crusades," Paramount release.





AMONG WINNERS AT FILM GOLF TOURNAMENT. The team victors, recipients of the Albee Memorial cup and Film Daily medals, in the Film Daily links competition at the Progress Country Club, Purchase, N. Y. They are James Cron, George Dembow, Monroe Greenthal, Walter Futter, H. J. Yates, Tom Gerety, Herbert Fecke and Phil Reisman. Participants numbered 180.



CIRCUIT EXECUTIVE HONORED. Harry Shaw, New England division manager of the Loew-Poli organization, with some of those who paid him tribute at a dinner in his honor in New Haven, in recognition of his efforts in behalf of Jewish charities. Also shown are Mrs. Shaw and Louis Sagal, Poli executive.



IN EAST. Edward Arnold, star of "Diamond Jim," first of Universal's 1935-36 program, arriving in New York from Chicago, where he spoke at the Universal convention.



ENTANGLED IN FILM. Now that she has a Warner Brothers contract and is scheduled for an early debut. She is Helen Ericson, formerly of Worcester, Mass., more recently of the New York stage.



HEAT WAVE. Forecast for MGM's "Broadway Melody of 1936" in the dancing of Jeni LeGon, here shown in an arrested passage of a characteristic dance routine. Miss LeGon also sings.

INDEPENDENT DEALERS MOVE TO SET UP EQUIPMENT TESTS

Convention in Chicago also Establishes Committee to Formulate Code of Ethics to Govern the Association

Standardization of equipment and the adoption of a code of ethics were approved this week by the members of the Independent Theatre Supply Dealers Association assembled in Chicago in annual convention.

Joseph E. Robin, who, as president, has led the independent dealers organization to a greatly strengthened position, was voted full power to act in examining all equipment submitted for distribution by member dealers, with instructions to recommend only that equipment which passes the most rigid tests.

A strict code of ethics governing the competitive relations between the dealers will be administered by a committee composed of K. R. Douglas, Boston; Clem Rizzo, Philadelphia; and H. W. Graham, Denver.

Any exhibitor customer or any member may appeal to the code grievance committee in complaint against any dealer, and membership will be limited to those dealers who conduct their business strictly in accordance to the code.

A membership investigation committee was appointed as follows: Mr. Douglas, B. F. Shearer, Seattle, and Mr. Graham.

Officers elected were: President, B. F. Shearer, Seattle; vice president, K. R. Douglas, Boston; treasurer, Clem Rizzo, Philadelphia; executive secretary, Joe E. Robin, New York. The board of directors: Joseph Maronne, Pittsburgh; Joseph Hornstein, New York; George McArthur, Detroit; Joseph Graham, Denver.

A scheduled move to standardize prices gave way when the convention opened to the matter of standardized equipment because, it was said, of trouble caused exhibitors, especially those operating small theatres, by a flood of equipment on the market that does not meet requirements.

Among the addresses given, that of Capt. John Gorby, organizer and expert in sales psychology, was perhaps the most notable. Captain Gorby gave an inspiritional talk on the factors that make for success in selling. He cited as the stones in the salesman's "arch of triumph" such qualities as character, knowledge, the will to work, the will to win, service, confidence and personality.

Discusses Merchandising

"Knowledge is almost limitless," he said. "We could talk all day long on that one point and still not exhaust it. Knowledge of advertising. Do you know what advertising does for the people of America? The American business man this year is spending in excess of one billion dollars in cash to tell his story. Emerson said, 'If you build a mouse trap back in the woods, and build a better one, the world will make a beaten path to your door.' That is a beautiful story, but it does not work. If the salesman and the advertiser tell the world enough about the mouse trap, they will come; but otherwise the world will go on its way."

Advertising in its relation to profitable merchandising was the subject of an address by E. S. Clifford of Quigley Publications:

"Only this week I was privileged to look over the store of one of your members. He was doubling his space and the place teemed with masons and carpenters and other workmen. 'When I started two years ago, they gave me not more than six months to last,' he told me. 'Today I am doubling my space because I have to, to take care of my business. You can't stand still. You either have to go forward or you go backward.'

"I feel he typifies this association of yours. After seeing dozens of associations of this kind bloom and fade within a few months, even during the palmy days of Anaconda leaping to $500 and night clubs charging ten-dollar covers, a great many people gave you men less than six months. Yet here today is an enthusiastic gathering with every key city in the United States represented. You have not only survived; you have become one of the important vital factors in the great motion picture industry."

Cites Equipment Improvement

"You may believe," he continued, "that the fellow across the street or around the corner in the equipment business is your competitor. If so, you are thinking in the days of 1927 not 1935. Your greatest competitor today is the mental state of your prospective customers who have got out of the habit of buying. It is the same in all lines. Three terrible years of depression made buying next to impossible. Then the urge to buy something cheap and the resulting disappointments destroyed confidence. For the past eighteen months business has improved steadily for the theatres, and today there is potentially the greatest market for theatre equipment in the history of the industry.

"You know better than anyone else the tremendous improvements that have been made in all lines of theatre equipment in the past five years. But the great mass of theatre owners do not. They have felt that a dollar saved was a dollar earned—an adage which does not apply to the show business. In the show business it should read *a dollar intelligently spent is five dollars earned.*

"So what has happened? If the carpets are ragged and the seats broken down, they have been giving the public two features instead of one. If the projection is faulty and the acoustics worse, lure the public in with amateur nights. If the lobby is antique and only half the lights will work on the marquee, give the pubic cut prices or vaudeville. That is not what built this great industry, and you know it. With pictures today the best we have ever offered, there is only one explanation of these subterfuges. The theatres have forgotten that the comfort and satisfaction of their patrons is the very essence of the motion picture's great success in the amusement field."

Mr. Clifford urged the dealer and manufacturer not to wait for the theatre owner to find out accidentally about the wonderful improvements that have been made in all lines of equipment, but to tell them, and tell them repeatedly.

Dealers Represented

Member supply dealers represented at the convention were:

American Theatre Supply, Paul Hueter, Toledo.
Amusement Supply, Ralph Ruben and Russell Ruben, Detroit.
Amusement Supply, J. J. Pear, New York.
Capitol Motion Picture Supply, I. S. Pearse, New York.

Supply Companies Are Urged to Keep Telling Theatres of Improvements in Apparatus; 36 Manufacturers in Exhibit

Capitol Theatre Supply, K. R. Douglass, Boston.
Clem Rizzo, Philadelphia.
Crown Motion Picture Supply, W. J. Katz, New York.
Des Moines Theatre Supply, A. E. Thiele, Des Moines.
J. F. Dusman Company, H. C. Dusman, Baltimore.
Exhibitors Supply, Ray Colvin, St. Louis.
J. Goldberg, Inc., Joseph Goldberg, Chicago.
Graham Brothers, J. Graham, Denver.
Guercio and Barthel, J. V. Guercio, Chicago.
Joe Hornstein, Inc., J. C. Hornstein, N. Y.
McArthur Theatre Equipment Company, George McArthur, Detroit.
Oliver Theatre Supply, Carl White, Omaha.
Queen Feature Service, Miss V. Harwell, Birmingham.
Service Theatre Supply, O. J. Hazen, Salt Lake.
B. F. Shearer Company, B. F. Shearer, Seattle.
Southwestern Theatre Equipment, A. Mortenson, Houston, Tex.
Stebbins Theatre Equipment, W. A. Porter, Kansas City.
Superior Motion Picture Supply, A. F. Morrone, Pittsburgh.
Ray Smith Company, Ray Smith, Milwaukee.
Western Theatre Supply, F. A. Van Husan, Omaha.

Equipment Exhibitors

Some thirty-six theatre equipment manufacturers exhibited their products in the convention hall. These companies and their representatives were:

Air Controls, J. B. Kraft.
Amiglaze Corporation, B. Miller.
Ashcraft Manufacturing, Mrs. Mary Ashcraft.
Baldor Electric, Geo. A. Schock.
Brenkert Light Projection, Karl Brenkert.
Carbon Products, L. A. Wilczek.
Clough Brengle, J. S. Meck.
Chicago Cinema Products, Roy P. Bedore.
Cable Chair, E. T. Dawson.
Century Electric, F. L. Slade.
Continental Electric, R. Smiley.
Da-Lite Screen, C. H. Roessener.
Herman A. De Vry, W. C. De Vry.
Enterprise Optical, W. H. Hirschfeld.
Forrest Electric, J. Elderkin.
General Electric Supply, E. Oak.
General Register Tickets, A. M. Siegel.
Golde Manufacturing, M. H. Goldberg.
Goldberg Bros., Louis B. Goldberg.
Imperial Electric, J. E. Robin.
Ideal Seating, Wm. Gedris.
LeRoy Sound Equipment, Mrs. Reuschle.
Neumade Products, O. F. Neu.
National Carbon, W. C. Kunzmann.
Operadio Manufacturing, M. F. Kliopera.
Platter Sound Products, A. E. Gardner.
Peabody Seating, C. E. Phillips.
Projector Improvement, H. Chaplin.
Raven Screen, A. L. Raven.
R. C. A., M. Harris.
Strong Electric, Harry H. Strong.
Universal Electric, O. F. Neu.
United Optical, S. Perlstein.
Vulcan Product, I. A. Frucht.
Webber Machine, H. J. Maul.
Wenzel, M. Wenzel.



Charles Chaplin, Al Lichtman, Mary Pickford and Samuel Goldwyn (left to right) are pictured above at the Hollywood meeting of the three owners of United Artists at which they elected Mr. Lichtman president to succeed Joseph M. Schenck, who resigned with Darryl Zanuck to associate the Schenck-Zanuck 20th Century Pictures company with Fox Film. Douglas Fairbanks had cabled his choice from abroad.

Mr. Lichtman returned to New York Wednesday by plane to attend pre-convention conferences, and to prepare for the stockholders' meeting scheduled for June 25th, at which his selection will be ratified and a board chairman elected. Mr. Lichtman is expected to function, at least temporarily, as president and general sales manager, receiving salary and percentage as heretofore, it is understood. Samuel Goldwyn may be selected as chairman of the board.

Mr. Lichtman brought back to Broadway word that David O. Selznick will resign as an executive producer at MGM to make five or six a year for United Artists, thus filling the gap left open by the Schenck-Zanuck withdrawal of 20th Century. He will use the studio quarters formerly occupied by Mr. Zanuck. Mr. Selznick will head his own U.A. unit, working as David O. Selznick Productions, Inc. His MGM contract expires in August. He said that his brother, Myron, is not associated with him in the new arrangement.

Douglas Fairbanks will arrive in New York in time for the owners' meeting on June 25th. Charles Chaplin, Samuel Goldwyn and Mary Pickford will also be on hand.

Joe Brandt Joins N. Y. Law Firm

Joe Brandt, former president of Columbia pictures and later head of World Wide and vice-president of Educational, this week announced his association with the law firm of Hartman, Sheridan, Tekulsky and Pecora, in New York, as business counsel and technical expert on matters pertaining to the industry.

The announcement said Mr. Brandt planned to leave for the Coast Saturday "to investigate proposals submitted to his new associates by important financial interests, who are said to be making an unusually intensive survey of the motion picture industry, with a possible view of investments on a large scale."

Continuing, the announcement said: "Mr. Brandt refused to be quoted as to whether or not these investments would involve existing companies or the creation of a new organization. He admitted that his negotiations with the officials of Pathe are still in progress, but would make no comment on their implications."

While it is not generally known that the former film executive is a lawyer, he was graduated from the Law School of the University of New York and was admitted to the bar in 1906. Mr. Brandt will not practice law in his new capacity. He said his legal affiliation will "not interfere with the various proposals he has now under advisement, for financing production and participating in production on a major scale." He will make his headquarters at the offices of the law firm, 285 Madison avenue, New York.

Mrs. James Roosevelt Resigns from Research Council

Mrs. James Roosevelt, mother of the President, has resigned her post as honorary vice-president of the Motion Picture Research Council. Mrs. Roosevelt said that for reasons of health, and because of other business, she could take no real part in the council's activities, and did not like to be "merely a name." "I'm much too busy and too old to do anything," she said, "and I don't like to allow my name to be used when I don't do anything."

Drew's Leg Amputated

Pat Drew, one of those injured in the recent airplane crash at Macon, Mo., underwent amputation of a leg below the knee in an effort to save his life at a Hollywood hospital. Mr. Drew was a Paramount studio worker. He had refused to submit to the amputation at Macon following the crash.

St. Louis Action May Be Postponed

The St. Louis anti-trust suit against three major distributors and affiliates may be postponed until fall, it was indicated by Judge George Moore in United States district court in that city on Tuesday when taking under advisement motions for a demurrer and a bill of particulars filed on behalf of Ned E. Depinet, president of RKO Distributing Corporation, and the company. As the government demanded an early trial, word came from Washington that the possibility of widespread film prosecutions may be revived.

Rumors that the government intended to study the industry's operations were current following filing of the St. Louis suit. It is believed pertinent that Department of Justice agents lately have been seeking to secure Code Authority records stored in New York.

The court allowed counsel four days in which to file briefs in support of the motions. On the question of the date for trial, Judge Moore said he would not decide until he has ruled on the motions, but during the discussions indicated that he probably would not expect to try the case on its merits during July or August. The defendants are Warner, Paramount, RKO and affiliated companies as well as individual officers.

Russell Hardy, special assistant attorney general in charge of prosecution, contending for an early trial, told the court that if it is delayed too long it will prove a useless procedure, as the complainants in the case are "bleeding to death." He attacked the business methods of the defendant corporations. Counsel for the defendants, including former Senator James A. Reed, opposed a trial in the summer.

Mr. Hardy opposed both the demurrer and the plea for a bill of particulars, contending that the indictment was sufficient to warrant a hearing of the testimony and that it clearly set forth the allegations the government was expecting to prove. Former Senator Reed charged the complainants were themselves responsible for the closing of their theatres in St. Louis and had endeavored to obtain a monopoly of the theatrical business there. Sam B. Jeffries, of Warner counsel, said the entire matter was simply a business controversy.

Colonel William J. Donovan of New York argued the demurrer for the defense, while Jacob M. Lashly of St. Louis informed the court of the need for a bill of particulars, saying he desired to avoid surprise moves on the part of the government during the trial.

In Washington this week it was indicated the government was interested particularly in conditions in Texas, where the grievance board experienced considerable difficulty in dealing with controversies over the supply of product. The first step in the alleged investigation was to request all papers relating to an old feud in Texas between Reuben Frells and Sol Gordon which was sent to the grievance boards several months ago, according to report.

In New York this week there was no indication that the Code Authority is ready to hand over its records to the Department of Justice, either in the Frells-Gordon case or any other matter.

RADIO CHARGES ASCAP CONTROL OF POPULAR MUSIC AT U. S. TRIAL

Many Complaints Against Society Filed by Exhibitors, with Number To Be Called Later as Government Witnesses

BULLETIN

Unexpected adjournment to November 4 of the United States Government's anti-trust suit against the ASCAP was taken Wednesday in order, it was explained, to give counsel for both sides an opportunity to arrive at stipulations on evidence, which will speed up the trial when it is resumed.

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Calling witness after witness to prove its charge that the American Society of Composers, Authors and Publishers, through its licensing and fee-fixing methods, maintains a monopoly of the nation's music, the government this week delivered some hard blows as it continued prosecution of its anti-trust suit which began June 11 before Judge Henry W. Goddard in the U. S. District Court in New York. The defense fought back through cross-examination of government witnesses.

A wealth of testimony was adduced to show that the vast majority of musical compositions heard on the air is controlled by copyrights vested in the Society, for use of which the broadcasting companies are compelled to pay, under blanket contracts, a fee of 5 per cent of their gross receipts.

The decision in this case will be received with keen interest by the nation's theatre owners, from whom ASCAP each year exacts a kingly ransom in music charges. Also, it will have a definite bearing on organized exhibitors' plans for anti-trust moves against the Society, which are being held in abeyance pending the outcome of the present trial.

As the trial progressed, it was learned that exhibitors had filed a large number of complaints against ASCAP with the Department of Justice and that the Department's agents in New York are concentrating on this investigation for the present. Along with ASCAP, defendants are the Music Publishers' Protective Association and members of the two organizations.

Ed Kuykendall, president of the MPTOA, in New York this week, planned to confer with Andrew W. Bennett, special assistant to the U. S. Attorney General, who is conducting the government's case, on phases of exhibitor participation in the trial. He is one of the prospective industry witnesses for the government.

It was revealed that new five-year contracts with ASCAP have been entered into by the National Broadcasting Company and the Columbia Broadcasting System for stations they own and operate, renewing present agreements to 1940 on practically unchanged terms. Station WCAU, Philadelphia, has signed a similar contract. The radio chains have claimed ASCAP compels them to negotiate blanket contracts for use of members' compositions at the Society's own terms.

Another development was the report that Famous Music Corporation, Paramount's music publishing subsidiary, is considering affiliation with the Warner group of music firms. The company now is a member of the ASCAP organization.

Evidence of the extent to which ASCAP dominates the music business went into the record this week when William J. Benning, program and music director of Station WTMJ, Milwaukee, which is owned by the Milwaukee Journal, testified that of 25,572 numbers in the station's music library, all but 2,801 were controlled by the Society. Benning did admit, however, under cross-examination by Nathan Burkan, chief defense counsel, that the station frequently uses music other than that controlled by ASCAP and that the writers of these songs receive no royalties.

Mr. Benning added to the testimony of other witnesses that the numbers controlled by ASCAP are indispensable to broadcasting. On cross-examination, however, he admitted that thousands of famous musical compositions are available from other sources, including the Radio Program Foundation and much foreign music. He added that the use of foreign songs in this country is limited because the lyrics are not understood. Mr. Burkan drew from him repeated admissions that there was a vast supply of usable material in the public domain, including phonograph records. He admitted that ASCAP rendered a service to licensees in making available a vast supply of music without being concerned about copyright violations.

Trial Moves Slowly

As anticipated, the trial, because of its technical nature and the examination of many witnesses, is moving slowly. In an effort to speed it, counsel for the opposing sides were to attempt to agree on a stipulation of facts that would be admitted without testimony.

A high spot of the testimony was the attempt of government counsel to establish through examination of Thomas Belviso, manager of National Broadcasting Company's music library research department and former Paramount music director in Boston, that ASCAP owned most of the popular music used in broadcasting. Mr. Belviso's testimony concerned music that has come into the public domain through lapse of copyrights or the lack of them and hence is freely available for public performance. The government's contention is that ASCAP's alleged monopoly on copyrighted music makes it impossible to give a succession of varied, public performances of music without being licensed by the organization. Most of the music in the public domain, Mr. Belviso suggested, is the classical compositions of long-dead composers.

Mr. Belviso admitted under questioning by Mr. Burkan, for the defense, that NBC had a music library of its own of 250,000 titles, many of them different arrangements of the same song. Mr. Burkan also brought out that Mr. Belviso himself composed music for NBC programs and endeavored to show that, similarly, other radio programs are prepared without benefit of ASCAP.

To refute Mr. Belviso's admissions under cross-examination that a large store of music available to broadcasters is in the public domain, not subject to copyright, such as numbers controlled by European music societies and the works of classical composers, Special Assistant Bennett asked the witness what the public favored in the way of music. Mr. Belviso replied they wanted popular music, which he defined as current music, all of which, he said, is not in the public domain.

Burkan and Thacher Deny Society Is Strong Enough to Dominate an Industry; U. S. Charges Unfair Tactics

A technical dissertation on broadcasting was put into the record by Mac Asbill, special assistant to the U. S. Attorney General, in reply to Mr. Burkan's contention that music is something "intangible and incorporeal" and not subject to the laws of interstate commerce. The government maintains that music is made up of very real and physical sound waves and that the transmission of these from one state to another is an act in interstate commerce, and secured testimony to this effect from C. B. Jolliffe, chief engineer of the Federal Communications Commission.

Raymond P. Robinson, chief of the catalogue and index division of the U. S. Bureau of Copyrights, and William C. Siegfried, clerk in the bureau, testified that from July 1, 1909, to December 31, 1934, the 102 publishers of the Society and 100 of their subsidiaries took out a total of 164,773 copyrights.

The government, said Special Assistant Bennett, seeks to void all agreements between ASCAP and its members so that holders of music copyrights would be compelled to market their products on the basis of "open competition." He said ASCAP, made up of 102 publishers and 973 authors and composers, had compelled radio broadcasting companies to take out a general license. As an example of the alleged unfairness of this system, he told Judge Goddard that ASCAP received 5 per cent of what a broadcasting company received for Father Coughlin's hour, although the priest broadcasts no music.

Mr. Burkan and Thomas D. Thacher, former Solicitor General, counsel for ASCAP, argued it had been formed to protect the rights of composers and lyric writers and scoffed at the idea that it was strong enough, as charged, to dominate an industry.

Mr. Burkan pointed out that the Society had been organized in 1914 with the growth of musical revues and cabarets, when pirating on a wholesale scale threatened the livelihood of composers. In 1921, Mr. Burkan explained, "broadcasting entered the picture, and there began a battle to secure rights against the newcomer." This ended, he said, in the licensing system established in 1932.

As another example of oppressive tactics, Mr. Bennett said ASCAP charged an electrical transcription fee of 25 to 50 cents for each broadcast of a record, a double fee being charged for the use of a "restricted number." Mr. Burkan explained the double fee was intended to hold down exploitation of a song until sheet music and phonograph record sales had had a chance.

Of the 11,213 musical compositions registered for copyright last year, ASCAP controlled 6,480, it was testified by Richard W. Vannier, employee of the National Broadcasting Company. While Mr. Burkan drew the admission that about 50 per cent of symphonic and chamber music was in the public domain, as well as some show and dance music, he himself admitted that no motion picture production numbers were in the public domain.

EQUITY BODY ORDERS PAY FOR REHEARSALS

Decision Breaks Tradition; Is Effective Next Season; Rule Follows Actors' Protests

Breaking with a tradition holding since time immemorial that actors should rehearse without compensation, the Equity Council Tuesday decided that members of Actors Equity Association and the Chorus Equity Association are to be paid for time devoted to rehearsing next season. Never before in the history of the theatre has this been either compulsory or customary.

The resolution, adopted at a special Council meeting, officially designates the compensation as "rehearsal expense money," and it is to be paid as follows:

A flat $20 weekly for rehearsal expenses of senior members, or those with more than two years' experience.

A flat $15 weekly for junior members, or those with less than two years' experience.

A flat $15 weekly for members of the Chorus Equity Association.

While the new ruling affects legitimate productions primarily, it also increases the cost of presenting stage shows in film theatres where members of either of the two associations are employed. Equity's Council is able to dictate wage and hour standards by reason of the union's closed shop.

Probation Period Retained

The ruling followed repeated protests by actors that while they were guaranteed two weeks' salary under the present Equity rules, they often rehearsed four weeks only to see a show close after a two-week run. The junior members complained that they might play a total of four shows in a season and receive only $200 for 24 weeks' work, 16 of which would be devoted to rehearsing.

The probationary period of seven days for dramatic and ten days for musical productions remains untouched by the new measure. Rehearsals following this period must be paid for.

Frank Gillmore, president of Equity, said the step was taken as "an economic necessity because of the reduction in the number of annual productions and because of the increase in the number of short runs." Equity believes this measure will "help the small salaried actor without hurting the managers."

Makeup of Casts Changed

Equity's resolution, as an incentive to shorter rehearsal periods, further provided that a manager may draw "expense" salaries for the first two weeks of rehearsal, on which the actor is paid from the bond regularly posted with Equity, on condition that at least one week's full salary remain posted. Salaries for rehearsal beyond that time must be paid directly by the manager.

Mr. Gillmore said he did not believe the demand for rehearsal allowances would cause managers to curtail production activities, as some actors fear. Arthur Hopkins, former president of the League of New York Theatres, embracing all managers and producers, agreed with Mr. Gillmore. William A. Brady, who was chairman of the NRA code authority for the legitimate theatre, was one of the first managers to go on record favoring rehearsal allowances.

What may prove more of a financial burden to producers than pay for rehearsals was the Council's action in altering the makeup of casts. It decided that hereafter only 20 per cent of a cast may be composed of junior members receiving a weekly wage of $25, the code minimum which the association intends to maintain. There have been reports that managers were hiring junior members at $25 a week to avoid paying the senior members minimum, which is $40. Old-age parts were even being filled by juniors, according to complaints.

Agitation for rehearsal pay, which has long been the actor's dream, was started last year by the Actors' Forum, liberal group within the union.

Senate Reports Favorably on the Copyright Bill

Materially amended in a number of important respects, the copyright legislation sought by the State Department as a vehicle for acceptance by the United States of the international copyright convention was submitted to the Senate June 17 with a favorable report by the Senate patents committee.

Efforts will be made to secure consideration of the bill before the end of the session, although it is not believed action can be secured in the House of Representatives before next year.

As rewritten for final action, the bill eliminates the $250 minimum penalty for innocent infringement and increases the maximum damages which may be collected from $5,000 to $20,000.

The committee also removed that section of the original measure limiting damages to an amount "equivalent to the fair and reasonable value of a license" where the defendant in an infringement proceeding could show that he had been duped by a third person, but exemption is still provided where the defendant proves he was acting in good faith and infringement could not have been foreseen.

Several provisions apply directly to motion pictures, one clarifying the status of films by providing that the right to exhibit a copyrighted work publicly, if it be a motion picture, may be acquired just as is the right to perform or produce a drama.

Under another section of the legislation, no injunction could prevent the distribution or exhibition of films except in cases where the court is convinced that the defendant is unable to pay whatever damages may be assessed or began production of the film with actual knowledge that copyright was being infringed.

In the same connection, the committee strengthened the provisions protecting newsreels against injunctions designed to prevent reproduction of copyrighted photographs by permitting the issuance of restraining orders after judgment that the reproduction is an infringement. The committee abandoned a former provision removing criminal and civil liability where due credit is given for the use of copyrighted material, but permits "merely incidental and not reasonably-avoidable" use of such copyrighted material in films about current events.

In its report, the committee devoted considerable attention to the question of penalties, defending its elimination of the minimum and increase of the maximum, the former as eliminating a source of abuse and the latter as recognizing the modern increased value of copyrighted material.

"The existence of such a provision, as well as others of the remedial provisions, has a significance much larger than the mere matter of collecting damages," the committee asserted, in discussing the $250 minimum. The committee is firmly of the opinion that to eliminate the statutory minimum of $250 for infringement without proof of damage is to eliminate the chief factor in the use of the law for bargaining, sometimes for coercive purposes, between producer and consumer of copyrighted works.

"So many palpable injustices have arisen from the present law that courts have acquired a dislike for handling such cases and have come to feel that the law is wrong," it was explained. "It is believed that with enactment of this provision of the bill the courts will realize that the statute lays a foundation under which they can do justice and that they may be relied upon to utilize their full powers and abilities to such end."

Ball Receives Patent On Technicolor Device

J. C. Ball, inventor of the key camera process important to the new Technicolor as seen in "Becky Sharp," Pioneer-RKO film, has just received the final patent, No. 2,000,058, on the invention, after four years. Mr. Ball is vice-president and technical director of Technicolor, Inc., and applied for the patent in June, 1931. The patent was issued to Mr. Ball himself, who transferred it to Technicolor.

Reed Honored In Providence

Friends of Edward L. Reed, veteran Providence showman, to the number of 200, last week celebrated his twentieth year as manager of the local Strand at a dinner at the Biltmore Hotel. Edward M. Fay was chairman of the committee. Among the guests were Maurice Wolf of Boston and A. A. Spitz, dean of Rhode Island showmen, as well as civic leaders. Martin R. Toohey was toastmaster. Mr. Reed was presented with the silver service.

Will Hays to Coast

Will H. Hays, president of the Motion Picture Producers and Distributors of America, left New York on Thursday for Hollywood.

UNIVERSAL DAZZLES THE INDUSTRY WITH THE FIRST GEM OF ITS MOST BRILLIANT LINEUP! . . .





Carl Laemmle presents

EDWARD ARNOLD

in

"DIAMOND JIM"

with

JEAN ARTHUR
BINNIE BARNES

Cesar Romero · Eric Blore
Hugh O'Connell · George Sidney
Otis Harlan · Henry Kolker
Robert McWade · Fred Kelsey

An EDMUND GRAINGER Production
Directed by EDWARD SUTHERLAND

RELEASED SEPTEMBER 2ND

More Universal Hits to make 1935–1936 your brightest year!

TWO
MARGARET SULLAVAN
PRODUCTIONS
Universal's great star at her best and in her biggest stories.

THE HUNCHBACK OF NOTRE DAME
Victor Hugo's immortal book. The screen classic of all time!

THE GREAT IMPERSONATION
EDMUND LOWE *in*
E. Phillips Oppenheim's famous best-seller
Directed by Alan Crosland

WHILE THE CROWD CHEERS
Karl Tunberg's sensational football story, tuned for crowds, timed for the box office!

HIS NIGHT OUT
With EDWARD EVERETT HORTON
From Henry Irving Dodge's famous comedy, "Skinner's Dress Suit."

CAROLE LOMBARD
in Faith Baldwin's marvelous Cosmopolitan Magazine story, "Spinster Dinner" (temporary title)

FAST AND FURIOUS
Starring JACK OAKIE
From the auto-racing romance by Paul Sidney . . . Directed by Edward Laemmle.

DRACULA'S DAUGHTER
Carl Laemmle, Jr.'s production of John L. Balderston's unforgettable tale. Screenplay by R. C. Sherriff. Directed by James Whale.

BLUEBEARD
Starring the Great KARLOFF
Story by Bayard Veiller, author of "Within the Law" and "The Trial of Mary Dugan"

THREE KIDS AND A QUEEN
MAY ROBSON *in her greatest role*
Story by Harry Poppe and Chester Beecroft

SONG OF JOY
Starring MARTA EGGERTH, *sensational new singing star, in J. P. McEwen's merry musical romance.*

STRANGERS AT THE FEAST
Screenplay by Gladys Unger from the internationally famous best-seller by Beatrice Lubitz

HER EXCELLENCY, THE GOVERNOR
Nina Wilcox Putnam's powerful Liberty Magazine story. Directed by Stuart Walker.

THE
HANGOVER MURDERS
Another Carl Laemmle, Jr. Production! From Adam Hobhouse's best-selling mystery. Directed by James Whale.

MERRILY WE LIVE

An amazingly new kind of musical farce
By James Edward Grant,
author of "Whipsaw"

KING SOLOMON OF BROADWAY

The guy who knew a thousand wives!
By Albert J. Cohen and Robert T. Shannon
Directed by Alan Crosland
A Julius Bernheim Production

STORM OVER THE ANDES

Starring
JACK HOLT and CESAR ROMERO
in the first story of the South American wars, by Eliot Gibbons and La Clade Christy. Directed by Christy Cabanne.

EAST OF JAVA

Starring CHARLES BICKFORD
From Gouverneur Morris' most popular story, "Tiger Island." Directed by George Melford

DESTROYER

Starring JACK HOLT *in Samuel Johnson's gripping story of a submarine pirate!*

THE FLYING SQUADRON

Fighting eagles who cannot be tamed —reaching a new high in aerial adventure, romance and daring!

PHANTOM OF THE OPERA

Gaston Leroux's classic wonder— produced as only Universal can!

AGENT 44

Their story was never told—the man-hunters who trail women to the ends of the earth!

YELLOWSTONE

Drama as Nature lives it!
From Houston Branch's unusual story. Actually filmed within the scenic wonder.

RIVERBOAT GAMBLERS

with JACK HOLT . . . *Based on Bret Harte's famous story. Screenplay by Gouverneur Morris and Gerald Geraghty*

TALL TIMBER

Starring JACK HOLT *in a drama of the men and women who pit their lives against the last wilderness!*

GIANT PLANE

Human drama paced at 300 miles an hour. James Warner Bellah's sensational story of the world's biggest air liner Directed by Ernst L. Frank

THE INVISIBLE RAY

By Howard Higgin and Douglas Hodges
Thrilling! Imagination-staggering!

ZASU PITTS *and* HUGH O'CONNELL
in ALONE TOGETHER
The box office's newest scream-mates! How they'll laugh! And that's the payoff!

STORMY

Cherry Wilson's breath-taking romance of wild horses and wilder men!

That's not all! Because the whole Universal line-up is 36 Features, 6 Buck Jones Features, 4 Serials, 27 Two-reelers, 52 One-reelers and 104 Newsreels!

"What Universal promises, it will deliver!" said Carl Laemmle at the Convention, and he meant these CURRENT HITS, TOO!

MARGARET SULLAVAN
With FRANCIS LEDERER *in*
"NEXT TIME WE LOVE"
From Ursula Parrott's latest novel

●

IRENE DUNNE *in* EDNA FERBER'S
"SHOW BOAT"
Music by Jerome Kern *Directed by James Whale*

●

WILLIAM POWELL
in
"MY MAN GODFREY"
(Temporary Title)
From the Liberty Magazine serial by Eric Hatch

●

HOWARD HAWKS' *production of*
"SUTTER'S GOLD"
From the epic novel by Blaise Cendrars
Screenplay by GENE FOWLER

●

IRENE DUNNE *in* JOHN M. STAHL'S
production of
"MAGNIFICENT OBSESSION"
by Lloyd C. Douglas, also author of "Green Light"

ALLIED'S PROBLEMS BROUGHT TO N.Y. AS OTHERS ATTACK UNFAIR PRACTICES

Virginia MPTO Protests Free Shows, Decries Pettengill Bill and Mrs. Gilman's Move for Federal Control

Organized expressions against unfair competitive practices and troublesome theatre problems, many having developed since the code was nullified, were heard this week from exhibitor gatherings held along several fronts, as follows:

Asserted aggression by affiliated circuits in the form of overbuying with intent to deprive independent opposition of a film supply, and Loew's invasion of the Chicago theatre field in a fight on independents at odds with MGM over sales policies were the subjects of conferences in New York by members of the executive committee of Allied States Association.

The Virginia MPTO, meeting at Roanoke, protested "walkathons," free shows, arbitrary play dates, the music tax, score charges, the leasing of sound equipment for free exhibitions, and resolved against government control, the Pettengill bill and Mrs. Robins Gilman, who has been campaigning for both.

Mississippi owners planned to fight the "obnoxious" state amusement tax.

Meanwhile preparations were going forward for state exhibitor conferences in Kansas-Missouri, Georgia, Florida, Massachusetts, and West Virginia, all for the purpose of attempting to arrive at solutions to the issues.

A protest against circuit overbuying was taken to Will H. Hays, president of the Motion Picture Producers and Distributors of America, by the leaders of Allied States meeting in New York, and the Chicago Loew-MGM situation was discussed with Felix F. Feist, general manager of distributing for Metro. Mr. Hays is understood to be withholding a commitment pending a discussion with executives of member distributor companies operating theatres.

The committee which interviewed Mr. Hays listed a number of complaints, although the meeting was described as "a friendly and sympathetic exchange of views" in line with the specific resolution adopted at the recent Allied convention to petition the MPPDA head for aid in ending the practices complained of by the delegates at the Atlanta meeting. Primarily, these were circuit theatre practices in Texas as enumerated by Col. H. A. Cole, Allied director, who said they were designed either to force independents out of business or to make them a part of a national booking combine. The complaints submitted to Mr. Hays will be further investigated by his office, it is understood. Serving on the committee were Sidney E. Samuelson, Abram F. Myers, Al Steffes, H. M. Richey, Fred Herrington and Newman Waters.

While Sidney Samuelson, president of Allied, refused to comment on the conference which was scheduled between himself and Aaron Saperstein, head of Allied in Chicago, with Mr. Feist on the Chicago situation, it was reported there would be no change in Loew's plans to go through with its expansion program in that city in opposition to the independent circuits. Mr. Feist recently was in Chicago on the matter.

With reference to the charge that affiliated circuits are practicing overbuying with intent to divert product from independents, a spokesman for the distributors said they do not control any of the five circuits which are named as being involved. While they have financial interests in the circuits, they are all operated locally and the distributors have no voice in the operations, it was said by this spokesman.

President Samuelson said the two-day meeting of the executive committee was an administration session to decide means of effectuating the mandates of the Atlanta convention. In addition to those named, attending were Abram F. Myers, chairman of the board and general counsel, and Nathan Yamins, Edward Ansin and Bennie Berger. The executive committee may meet again in a few weeks to further consider its program.

Mr. Myers and Mr. Richey were designated to perfect plans for National Allied Day, scheduled for August 5, when member theatres are expected to contribute 25 per cent of the day's receipts to the national Allied treasury. Various territorial problems were discussed, as well as the proposed expansion program in territories not now represented in Allied. There also were conferences on the Pettengil bill which will be presented again at the next session of Congress.

In an interview, Mr. Steffes expressed hope that the industry would bring about a "fair and equitable" arbitration system, but had little confidence his hope would materialize, and blamed the large circuits. He said "bank nights" were increasing in the Minneapolis territory, but that double features were looked upon with disfavor.

Virginia Owners Act

The Virginia M.P.T.O. met in Roanoke, over the weekend, with President Morton G. Thalhimer, of Richmond, in the chair, and Hunter Perry of Charlotteville as general program chairman.

Among the speakers was C. H. Morrissett, state tax commissioner, who expressed the belief that there will be no further state tax on amusements in Virginia.

The report of Mr. Thalhimer, and that of Robert Barton, legal advisor, stressed the problems of the organization as including (1) walkathons and other "rackets" which, while offering competition, are also detrimental to the safety and health of the public; (2) so-called "free shows" given by a large tire company, and exploited with "unfair" advertising; (3) the activities of Mrs. Robins Gilman who, they said, seems to be of the opinion that the industry should be under government supervision.

Mr. Thalhimer stated that it is incumbent upon exhibitors to continue the same fair practice toward their employees as under the code.

Resolutions passed by the assembly upheld the president; favoring "voluntary compliance with the salient principles of the motion picture code eliminating "cut-throat" competition, unscrupulous practices, trade reprisals, and urging the maintainance of the standards of NRA as to minimum wage and maximum hours.

Other resolutions passed expressed opposition to arbitrary designation of play dates by distributors; score charges which have become unreasonable and unnecessary; music taxes which have become extortionate; the leasing of sound equipment for free exhibitions of pictures; the showing of pictures in schools and churches, "which, under the guise of education, are in reality but advertising for some commercial concern."

Of importance was the discussion on block booking by Elmer Brient, of Richmond, in which all the principal arguments were brought out.

A resolution to approve block booking by the entire membership was not approved, but there was united opposition to the proposed Pettengill bill, and to government supervision in any form.

In the discussion regarding the pernicious type of exploitation known as "free movies," it was suggested by Carter Barron that the Virginia M.P.T.O. get together with the national M.P.T.O.A. and with Allied, and with the largest tire companies and automobile concerns, to see if an agreement can not be reached.

Protest Military Post Shows

It was further suggested that exhibitors should take a stand against free first runs, shown in army and navy posts. It was decided to draft resolutions to be sent to the War Department and the Navy Department recommending that the situation be regulated.

Rubey Cowan, speaking as a representative of N.B.C. Artists Service, admitted that radio and the motion picture industry are competitors, but urged that they become allies. Asserting that radio has a tremendous contact with motion pictures and declaring that the public is anxious to see people on the stage, he offered a list of radio artists that could be obtained for appearances at motion picture houses. Among those he included were Paul Whiteman, Major Bowes' Amateurs, Rudy Vallee, Phil Cook, the Pickens Sisters, Gene and Glen, Johnny Marvin, Mary Small and "Molasses and January."

Problems of the small town exhibitor were discussed by Charles Roth, of Harrisonburg.

Charles Loth, of Waynesboro, a small town in which he owns the only theatre, has only the opposition of carnivals, medicine shows and the like. These have been sponsored by the fire department with the Town Council donating the license fee. In cooperation with the Retail Merchants Association, Mr. Loth managed to put through a bill making it impossible for the license fees to be paid by persons other than those connected with the carnivals. Thus he succeeded in sending this sort of competition out into the county, and away from his territory. In the matter of "free shows" that were scheduled to appear at schools, he has managed to have them played at his theatre, and by adding a cartoon, and his trailers for the coming week, has contrived to advertise his own attractions while giving a better "free

(Continued on following page)

Mississippi Exhibitors Take Steps to Fight "Obnoxious" State Amusement Tax; Other Theatre Units to Meet

OTHER UNITS TO MEET

(Continued from preceding page)

show" than the school or church could have presented.

The worst problem of the small town exhibitor, said Mr. Loth, is his inability to secure fresh, clean, unbroken prints for his theatre.

Mississippi Owners Attack Taxes

The Mississippi division of the Tri-States Motion Picture Theatre Owners (Arkansas, Mississippi and Tennessee), meeting Sunday and Monday at the Robert E. Lee hotel in Jackson, and with President R. X. Williams, Jr., in the chair, heard Ed Kuykendall, native son, from Oxford, and president of the MPTOA, outline the national organization's fight for revision of the copyright laws and against the powers of the American Society of Composers, Authors and Publishers to assess exhibitors for using music of its members.

How the Arkansas unit had helped to eliminate amusement taxes in that state was explained by President Ray Morrow and Secretary-Treasurer J. F. Norman. Mississippi's group initiated a movement to accomplish the same result. The convention named President Williams and W. E. Elkin of Aberdeen, its secretary-treasurer, as a committee of two to contact all theatres in the state to join in the unit's fight. Other Mississippi officers are J. E. Alford, first vice-president; J. A. West, second vice-president, and these directors: J. T. Sanford, W. S. Tyson, H. H. Alexander, H. J. Williams of Grenada; Al Yeomans, H. Solomon and Arthur Lehman.

Laying of plans for the further organization of their associates featured the session, which closed with a banquet and dance Sunday night.

M. A. Lightman of Memphis, former president of the national organization, was another speaker at the Jackson gathering.

Kansas-Missouri to Talk Code

An answer to the problem of what should be substituted for the code in motion picture trade practices will be sought at the annual convention of the Kansas-Missouri Theatre Association in Kansas City June 26 and 27. An increase in practices heretofore banned by the code, such as reduced admissions and the lottery type of box-office stimulator, is reported in Kansas City since removal of the Blue Eagle.

"Because of the elimination of the code, exhibitors today are without means of conciliation or arbitration among themselves or with the distributors," said R. R. Biechele, secretary.

Other matters which will demand consideration include an impending special session of the Kansas legislature to pass additional taxes and probably a sales levy, the question of how the Missouri sales tax shall be collected from theatres, and theatre liability insurance. John C. Stapel of Columbia, Mo., is president of the KMTA.

Southeastern Owners to Meet

The lion and the lamb are planning to lie down together.

Affiliated, independent and chain theatremen of the southeast will hold a three-day get-together at Jacksonville Beach, near Jacksonville, Fla., August 11-13, according to R. B. Wilby, one of the dominant figures in affiliated theatre operation in the southeast.

As an indication of the democratic aspect of the affair, the committee in charge of the business program are R. B. Wilby, Atlanta, affiliated operator; Sam Borisky, of Chattanooga, independent and a leader in GFTA Independent Theatres' Association, and Oscar Lam, of Rome, Ga., a former president of the SETOA. General chairman of arrangements is M. C. Moore, of Jacksonville, Fla., an independent. Nat Williams, of Thomasville, Ga., affiliated operator, is chairman of the publicity committee, and is assisted by Mitchell Wolfson, of Miami, Fla., an independent operator.

Headquarters will be at the Atlantic Beach Hotel and 500 are expected to attend.

"This will provide a common meeting ground for all theatre interests," said Mr. Wilby. "The business session will last one morning with the sky the limit on discussions and no subject barred. It is our purpose at this gathering to formulate a non-partisan spirit to fight common evils that beset the industry. With NRA disrupted we consider the coming meeting timely."

Leaders in the southeast are confident that the projected meeting will serve to iron out many of the misunderstandings which arose during the past few months and which gave rise to the birth of the independent organization, GFTA, of which Ike Katz, of Atlanta, is president, and of which N. A. Waters, of Birmingham, Frank Dowler and Sam Borisky, of Chattanooga, all prominent independent exhibitors, are officers.

Eastern Allied to Meet

Eastern Allied directors are to meet in Boston Monday and Tuesday with Abram Myers, chairman of the board and general counsel of Allied States, and Sidney Samuelson, president. The Independent Exhibitors of Massachusetts, Inc., has arranged for the session, which will be divided between the Hotel Touraine and the organization's headquarters.

Allied Theatres of New Jersey, at its regular meeting Tuesday at the Hotel Lincoln, New York, advanced plans for the annual meeting at Atlantic City.

On June 26 and 27, the Exhibitors and Managers Association of West Virginia will have its gathering at the Greenbrier hotel in White Sulphur Springs. J. C. Shanklin has arrangements in hand.

Exhibitors Unite To Reduce Costs

Pooling of exhibitor strength to effect operating economies and protect mutual interests against outside influences was the aim of developments in the Carolinas and Wisconsin this week.

At Charlotte, N. C., was made known the formation of Interstate Theatres, Inc., by S. S. Stevenson, general manager of Stevenson Theatres of Henderson, N. C., with 25 theatres of both Carolinas reported enrolled in the move for reduction of operating costs and for improvement of public service. Incorporators with Mr. Stevenson were listed as H. R. Berry of Hartsville, S. C.; G. W. Parr, Lancaster, S. C.; J. I. Simms, Orangeburg, S. C.; B. L. Trozier, Rock Hill, S. C.; R. P. Rosser, Sanford, N. C., and F. W. Smith, Monroe, N. C.

At Green Bay, Wis., W. R. Vincent of De Pere, Wis., heads the newly organized United Theatres, Inc., to buy and book pictures for independent theatres in Wisconsin and Upper Michigan, pooling buying power to eliminate percentage deals, forcing of 100 per cent contracts, and unfair clearance.

Musicians Attack Amateur Programs

Amateur radio programs and amateur shows were branded as "high powered rackets" by Ralph Whitehead, executive secretary of the American Federation of Actors, at the annual convention of the American Federation of Musicians in Asbury Park, N. J., this week.

Mr. Whitehead attacked the amateur radio performances as a threat to musicians and variety actors, and urged that the musicians' and actors' federations unite against this type of broadcast, which he described as "the greatest Frankenstein of the present time." He said he foresaw the possibility of professionals performing as amateurs. The resolutions committee, however, took no action.

An attack on the allegedly exorbitant royalty fees of the American Society of Composers, Authors and Publishers as being against public policy was also heard at the convention. The federation, however, turned down a resolution to urge dissolution of ASCAP on the ground its activities are "a menace to the employment of federation musicians."

Given Right to Expel

The federation empowered its president to order orchestras to break contracts with any employer who falls under the displeasure of the organization. The president also was given the right to expel any member upon refusal to comply with these instructions. Strike benefits of $50 a week per man for a period of five weeks, if they have been called out by the union, were authorized by the delegates.

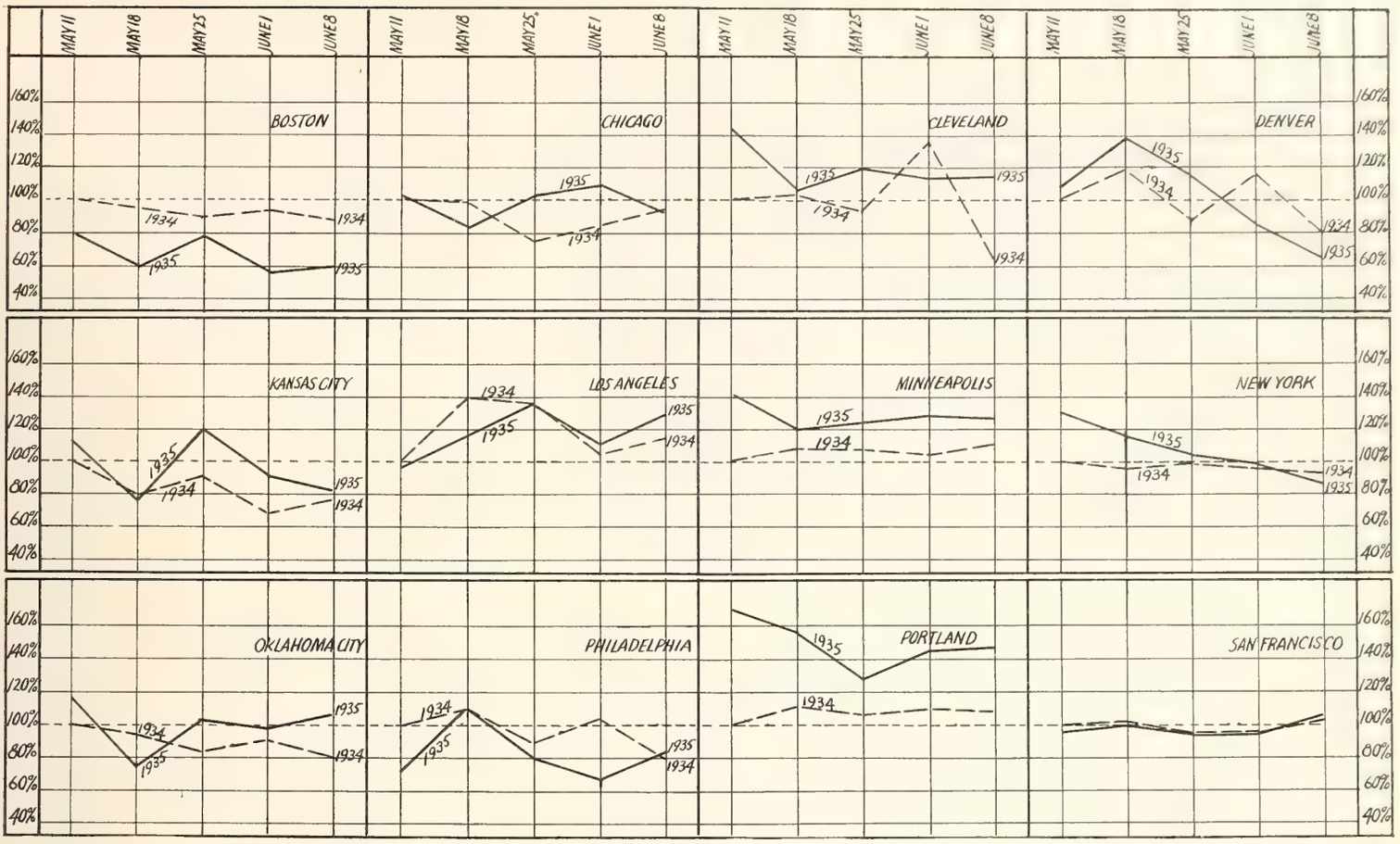
Upon recommendation of President Joseph N. Weber, the convention increased his powers and those of the executive board. Mr. Weber was reelected for the thirty-sixth time as head of the musicians' union by the unanimous vote of the 400 delegates. Other officers, all reelected, are: Charles L. Bagley, vice-president; William Kerngood, secretary; H. E. Brenton, treasurer, and Edward Jarrott, member of the executive committee from Canada. Members of the committee representing the United States are James C. Petrillo, A. A. Greenbaum, C. A. Weaver, A. C. Hayden and Oscar Hild.

Violations to Bring Fines

Authorization was voted the president to remove any official of a local union if he is found derelict in his duties or violates the association's constitution. A fine was provided for any union member adjudicated guilty of violating AFM rules. The directing board was given the right to decide cases without a formal meeting and without hearing the persons involved.

All organizations and individuals engaging musicians would be required to enter into an agreement to employ only union musicians, under terms of a resolution adopted. It was explained this was a move to control alleged violations by booking agencies. New members are required, under another resolution, to pay a special "initiation" fee if they have played previously for employers on the black list or in territories excluded by the AFM.

Among resolutions proposed but not reported out of committee was one endorsing the Lundeen bill as the only measure providing for security during the entire period of unemployment; demanding union wages on all projects financed by federal, state and city governments; urging all federation members to refrain from supporting any candidate for public office antagonistic to union labor, and another seeking federation support of a law requiring orchestras broadcasting for remote control to charge $3 extra for each man in the unit when playing for a commercial program. The federation rejected a resolution to compel radio stations using rebroadcast programs to maintain a staff of not less than 10 musicians.



The above chart, based on Motion Picture Herald's tabulation of box office grosses, indicates the trend of business in each of twelve key cities during the five-week period from May 11 to June 8 in 1934 and 1935. The gross in each city for the first week of the 1934 period is taken as 100 per cent for that city.

New Color Process Is Demonstrated in Chicago

The sons of J. Szczepanik, inventor who died in 1928 after eight years of effort on a color process which bears his name, demonstrated the aparatus last week at Chicago Film Laboratory to an invited audience under the auspices of the Pennington-Hick Corporation, a patents and investment securities house.

It was explained that the camera feeds a continuously flowing negative at 30 per cent above normal speed past a single lens supplemented by 18 to 24 secondary lenses revolved back of it and in front of the negative. Projection is from a single positive with three lenses successively exposed by a revolving shutter device, picture frames being colored green, red and a shade of violet consecutively. It is claimed the production cost is moderate.

Sabatini Wins in Income Tax Appeal

The United States Board of Tax Appeals in Washington last week decided that income derived from the sale of the film rights to five of the books of Raphael Sabatini, British author, was exempt from American income taxes. The books involved were: "Gates of Doom," "Strolling Saint," "Bardelys, the Magnificent," "Tavern Knight," "Captain Blood."

The contracts gave the producers world film rights to the books for $20,000 each. The agreements were signed in London. Mr. Sabatini, however, was held subject to tax in this country for all receipts from the dramatization of "Scaramouche," for which he received an advance of $500 from Charles I. Wagner. The government was seeking to collect approximately $40,000 in tax deficiencies and penalties for the years 1921-1928 inclusive.

Carey Sues Weiss for $12,750 Contract Claim

Harry Carey has filed suit in Los Angeles superior court against Louis Weiss for alleged breach of contract. Mr. Carey claims that in 1931 he was signed by Mr. Weiss to make eight films in 16 weeks at $1,500 per week; that he made four films, was paid $11,500 and told that his serices were no longer required. The actor is suing for $12,750. Artclass Pictures Corporation also is named in the suit.

Business Hard Hit By Omaha Car Strike

Theatres in Omaha were hard hit last week as a result of the local trolley car strike and the presence of National Guard troops. R. R. Cummings, district manager of the A. H. Blank circuit, declared business was so far off at the Omaha and Orpheum theatres that he would welcome a closing order from the authorities.

Cameramen Name Downs

Charles Downs has been appointed business manager of the New York cameramen's local to complete the present term, ending in December. The appointment was made by the executive board last week. Mr. Downs succeeds O. V. Johnson, resigned.

Pictures at High Level, Says Writer, Quoting Breen

Writing in the Grand Rapids, Mich., *Press*, Mary E. Remington recently said in part that pictures are now at their highest level from the viewpoint of intelligence and morality, according to Joseph I. Breen, head of the Production Code Administration on the Coast. She wrote: "It is the purpose of the Hays office and all others in authority to keep them there."

"The hostility toward the cleanup," Miss Remington said, "which at the start was so vigorous, has given way to enthusiastic cooperation and the higher conception of film entertainment now is believed to be stable."

Reverse Conviction Of Checkers for Ross

The conviction of three Ross Federal Service checkers for trespass in Boston district court was reversed last week after trial by a directed verdict of Judge Butterworth in superior court, according to Ross Federal Service. The case started in May, when two checkers refused to leave the Revere and Boulevard theatres at Revere. They were arrested and fined $10 each.

Theatres Bought at Auction

The Times Square and Apollo theatres, New York, were bought in last week by Timap, Inc., at a foreclosure auction. Timap was the plaintiff in an action brought against Burgwyn Realty Corporation and others. A judgment against both properties, totaling $115,850, was found against the defendants.



G - MEN : FIRST NATIONAL



NAUGHTY MARIETTA : M G M



GOIN' TO TOWN : PARAMOUNT

BOX OFFICE CHAMPIONS FOR MAY

SIX productions playing key theatres during May turned in grosses entitling them to the ranking of Box Office Champions for that month. Of these, the first of the pictures based on Department of Justice activities won the top position. Of the others, one was an operetta, one a drama based on a great classic, one a "shocker," and two were comedy-dramas, albeit even these were quite unlike each other, Mae West being the exploited element in one, and Shirley Temple the star of the other.

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(1) G-Men: Directed by William Keighley. Screen play by Seton I. Miller. Story by Gregory Rogers. Photographed by Sol Polito. Film editor, Jack Killifer. Supervisor, Lou Edelman. Art director, John Hughes. Gowns by Orry-Kelly. Musical director, Leo F. Forbstein. Cast: James Cagney, Margaret Lindsay, Barton MacLane, Russell Hopton, William Harrigan, Monte Blue, Raymond Hatton, Harold Huber, Ann Dvorak, Robert Armstrong, Lloyd Nolan, Edward Pawley, Noel Madison, Addison Richards, Regis Toomey. Released May 4, 1935.

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(2) Naughty Marietta: Produced by Hunt Stromberg. Directed by W. S. Van Dyke. Book and lyrics by Rita Johnson Young. Screen play by John Lee Mahin, Frances Goodrich and Albert Hackett. Music by Victor Herbert. Added lyrics by Gus Kahn. Photographed by William Daniels. Cast: Jeannette MacDonald, Nelson Eddy, Frank Morgan, Elsa Lancaster, Douglas Dumbrille, Joseph Cawthorne, Cecelia Parker, Walter Kingsford, Greta Meyer, Akim Tamiroff, Harold Huber. Reeased March 29, 1935.

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(2) Goin' to Town: Produced by William LeBaron. Directed by Alexander Hall. Assistant director, James Dugan. Original, Marion Morgan and

George B. Dowell. Screen play and dialogue by Mae West. Music by Sam Fain. Lyrics by Irving Kahan. Costumes by Travis Banton. Sound, M. M. Paggi. Film editor, LeRoy Stone. Photographed by Karl Struss. Art directors, Hans Dreier and Robert Usher. Cast: Mae West, Paul Cavanagh, Ivan Lebedeff, Tito Coral, Marjorie Gateson, Fred Kohler, Sr., Monroe Owsley, Grant Withers, Gilbert Emery, Louis Alberni, Lucio Villegas, Mona Riso, Paul Harvey, Adrienne D'Ambricourt, Wade Boteler, Bert Roach, Dewey Robinson. Released May 17, 1935.

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(3) Les Miserables: Produced by Twentieth Century. Darryl Zanuck, producer. Directed by Richard Boleslawski. Associate producers, William Goetz, Raymond Griffith. Screen play by W. P. Lipscomb. Photographed by Gregg Toland. Sound, Frank Maher, Roger Heman. Musical direction, Alfred Newman. Film editor, Barbara McLean. Art director, Richard Day. Costumes designed by Omar Kiam. Assistant director, Eric Stacey. Cast: Fredric March, Charles Laughton, Sir Cedric Hardwicke, Rochelle Hudson, Frances Drake, John Beal, Florence Eldridge, Jessie Ralph, Mary Forbes, Florence Roberts, Jane Kerr, Ferdinand Gottschalk, Charles Haefeli, Marilyn Knowlden, John Bleifer, Leonid Kinskey, Harry Semels, Eily Malyon, Ian MacLaren, Vernon Downing, Lyons Wickland, John Carradine. Released April 21, 1935.



LES MISERABLES: UNITED ARTISTS

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(4) The Bride of Frankenstein: Produced by Carl Laemmle, Jr. Directed by James Whale. An original screen play by John L. Balderston and William Hurlbut. Photographed by John Mescall. Music by Franz Waxman. Assistant directors, Harry Menke and Joseph McDonough. Art director, Charles D. Hall. Film editor, Ted Kent. Editorial supervision, Maurice Pivar. Sound supervision, Gilbert Kurland. Cast: Boris Karloff, Colin Clive, Valerie Hobson, Elsa Lanchester, Ernest Thesiger, O. P. Heggie, Dwight Frye, E. E. Clive, Una O'Connor, Anne Darling, Douglas Walton, Gavin Gordon, Neil Fitzgerald. Released May 6, 1935.



BRIDE OF FRANKENSTEIN: UNIVERSAL

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(5) Our Little Girl: Produced by Edward Butcher. Directed by John Robertson. Screen play, Stephen Avery, Allen Rivkin, Jack Yellen. From the story "Heaven's Gate," by Florence Leighton Pfalzgraf. Photographed by John Seitz. Sound, W. D. Flick. Art director, William Darling. Gowns by Rene Hubert. Musical director, Oscar Bradley. Cast: Shirley Temple, Rosemary Ames, Joel McCrea, Lyle Talbot, Erin O'Brien-Moore, Poodles Hanneford, Margaret Armstrong, Rita Owin, Leonard Carey, Warren Hymer, Jack Baxley. Released May 17, 1935.



OUR LITTLE GIRL: FOX

SKOURASES CONTINUE OPERATION FOR FOX

Ten-Year Contracts Concluded with Charles and Spyros; Metropolitan Hearing Set

Continued operation for ten more years by Spyros and Charles Skouras of the approximately 400 theatres comprising Fox West Coast and four other subsidiaries is provided in contracts signed with National Theatres Corporation, new FWC holding company of Chase-Fox, last Friday in New York. The signatures climaxed more than nine months of negotiation during which the contracts were held up by several snags. The contracts are retroactive to January 1, this year.

At the same time, three division managers in the west are to be given five-year operating contracts. These include Arch Bowles, district manager for FWC in the San Francisco area; Elmer C. Rhoden, Fox Midwest division manager at Kansas City, and Rick Ricketson, Rocky Mountain division head at Denver. Mr. Ricketson and Mr. Rhoden are to be presidents of the new subsidiaries in their territories, formed to take over theatres formerly in bankruptcy.

Renewal of the deals indicate that major operations will not be disturbed. Signing the pacts for National Theatres were Harry Coxe, treasurer, and Summins Gamby, vice-president.

The contracts with the Skourases stipulate that National Theatres may cancel the agreements any time after five years upon six months notice. Spyros is executive vice-president of National with headquarters in New Yok, while Charles remains in Los Angeles as president of FWC.

Chase Has 58 Per Cent of Stock

National Theatres Corporation was formed as the holding company for the new subsidiaries which have been in process of reorganization since their bankruptcy in the spring of 1933. It has been confirmed that Chase National Bank of New York holds 58 per cent of the National Theatres stock and Fox Film Corporation 42 per cent.

Renewal of the operating deals continues the Skourases in a position of national prominence as theatre operators, an activity which began in St. Louis many years ago. Their appointment in charge of National has the stamp of approval of the Chase financial interests guiding the destinies of the circuit. Marked improvement in the operations of FWC is said to have been shown under their management, since being placed in charge three years ago, in reduced overhead and business stimulation.

Conferences with Mr. Ricketson and Mr. Rhoden were continued by Spyros Skouras, and the division managers' contracts are expected to be consummated by the end of the week when they will return from New York to the field. In Mr. Ricketson's division are 55 theatres, 40 of which are operating, while Mr. Rhoden has 92 of 120 operating.

Pooling of Evergreen State Amusement Corporation, a FWC subsidiary, with John Hamrick theatres in Seattle and Portland has been completed and a new company is in process of formation. Operations will be divided between Mr. Hamrick in Seattle and Al Finkelstein of Evergreen in Portland.

A product deal has been closed with Fox Film for the entire circuit of 400, and negotiations with other companies are under way. J. J. Sullivan, of Los Angeles, and his assistant, Edward Zabel, are staying in New York for the summer for product purchases.

Charles Skouras has returned to the coast from the New York conferences, accompanied by Mr. Bowles.

Under the new structure, National Theatres Corporation is the holding company for the operating subsidiaries, while National Holding Corporation has been formed to hold receivables such as liens on the properties which may be assigned to it. A lien on Fox Midland was recently signed over to National Holding after National Theatres took up secured notes held by M. B. Shanberg and Herbert M. Woolf of Kansas City for about $500,000, representing the balance of the purchase price for the Midland theatres.

By terms of the sale of the bankrupt groups to National Theatres, this company agrees to carry out all contracts and agreements entered into by the receivers or trustees, including all film contracts and contracts for equipment and supplies and contracts for the readjustment of bond issues.

Theatres Added

Among theatres added by FWC in the Midwest division are: Electric, Kansas City, Kan.; Electric, Springfield, Mo.; Rivoli, Beatrice, Neb.; Webber, Denver; Crown, Laramie, Wyo.; Paramount, Joplin, Mo.; Uptown, Muscatine, Ia.

Theatres discarded were two in Charleston, Ill.; two in Mattoon, Ill.; one in Springfield, Ill.; one in Salem, Ill.; one in Johnston City, Ill.; and the Gillham and Mokan, Kansas City, Mo., as well as the Orpheum, Fredonia, Kan.; Broadway, Idaho Falls, Idaho; Strand Missoula, Mont.; Strand, Council Bluffs, Ia.

Skouras Theatres has closed with Leon Rosenblatt for the Westwood, Westwood, N. J., in what appears to be an expansion move, and is negotiating with Ossining, N. Y., interests for a theatre there, which would give the circuit control of the town. Recently Skouras acquired the Glen, Glen Cove, L. I., where it has the Cove.

Fox Metropolitan Hearing Set

Federal Judge Julian W. Mack in New York has fixed June 24 as the date when the docket of Fox Metropolitan Playhouses, Inc., will be closed against any further assignment of claims. At that time a hearing will be held on a petition asking for the classification of creditors of Fox Metropolitan according to the nature of their claims, fixing the amount of debenture holders' claims and provisionally allowing all claims provided in the Joseph M. Schenck plan of reorganization.

Final Hearing June 27

Indications are that the Schenck plan will be approved by the noteholders, according to J. H. Carlson, secretary of the Fox Metropolitan noteholders' protective committee, which has on deposit 85 per cent of outstanding debentures. Sufficient creditor acceptances have been filed, according to reports. A final hearing on the reorganization plan itself will be before Judge Mack June 27.

An opposition group headed by J. Herbert Stern this week was preparing a new reorganization plan for Fox Metropolitan to be submitted to the bondholders. Mr. Stern recently submitted an offer of cash and securities representing 100 cents on the dollar.

Alliance Depicts Reign of George V

John Maxwell's Alliance Films, Ltd., a subsidiary of British International Pictures, displayed to an invited audience in the gold and silver ballroom of the Waldorf Astoria Hotel last Friday night a piece called in this country "Regal Cavalcade."

It was, in fact, a series of pieces. Composed of news shots with fresh material and a running commentary added, the whole is supposed to reconstruct, in "March of Time" fashion, the 25 years of reign of Britain's sovereign, George V.

There were huzzahs and there were hisses as the film unwound. The scallions, figuratively, were hurled from the general direction of a group of Communists who had received invitations to the screening. Otherwise, however, the audience seemed friendly and frequently Anglophile.

The film is BIP's contribution to the Silver Jubilee, now being observed in Great Britain. The files of stock shot libraries were ransacked for suitable documental material, and these are interspersed with "blackouts" enacted by a large cast. Added to the melange are excerpts from several of BIP's recent films for which distribution is being sought on the American market.

Released in England as "Royal Cavalcade," the picture was shown here under the title of "Regal Cavalcade." Its release on the commercial market is extremely doubtful, said representatives of Alliance Films, since it is realized that, with the exception of a limited audience, the American public cannot be expected to be interested in a subject so patriotically British.

If released in this country, it will probably be for educational purposes, most likely offered to the schools. In any event, the film will be completely overhauled to make it more palatable for American audiences, and shortened from its present running time of 101 minutes to about 70 minutes. As a concession to the American preview audience, there was inserted an old shot of Yankee doughboys marching behind Old Glory. Similar sequences may be cut in if an American release is decided upon.

Knight Receives Award For Gallantry in War

J. T. Knight, Jr., associated with Paramount Theatres Service Corporation as engineer in charge of maintenance and physical operation, and well known nationally for his work in theatre technology, has just been awarded the Distinguished Service Cross for extraordinary heroism in action during the St. Mihiel offensive in France, September 12, 1918.

Mr. Knight was a captain of Battery A, 20th Field Artillery, Fifth Division. During the offensive, according to the citation, Captain Knight's battery was exposed to severe fire and he received a severe wound. He remained on duty despite the injury then and thereafter for a period of two months, during which time his battery was constantly in action.

Charles Steffes Dies

Charles S. Steffes, brother of W. A. (Al) Steffes, died in Minneapolis last week.

FRENCH EXHIBITORS PROMISED REDUCTION IN TAXATION BURDEN

The Finance Ministry of the New Cabinet Offers Relief; New Group Will Reorganize the Affairs of Pathe Natan

by PIERRE AUTRE

Paris Correspondent

French exhibitors last week received promises from the Finance Ministry of the latest of the French cabinets that drastic reductions in the oppressive theatrical tax burden would be affected. Exhibitors are expecting a reduction of 50 per cent in the pauper tax and 25 per cent in the state tax. Complete closing of all types of amusement in Paris, scheduled recently as a measure of protest, was delayed on the expectation of a change in the government, two of which have occurred. It is seen as possible in Paris, however, that no reductions will be effected this season, as a result of the present government crisis.

For five months Bernard Natan, chief of Pathe Cinema, the largest organization of the French cinema industry, had been asked by Robert Dirler, representing a group of shareholders of the Society Pathé Cinéma, to show all the accounts of the Society before the trade court. For several years Pathé Cinema has given no dividends to its shareholders.

Recently a judge expert of the trade court and other experts have examined Pathé Natan's books. Nothing is known as yet regarding their findings.

But recently the industry was astonished to learn that Natan was refused a loan by his own bank when he needed money, and that he was being assisted by a French financier, Edouard Worms. It is probable that Mr. Natan and his brother Emile will have to relinquish control of their company.

Will Reorganize Company

The new group with Mr. Worms will undertake complete reorganization of the company. The capital probably will be reduced and the staff changed. After the reorganization the Pathé company is expected to continue with a new production program. The court is still to decide about Natan personally.

On May 24th the cinema committee of the Chamber of Deputies met to hear the report of Maurice Petsche, former Fine Arts sub-minister, on the reorganization of the French cinema industry. About G.F.F.A., formerly Gaumont, and now in receivership, Mr. Petsche thinks it is necessary for the government to retain the company's assets. But the state would grant a private concern the right to manage G.F.F.A. However, the government would have a prior right to use the G.F.F.A. studios and technical equipment for educational and propaganda pictures.

The most important part of Mr. Petsche's report concerns the creation of a credit organization, called "Cinema National Funds," which would help, under the control of the state, only French producers, distributors and exhibitors. This would be a private society which would lend money especially to the producers, at moderate interest. Financing of this organization would come from a special tax on the importation into France of all foreign pictures and also a tax on sound royalties.

The report shows also that French production is entirely in the hands of individual concerns which, in the past two years, have shown their superiority. The "Cinema National Funds" would help especially all these independent producers who cannot produce more than one picture every 12 or 16 months because they have to await return from one film before starting another. Under Mr. Petsche's plan, the state would become a "regulator and a animator" of production.

Form New Distributor Body

At the same time that Mr. Petsche's report was read, there was proposed another plan to transform all the syndicate organizations, such as the Chambre Syndicale Francaise de la Cinematographie, Syndicat Francais des Directeurs (Exhibitors), into one big organization which would have special branches or Syndicates.

Recently a new organization has been formed out of the Chambre Syndicale, Union des Distributeurs, which intended to take in hand all questions concerning distributors in their relation with producers as well as with exhibitors. President of this organization is Mr. Loureau, the managing director of Films Sonores Tobis. Mr. Loureau has left the Chambre Syndicale as well as all the French branches of American firms, which are all now a part of this group.

Against the Chambre Syndicale it has been said that it is particularly a union of producers who, with Natan at their head, had voted the quota and the restriction on imported pictures. At the present moment, exhibitors are a part of the exhibitors' syndicate or of the exhibitors' section of the Chambre Syndicale. The same is true of the distributors.

The scheme would be for a general organization with private sections or syndicates, entirely independent, as exhibitors, producers, distributors, laboratories, technicians and the like.

Early 1935 Production

During the first five months of 1935, 226 new pictures have been released in France, as follows:

(1) 149 pictures of general exhibition:

(a) 45 French talkers:
- 34 produced in France (French pictures)
- 8 produced in Germany (French versions)
- 2 produced in Hollywood
- 1 produced in Italy

(b) 104 dubbed pictures:
- 79 American
- 11 German
- 9 British
- 5 miscellaneous

(2) 99 pictures of restricted exhibition (foreign talkers), which can be shown only in 15 French theatres. Among these 99 foreign talkers, 22 also had been released as dubbings so that in general there are only 77 foreign talkers. These 99 talkers include:

- 68 American (12 also dubbed)
- 16 German (5 also dubbed)
- 6 British (3 also dubbed)
- 4 Russian
- 5 miscellaneous (2 also dubbed)

The number of French pictures released is much smaller than for the same period of 1934, when 60 French pictures were released. On the other hand there were 104 dubbings compared with 65 in 1934. The number of foreign talkers remains about the same.

Former Minister Offers Plan for a Credit Organization; 226 Pictures Released in France During Five Months

In all French territory there are now no more than 50 theatres able to show foreign talkers, 30 to 35 in Paris and about 15, divided in such chief cities as Bordeaux, Marseilles, Nice, Lyons. No foreign talker has a chance of being shown in more than three or four theares in Paris and five in the provinces so that the restriction law of 15 theatres does not present any exhibition problem.

There are some exceptions. Pictures like "Little Women," "The Unfinished Symphony" (Austrian version in German), "The Invisible Man," have been allowed to be shown in more than five theatres in Paris and ten in the provinces.

Generally, except for the houses specializing in foreign films, French theatres show French pictures and dubbed pictures.

Rely on French Films

French pictures, good or not, are the main "food" of the French theatres, especially in the provinces, where there are only one or two theatres in each town. Dubbed pictures must be very big and sensational to be shown as features. They also have to be suitable for French patrons. The biggest success of the present season is an American dubbed picture, "The Lives of a Bengal Lancer."

French production is divided into several kinds: popular pictures of local appeal, especially good for district halls, with not much morality. These pictures generally are not produced by French producers. In these pictures are included all the military farces and stage comedies. These vulgar pictures, which cannot be exported from France, represent about 50 per cent of French production. Producers have some excuse to make them in the fact that they are cheap and always recover their cost, even in the French market alone.

Happily the French studios have also produced during these five first months of 1935 high class pictures such as "Golgotha," "Le Bonheur" (Happiness), "Crime et Chatiment," "Tovaritch," "Maternite."

They produce also good comedies, such as "Monsieur Sans Gene," "Quelle Drole de Gosse," "Le Clown Bux," which are good and clean entertainment.

With the French talkers are shown also the French versions of foreign pictures which are French talkers made in foreign countries. They are generally French versions made in Berlin of Ufa pictures. The quality of these Ufa French versions has decreased for two years.

Two French versions of American pictures, "La Veuve Joyeuse" ("The Merry Widow") and "Folies Bergere" have been successes in France. "Folies Bergere" has been shown as a first run since May 10 at the Colisée Cinema, Paris, to packed houses.

104 Dubbings Released

One hundred and four dubbings, among them 79 American, have been released since January. The most successful of them are: "Here Comes the Navy," "The Count of Monte Cristo," "Enter Madame," "Mandalay," "Bright Eyes,"

(Continued on following page)

French Exhibitors Promised Tax Cuts

(Continued from preceding page)

"American Madness," "Hollywood Party," "Lives of a Bengal Lancer," "Charlie Chan in London," "British Agent," "Mysterious Mr. X," "It's a Gift," "Hide Out," "Treasure Island," "The Adventure' (German) "Forgotten Men," "Evergreen" (British).

All the other dubbings are shown as supporting pictures, even those which in their original version have been very successful in their first runs in Paris. "Little Women," which ran seven months in Paris in the original, was unsuccessful in dubbed form in the provincial halls. So was "It Happened One Night," and some other excellent pictures.

In five months the Paris theatres specializing in foreign films have absorbed 99 foreign talkers, 68 of them American. These specializing cinemas were very successful two years ago when there were no more than nine or 10. Now there are about 30. As a result the biggest of these theatres book the best pictures and the others have only program materials.

Among foreign talkers the real successes of this season have been: "Gay Divorcee," "One Night of Love," "Hide Out," "The Gilded Lily," "Broadway Bill," "The White Parade," "Sequoia," "Lives of a Bengal Lancer," "Black Fury," "Ruggles of Red Gap," "The Thin Man," "Treasure Island."

At the present time the chief foreign talkers playing in Paris are: "Sweet Adeline," "Devil Dogs of the Air," "The Whole Town's Talking," "Clive of India," "Private Worlds," "Murder in the Private Car," "Charlie Chan in Paris," "The Wrecker," "Palooka," "One Night of Love," "Roberta," "Babes in Toyland,' "The Fountain," "Mighty Barnum" and some German pictures.

Independents Dominate Production

French production has definitely become a matter of independent producers. While, during the first six months of 1934, 49 pictures over five reels had been produced in the French studios, 40 pictures have been produced or put into production from January 1 till May 31, 1935. These 40 pictures represent 38 producing companies. Only one of them has made two pictures. All the others have made one.

These 40 pictures have been produced at 10 studios: eight at Billancourt, six at Eclair, five at Pathe Natan Joinville, four at Neuilly, Paramount, Photosonor and Gaumont, three at Montmartre Studios and one at La Garenne.

Of these pictures fourteen are dramas, 18 local comedies, for popular French audiences, and eight general comedies suitable for everybody. The origin of these 40 pictures include 16 original stories, 15 stage plays and nine novels.

30 Films in Work

At the present time there are about 30 new French pictures which will be put into production.

Films Sonores Tobis, which after the fall of G. F. F. A. and the halting of Pathé Natan, may be considered as the leading French producing and distributing company, has announced a program of 10 French pictures for the next season. The French branch of Paramount will release for 1935-36 a program of 10 French pictures produced in the Paramount studios near Paris, and by others.

United Artists intends to distribute a rather large program of French pictures. It is expected that Alexander Korda will make some French versions in London or Paris of London Film productions. Some independent producers will make pictures in Paris for United Artists. MGM, Universal and Warner do not seem to be interested in French production. They are the only concerns in France distributing exclusively foreign talkers or dubbed foreign pictures.

SMPE Section Nominating Officers

Members of the Society of Motion Picture Engineers, Atlantic Coast Section, are making nominations by mail for three offices. Those whose terms expire January 1, 1936, are: L. W. Davee, chairman; D. E. Hyndman, secretary-treasurer, and M. C. Batsel, manager, the latter filling a two-year term.

The Atlantic Coast Section will have its fall convention at the Wardman Park Hotel, Washington, October 21 to 24 inclusive.

Berlin Theatres Show Attendance Gains for 1935

At the end of 1934 there were 5,005 motion picture theatres in Germany, including the Saar district, according to a report to the Department of Commerce from Douglas Miller, acting commercial attache at Berlin. The total seating capacity at that date was 1,854,328. Small theatres with seating capacity under 500 constituted the majority of the houses.

During the fiscal year 1934 (April 1, 1934, to March 31, 1935), 51,608,865 attended Berlin theatres, as against 47,942,721 the previous year. Box office receipts showed a notable advance, the total for 1935 being 40,468,539 marks as compared to 36,660,128 marks for the previous year. Out of 18 features first run during March, 1935, 10 were German, two American, two French and one each British, Italian, Austrian and Swiss.

A new producing company has been formed in Berlin, "Presto Films," which plans a number of features. Theatre patrons are to provide the cost of production under a unique method. A publicity campaign, together with an advance ticket sale for the theatres which will eventually show the film is planned. The sums received from advance sale will be turned over to the producers. One week is the scheduled time to complete production, with two days allowed for cutting and making of prints. On the evening of the fourteenth day the film is supposed to be ready for showing in those theatres which conducted advance sales. If the advance sale is not satisfactory, the sale is to be stopped, the production called off and the money refunded.

Jack Cohn Buys 350-Acre Estate

Jack Cohn, vice-president of Columbia Pictures, has bought the 350-acre estate of Mrs. Augustus F. Kountze at Katonah, N. Y., held at $150,000. The property includes an old colonial type of house and numerous outbuildings, and overlooks the Croton Lakes. The office of Nathan Burkan, film attorney, negotiated the purchase for Mr. Cohn.

Reissues Must Be Approved

All reissues of past releases must be approved by Joseph Breen before release, according to word from Hollywood. MGM, which is reviving "Smilin' Thru," is sending a print from New York for approval.

Extend U. S. Tax Two More Years

Extension for two years of the admission and other excise taxes was voted Monday by the House at Washington, without amendment.

Representative Francis D. Culkin is preparing a new sortie against block booking. The Pettengill bill on the same subject is to be strengthened with amendments and a new bill is expected to be introduced under sponsorship of the Parents and Teachers Association.

In California the House adopted a conference report fixing the proposed state income tax rate at 25 per cent of the federal. The Senate now gets the measure.

Biennial sessions of the Massachusetts legislature will be voted upon at the next election. The legislators in joint session indorsed a resolution to that effect.

Missouri's one per cent sales tax goes into effect August 27th. Coupon books, for use in making purchases involving a tax under one cent, would contain stamps of ⅛, ¼ and ½ cent value.

The 2 per cent sales tax bill in New Jersey was signed by Governor Hoffman. No provision was made for administrative costs and there will be only the week from June 24 to July 1 in which to pass such legislation.

Ohio's exhibitors may face a restoration of the 10 per cent admission tax, as well as heavy increases in income taxes and in the 3 per cent sales tax, to meet the requirements of bills passed or contemplated, expected to entail the raising of $40,000,000 to $60,000,000 by new taxation.

Utah's sales tax is constitutional, Judge Charles F. Koelsch ruled at Salt Lake City.

Circus Shows in Parks Urged as Relief Project

Mayor F. H. LaGuardia of New York has scheduled a meeting for late this week with a committee of the American Federation of Actors and heads of local relief agencies to discuss a plan to produce circus shows in public parks, armories, auditoriums and institutions. The shows were suggested by the Federation to give employment to idle actors.

Four circus groups would be included in the project under the Mayor's plan, each employing 56 persons. A nominal admission of 10 cents has been suggested, but there is no restriction by the Works Relief Department against making the project self-sustaining. The Mayor has suggested a temporary wage scale of $55 a month for unskilled workers and $94 a month for actors and musicians.

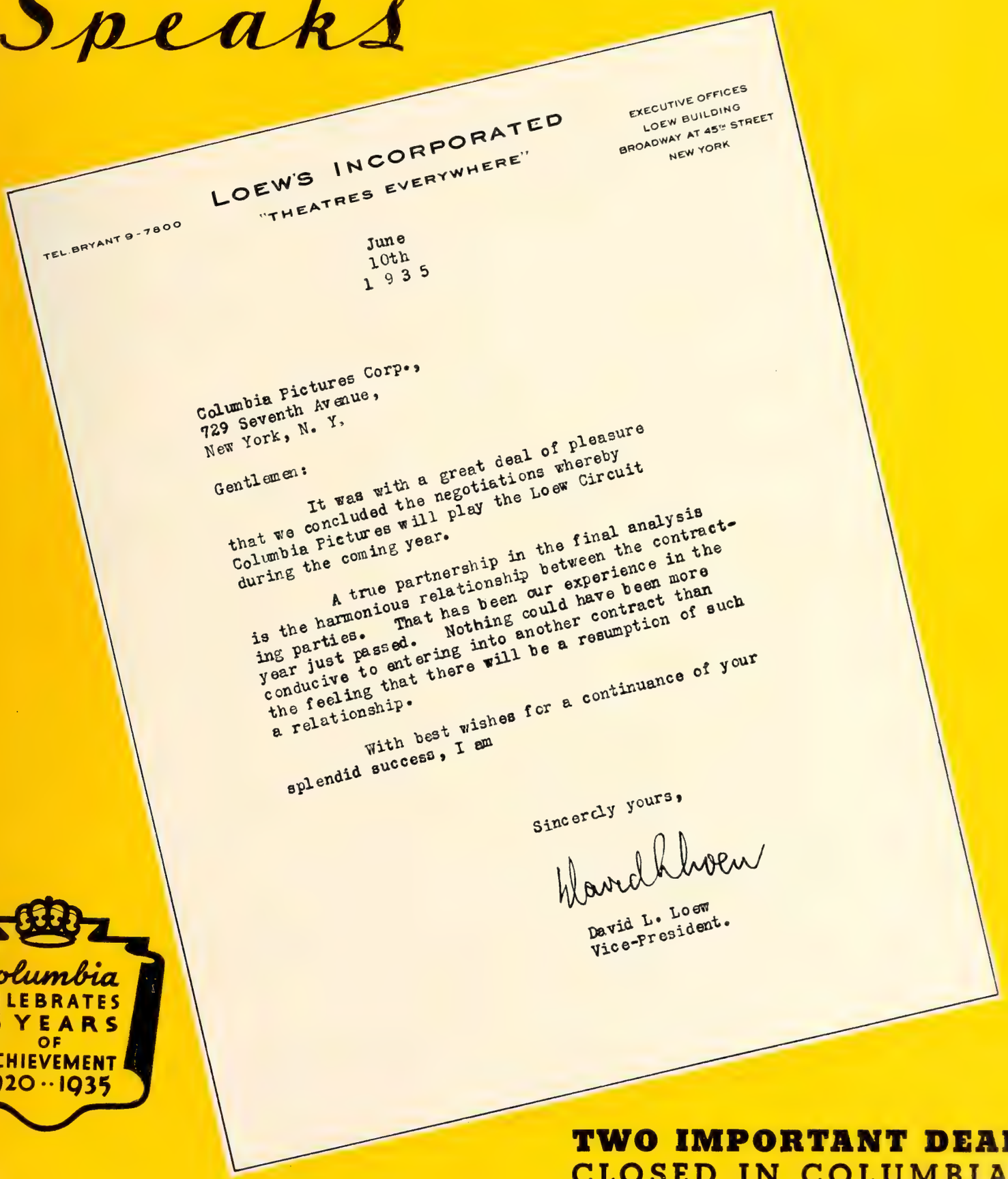
Yorke Returns to Coast

Gabe Yorke, Fox studio publicity and advertising director, who was in New York last week conferring with home office officials, has returned to the coast. He came east after attending the Fox annual convention in Chicago.

Assigned 500th Role

Tom Ricketts has been assigned a role in MGM's "A Tale of Two Cities," which will mark his 500th motion picture in 22 years on the screen.

A Great Circuit Speaks



LOEW'S INCORPORATED
"THEATRES EVERYWHERE"

TEL. BRYANT 9-7800

EXECUTIVE OFFICES
LOEW BUILDING
BROADWAY AT 45TH STREET
NEW YORK

June
10th
1935

Columbia Pictures Corp.,
729 Seventh Avenue,
New York, N. Y.

Gentlemen:

It was with a great deal of pleasure that we concluded the negotiations whereby Columbia Pictures will play the Loew Circuit during the coming year.

A true partnership in the final analysis is the harmonious relationship between the contracting parties. That has been our experience in the year just passed. Nothing could have been more conducive to entering into another contract than the feeling that there will be a resumption of such a relationship.

With best wishes for a continuance of your splendid success, I am

Sincerely yours,

David L. Loew
Vice-President.

Columbia
CELEBRATES
15 YEARS
OF
ACHIEVEMENT
1920 · · 1935

TWO IMPORTANT DEALS CLOSED IN COLUMBIA'S MARCH ON 1935—1936: LOEW'S, INCORPORATED RADIO CITY MUSIC HALL



Columbia CELEBRATES 15 YEARS OF ACHIEVEMENT 1920 1935

This is AD. NO. 1 in the series of newspaper advertisements prepared by Columbia for you.

NOW ON THE SCREEN!

The Voice of Experience

APPEARING IN A SERIES OF ONE-REEL *FEATURES* INSPIRED BY THE MOST POPULAR PROGRAM IN THE HISTORY OF RADIO!

ONE OF COLUMBIA'S 1935-36 SURPRISES!


THE VOICE OF EXPERIENCE HAS RECEIVED
5,000,000 LETTERS ASKING FOR ADVICE
HAS A DAILY RADIO AUDIENCE OF 2,500,000
listening breathlessly to his amazing revelations
A VOICE 300,000 LOVERS HAVE TRUSTED
murderers tell him all — — women confide in him
A READY-MADE AUDIENCE
FOR YOUR THEATRE!
Columbia
CELEBRATES
15 YEARS
OF
ACHIEVEMENT
1920··1935

406 FEATURES FROM 11 COMPANIES FOR 1935-36; RKO ANNOUNCES 48

Independents Are Expected to Contribute Up to 200 Features, with Increased Budgets to Meet Competition

The season of distributors' sales conventions which each spring sends the selling forces on their way in a competitive race to the exhibitor's doorstep with new product lines is virtually at an end and from it 11 of the largest companies have emerged with commitments for 406 features, 474 short subjects, five newsreels, each of 104 issues, and 12 chapter plays.

The product already announced for 1935-36 compares favorably from a numerical standpoint with previous years and promises at least as much in quality as some of the best of the seasons that have gone before.

Radio Pictures this week added 48 features and 107 short subjects to the 1935-36 lineup that has been under construction since the first of the majors, Metro-Goldwyn-Mayer, met in convention some six weeks ago. United Artists will be heard from on July 8.

To be added, too, are the promised programs of dozens of new and old independents who will continue to do business on the state rights markets, and who, in 1935-36, may be expected to contribute any number up to 200 features, which, with the anticipated importations from abroad, will easily round out the usual annual average of from 650 to 750 releases.

Moreover, some of Hollywood's independents, somewhat disturbed by the strengthened position of their competitors who have aligned under the banner of the new national Republic Pictures, have decided to increase their production budgets in order to meet the competition with better product.

Still More Independents

Another half-dozen independent producing companies appeared this week, the while established companies continued to cover the last steps in rounding out programs that had been partially disclosed at sales conventions during the past month.

Fox production plans were expanded to embrace 10 British-made pictures, arranged for in London by Joseph M. Schenck, new board chairman, on the eve of his return to New York.

Mascot insists it will make 24 features next season, even though the company has joined the Republic forces, which are down for 46 as a whole.

Paramount concluded its sales convention with messages delivered at first hand by Adolph Zukor, chairman of the board, and John E. Otterson, president of the new company which emerged on Monday from bankruptcy after nearly two-and-a-half years. They assured the delegates that there would be no changes of import, and admitted that Henry Herzbrun and Ernst Lubitsch will continue to supervise the product source, with Mr. Zukor taking on increased production interest.

Radio opened and closed its convention in three days at Chicago, where Merlin Hall Aylesworth, president, expressed the assurances that there is no basis of fact to rumors of a merger.

Republic held the last of its series of regionals, under the chairmanship of Edward A. Golden, sales manager.

Warners' conventioneers, in closing sessions at the studios in Burbank, were told that 4,000 contracts, representing 36 per cent of a normal season's business, had already been negotiated.

New product and sales policy activities this week follow:

Beaumont

Mitchell Leichter, president of the new Beaumont Pictures, arranged to have "Black King," a new Arabian film stunt horse, appear in four feature series: six Black Kings, eight Conway Tearles, six Jack Hoxies and six Lane Chandlers.

▽

British Lion

London interests in British Lion Film, Ltd., cabled from London that S. W. Smith, managing director, had sailed for New York to arrange for an "invasion" of the American market such as that contemplated by Alliance, British International and others. No mention was made as to what might be expected from the company for 1935-36.

▽

Danubia

Bela Black and Eugene Lang said in New York that their Danubia Pictures had been selected by the Hungarian government motion picture bureau to represent it in the future distribution of all Hungarian-made product in the United States, Canada and South America. Mr. Lang added that Danubia will present some of the product next season on Broadway.

▽

Du World

Added this week to Du World's new program was "Cathedrals," short subject imported from Paris and showing outstanding French cathedrals.

▽

Fox Film

Joseph M. Schenck, board chairman, acting in behalf of the new Fox-20th Century, announced Monday in London, before returning to New York, the formation of Elisabeth Bergner Production Company, Ltd., and Paul Czinner Production Company, adding that he will eventually organize enough British divisions to make at least 10 pictures a year in England for the company.

Starting with George Bernard Shaw's "St. Joan," Miss Bergner is planning three pictures in the next two years, all under the supervision of Mr. Czinner, her director-husband. In addition, Mr. Czinner will make films without Miss Bergner.

Fox, active in California in promoting its new feature schedule, took up Tutta Rolf's option for her continuance in starring roles in 1935-36.

The source of Fox-Educational short subjects will be recreated when Al Christie resumes July 8 at the Astoria studios on Eastern Service.

To stimulate selling interest in the four new George O'Brien westerns, Sol Lesser, producing for Fox, will offer $4,000 in prizes for the first five exchanges showing the best sales performances.

▽

GB

The first of GB's "key" features for the new season will be ushered in at "de luxe" previews for leading exhibitors in key cities east of the Mississippi. Arthur A. Lee, vice-president, and George Weeks, sales manager, left New York this week on a tour to effect the plan.

The company denied that Bela Lugosi will

Zukor and Otterson Tell Sales Forces Herzbrun and Lubitsch Will Continue to Supervise Paramount Product

appear in "Marie Celeste" next season, nor is the film to be one of its releases.

▽

International

Jack Goldberg was appointed sales manager, and Charles Ferrar an executive of International Road Shows, Inc., which next year will distribute a foreign film series, starting with "Life Is Real," made in England by Universal. Offices have been opened in the Film Center, at 630 Ninth Avenue, New York.

▽

Lefco

Another new season release will be "The Eternal Jew," produced in New York by Lefco Productions, Abraham Leff, president. Louis Waldman, boy cantor, is starred.

▽

Majestic

Both Herman Gluckman, president of Majestic, and Thomas A. Brennan of Atlanta, stockholder, director and franchise owner, denied that the company is contemplating an alignment with Republic Pictures or any other company.

"Majestic will continue to maintain its identity and is in no manner affected by other consolidations or mergers in the independent field," said Mr. Gluckman.

However, Mr. Gluckman and Mannie Goldstein are new additions to Republic's executive staff.

▽

Mascot

Nat Levine's Mascot Pictures, another independent aligned with Republic, sent word from Hollywood studio headquarters that the previously announced program of 24 features for 1935-36 still stands.

Mr. Levine said in New York that Mascot will deliver its present commitments under 1934-35 contracts and will go into the Republic setup for 1935-36, when Mascot will cease to function as a distributor under its own name. The company's production organization will be kept intact, but the home office staff in New York will be partially dispensed with, the remainder probably being consolidated with the Republic organization.

▽

Medallion

Titles of the eight features to be produced by Medallion Productions, Victor and Edward Halperin, follow: "The Gods Strike Twice," "The Zombies Will Get You," "Mutiny on the Submarine," "Return of Dr. Jekyll," "Murder in Chinatown," "Melody in F," "I Live Forever" and "Slave Ship." These will be distributed on the states right market.

In addition, the Halperins are reported to have entered negotiations with Captain A. C. N. Dixey for the production of eight features for Dixey's Anglo-American Renters, of England. It was said that four would be produced here and the others in London, and that the Dixey interests would attempt to arrange for a national distributing release.

▽

Metro-Goldwyn-Mayer

The Culver City production staff was enlarged with the appointment of Albert Lewin, execu-

(Continued on following page)

PARAMOUNT AND RKO START SEASON

(Continued from preceding page)

tive aide to Irving Thalberg, as an associate producer to work with Mr. Thalberg.

Jackie Cooper will not appear on Metro's 1935-36 program, the company having failed to renew his contract following "O'Shaughnessy's Boy." MGM is grooming young Freddie Bartholomew as star material to replace Cooper. Mickey Rooney, another juvenile, is also under contract.

▽

Paramount

Excluding affairs of a corporate and management nature, which are reported on in detail elsewhere in this issue, and which were discussed at the sales convention in New York by Adolph Zukor, chairman of the board, and by John Otterson, new president, Paramount's home office officials and sales forces, meeting at the Waldorf Astoria, were taken up with policy of sales and program construction. The nature of the 65 features and complement of short subjects were detailed in MOTION PICTURE HERALD last week, when the convention opened.

Charles Reagan, western division manager, announced 15 new members elected to the "100 Per Cent Club" by virtue of their sales performances, as follows: T. Abner, Philadelphia; G. Elmo, Pittsburgh; J. A. Harris, Boston; Irwin Lesser, New York; E. B. Price, Atlanta; F. A. Tomes, Dallas; H. Roth, Cleveland; E. Walter, Buffalo; C. J. Duer, Denver; H. R. Hamburg, Chicago; G. Hinton, Omaha; G. E. Sessler, Sioux Falls; A. Taylor, San Francisco; J. E. Lenahan, Milwaukee, and L. D. Hatfield, Toronto. Each received the usual emblem and a $3,000 life insurance policy.

Neil Agnew, general sales manager, welcomed the 140 delegates from here and abroad, and was followed by J. J. Unger, eastern and southern divisional head, who distributed checks to sales contest winners.

John Hicks, vice-president of the foreign subsidiary, and Cecil Graham, London; Jack Rappaport, Havana, and George Weltner, assistant to Mr. Hicks, conducted a foreign session.

Lou Diamond, short subjects executive, explained the nature of the product over which he has charge, while A. J. Richard, editor of *Paramount News,* talked on newsreels.

Grantland Rice, producer of Sportlights, told the delegates that Ted Husing had been signed as commentator.

George J. Schaefer and Mr. Agnew outlined the company's policy on sales to national circuits and discussed the grades of pictures that will break down into 35, 30 and 25 percentage playing brackets.

Mr. Schaefer also told the conventioneers that a new producing arrangement had been signed with Ben Hecht and Charles MacArthur, for two pictures next season, and that the duo will change their diet to a "down to earth" fare "designed for the masses," instead of the "classes."

In a reciprocal deal with Columbia, explained Mr. Schaefer, the company will get Frank Capra to direct one picture, lending Bing Crosby to Columbia for one.

Pending, but not signed, is a new arrangement with Walter Wanger for a series of six features next season, Mr. Wanger having arrived in New York to sign the agreement.

Advertising, publicity and exploitation plans for the new season were outlined in detail by Robert Gillham, Bill Pine and Don Velde.

The company was considering plans to roadshow Cecil B. DeMille's "Crusaders," reputed to have cost $1,000,000.

Both Mr. Unger and Mr. Reagan left over the week-end, after adjournment of the New York convention, to begin two series of regional meetings with branch managers and salesmen, starting with Minneapolis, on June 19 and 20; Chicago, June 21 and 22; Kansas City, June 24 and 25; Denver, June 27 and 28, and San Francisco, June 30 and July 1.



AT PARAMOUNT'S CONVENTION at the Waldorf Astoria hotel in New York. George J. Schaefer (center), vice-president and general sales manager, with David Prince (left), Atlanta branch manager, and John Hicks, foreign executive.

▽

Radio

Assurances by Merlin Hall Aylesworth that RKO will not merge, despite Broadway and Wall Street rumors to the contrary; concentrated discussions on the part that color will play in the company's future product, and an announcement of 48 features and 107 short subjects were the highlights of the fourth annual and first international convention of RKO Distributing Corporation, Radio-Keith-Orpheum subsidiary, which was held this week at the Drake Hotel in Chicago.

"We will not only retain our identity, but we will climb to greater achievements," Mr. Aylesworth told the 275 home office, sales and studio executives, branch and office managers, head bookers and salesmen who were assembled in the ballroom of the Drake. After reviewing operations of the past season, expressing tribute to Chicago's Mayor Kelly, as "the showmen's friend," and giving the company credit for sponsoring the release of the first "perfected" three-color production, "Becky Sharp," Mr. Aylesworth returned to New York by airplane.

"Motion pictures are the sound board of the entire country," Mayor Kelly declared in his address of welcome.

Ned E. Depinet, president of the distributing subsidiary, and Jules Levy, vice-president and general manager, opened the sessions on Monday morning, and Mr. Levy presided through to Wednesday night.

Mr. Levy, following a company welcome by Mr. Depinet, reviewed this year's product, now being rushed to completion in Hollywood, with eight to go, and then engaged in a general discussion of sales policy.

S. Barret McCormick, director of advertising and publicity, explained the exploitation plans for new specials, including "She" and "The Last Days of Pompeii," while Edward L. McEvoy, eastern sales manager, and Cresson E. Smith, western sales head, analyzed individual product promises.

Other speakers Monday afternoon included Michael Poller, manager of the contract liquidation and playdate department; A. A. Schubart, manager of the contract division; J. P. Skelly, in charge of exchange operations; Thomas Quinn, legal departments; Sid Kramer, in charge of prints; William Clark, treasurer; George Muchnic, legal head, and Edward J. Smith, in charge of audit control.

Courtland Smith, president, and Jack Connolly, general manager of Pathe News, discussed their division's plans for 1935-36.

"Perfected color is bound to come to newsreels," predicted Mr. Smith, who believes that the "ideal" newsreel will have the four following elements: 50 per cent motion, 25 per cent sound, 15 per cent color and 10 per cent third dimension.

John Hay Whitney, head of Pioneer Pictures, which produced "Becky Sharp," and which will make two more in Technicolor in 1935-36, told the convention that color would not be as revolutionary as sound. Rouben Mamoulian, "Becky Sharp" director, added that color was of secondary value, but emphasized it was a great aid in developing dramatic effects.

Mr. Mamoulian continued on to Hollywood and Mr. Whitney returned to New York by plane.

J. R. McDonough, president of RKO Radio Pictures, was on hand from Hollywood for the key address on behalf of the management, concentrating his remarks on plans and policies of the production division.

Irving Berlin, composer under contract to RKO, and Lily Pons, who will sing in a Radio feature next season, both made appearances.

Besides branch and office managers, head bookers and salesmen from each of the 32 exchanges, the following executives were on hand:

Treasurer's representatives—J. J. DeWaal,

(Continued on following page, column 1)

RKO EXPANDS PRODUCTION PLANS



AT RKO'S SALES GATHERING at the Drake hotel in Chicago. Ned E. Depinet, president, leads an informal session, with Jules Levy, vice-president and general sales manager; Cresson E. Smith, Western sales manager; E. L. McEvoy, Eastern sales manager; A. A. Schubart, Walter Bronson, Chicago and Midwest managers; A. J. Mertz, Mike Hoffay and Rutgers Neilson, and Jimmy Finney, Harry Gittleson and Mike Poller.

E. F. Clarke, Wm. J. McShea, R. A. O'Brien, R. E. Helms, R. A. Young, J. J. Schnitzer, Elmer Sedin.

Export department and delegates from abroad —Phil Reisman, vice-president of RKO Export department; R. K. Hawkinson, in charge of Latin-American division; B. D. Lion, in charge of European division; Frank A. Kennedy, special representative; M. Hoffay, foreign publicity; E. D. Leishman, United Kingdom and Continental Europe; H. W. Leasim, Continental Europe; Ralph Hambury, United Kingdom; Reginald Armour, India; D. Lotherington, Australia; F. Gulbransen, Panama; Luis Lezama, Mexico; Jacobo Glucksman, Argentina; Pierre Le Long, France; Max Bosman, Belgium; Nicholas Cazazis, Roumania; Joost Smit, Holland & Dutch East Indies; J. N. Ermolieff; No. Africa; Carl Wallman, Scandinavia.

Studio delegation—J. R. McDonough, president, RKO Radio Pictures; B. B. Kahane, president RKO Studios, Inc.; Howard S. Benedict, director of publicity RKO Studios, Inc.; Robert F. Sisk, assistant to Mr. McDonough; Irving Berlin, songwriter under contract to RKO Radio.

Home office delegation—Ned E. Depinet, president RKO Distributing Corporation; Jules Levy, vice-president and general sales manager, RKO Distributing Corporation; A. A. Schubart, manager contract department; M. G. Poller, contract liquidation department; Harry Gittleson, editor RKO "Flash"; Lou Gaudreau, purchasing agent; Wm. Millard, chief counsel; G. E. Youngman, legal department; A. H. McCausland, representative Irving Trust Co.; Cresson E. Smith, Western and Southern Sales Manager; E. L. McEvoy, Eastern and Canadian Sales Manager; A. J. Mertz, short subject sales manager; L. J. Bamberger, sales promotion manager; G. Muchnic, assistant secretary RKO Radio Pictures;

Wm. H. Clark, treasurer RKO Distributing Corp.; James E. Finney, assisting Jules Levy; L. E. Thompson, president RKO Theatres, Inc.; N. J. Blumberg, general manager RKO Theatres, Inc., S. Barret McCormick, director of advertising and publicity RKO Radio Pictures; Rutgers Neilson, publicity department RKO Radio Pictures; John Dowd, director of advertising and publicity RKO Theatres; Wm. E. Dahler, in charge of contract approval Eastern division; J. P. Skelly, manager exchange operations; Lou Miller, in charge of contract approval Western and Southern division; T. A. Quinn, legal department; Sid Kramer, head of print and negative department; Walter Marcus, special representative accessory sales; J. J. O'Connor, film booker; E. J. Smith, Jr., audit control department;

Herbert Yates, president Consolidated Film Laboratories; W. G. Van Schmus, managing director of the Radio City Music Hall; Herbert Bayard Swope, chairman of the board Keith-Albee-Orpheum; M. H. Aylesworth, chairman of the board RKO Radio Pictures; Courtland Smith, president Pathe News; Jack Connolly, general manager Pathe News; John Hay Whitney, Pioneer Pictures; Lowell V. Calvert, Pioneer Pictures; John F. Wharton, Pioneer Pictures; Don Hancock, A. J. Van Beuren Corp.; Martin H. Barrett, A. J. Van Beuren Corp.; Jack Pegler, of Lord, Thomas & Logan.

March of Time—Roy E. Larsen, president; Charles L. Stillman, treasurer; C. D. Jackson, assistant to Henry Luce, president of *Time* Magazine; John S. Martin, managing editor; Ralph Rolan, vice-president; Fred J. McConnell, special sales representative; A. K. Mills, in charge of publicity; Otis Williams, Richard Beck.

Mr. McCormick, advertising head, at a later session, told the conventioneers that the sales and advertising-publicity departments must be inseparable if a company is to function 100 per cent. "It is the obligation of salesmen to team with the advertising men and press agents," he added.

Maurice D. Kann, editor of MOTION PICTURE DAILY, advised the delegates that the measure of success next season will be governed by the ability of the studio to deliver box office product.

The company set as its 1935-36 sales objective 9,700 contracts, as compared with the 7,200 sold in 1932-33, 7,700 in 1933-34, and 8,370 in 1934-35.

Convention headquarters were filled with special 12 art 24-sheets, column pieces, six-sheet sales messages, 24 five-foot star cut-out heads and 40 by 60 layouts, as arranged by Leon Bamberger, sales promotion manager.

Studio officials brought the message that the company is faced with the need for additional production space in Hollywood to carry out the increased activities planned.

Mr. Levy welcomed the following newcomers who have joined RKO during the year: Cleve Adams, Pittsburgh; H. W. Boehme, Seattle; L. S. Gruenberg, Minneapolis; P. Harrison, Jacksonville; H. W. Landstrom, Salt Lake; H. B. Lovelace, Salt Lake; J. Meyers, Winnipeg, and C. R. Westbrook, Pittsburgh.

"March of Time"

John S. Martin, managing editor of Time, Inc., producers of "March of Time," which RKO will release beginning with the fifth issue, told the convention that the reel is in no sense competitive to the newsreel. He told of the history of *Time, Fortune* and March of Time on the Air.

Don Hancock, Van Beuren production supervisor, explained his company's short subjects scheduled for next season, explaining that there will be a concentration on types with novel and diversified treatment. Van Beuren will use the new three-color Technicolor for the "Rainbow Parade" cartoons.

Addressing the delegates on the closing day were Mr. McDonough, Mr. Depinet, Mr. Levy, and William Mallard, chief counsel, and Phil Reisman, in charge of foreign distribution.

The convention was told that 1935-36 features will be produced by Pandro S. Berman, Merian C. Cooper of Pioneer Pictures, Edward Kaufman, Kenneth Macgowan, Lee Marcus, Zion Meyers, Cliff Reid and Robert F. Sisk. Ten directors will work on the product, including John Cromwell, George Cukor, John Ford, Philip Moeller, George Nicholls, Jr., Stephen Roberts, John Robertson, Mark Sandrich, William Seiter and George Stevens.

Among the stars under contract for the new lineup are Katharine Hepburn, Fred Astaire, Ginger Rogers, Lily Pons, Bert Wheeler, Robert Woolsey, Richard Dix, James Barton, Ann Harding, Irene Dunne, William Powell, Gene Raymond, Charles Boyer, Barbara Stanwyck, Ann Shirley and Lionel Barrymore. There will be 28 featured players in support.

Product Plans

Product scheduled for 1935-36 follows:

MARY OF SCOTLAND, Theatre Guild play, starring Katharine Hepburn, to be produced by John Ford.

SYLVIA SCARLET, book, by Compton Mackenzie, to star Katharine Hepburn.

QUALITY STREET, James M. Barrie's story, a third Hepburn starring feature.

TOP HAT, co-starring Fred Astaire and Ginger Rogers; music by Irving Berlin.

FOLLOW THE FLEET, with Irving Berlin music, to co-star Astaire and Rogers, to be produced by Pandro Berman and directed by Mark Sandrich.

UNTITLED Astaire-Rogers musical, produced by Pandro Berman and directed by Mark Sandrich.

LOVE SONG, in which Lily Pons will make her first screen appearance; a Pandro Berman production, to be directed by John Cromwell.

PIONEER, headed by Jock Whitney, will produce

(Continued on page 68)

"This department contributes its vote to the assured success of 'Becky Sharp'. . . . Further, it predicts that it will be henceforth as important to the cinema as 'The Jazz Singer'. . . . It is brisk and lively, sensitive and serene, and what excitement there is exudes naturally from the story."

—Murray Boltinoff, *N. Y. American*

"The most important cinematic experiment since moving shadows first became articulate. . . . 'Becky Sharp' promises to be the most widely discussed film of the season."

—Howard Barnes, *N. Y. Herald Tribune*

"The production offers a happy harmony of color and action, with neither one distracting the attention from the other. . . . The brilliant novel has been skilfully transferred to the screen and very well cast."

—Rose Pelswick, *N. Y. Evening Journal*

"The general effect (of color) is fascinating. . . . It is soothing to the eye and it is sharply defined, but it does not jump up and slap you in the face. . . . Indeed, there are times when one is scarcely conscious of color at all."

—William Boehnel, *N. Y. World-Telegram*

"The death knell of black and white films was sounded yesterday with the arrival in glorious raiment of 'Becky Sharp' . . . Even without color it would be a superior picture; in the naturalistic hues with which the improved Technicolor has invested it, 'Becky Sharp' becomes more than a photoplay; it is an exciting adventure in a new medium, a finger pointing dramatically toward hitherto unrealized possibilities in motion picture art."

—Thornton Delehanty, *N. Y. Post*

"Science and art have joined hands to endow the screen with a miraculous new element in 'Becky Sharp.' . . . It produces in the spectator all the excitement of standing upon a peak and glimpsing a strange, beautiful and unexpected new world."

—Andre Sennwald, *N. Y. Times*

"A truly beautiful film. The color is exquisite . . . Miriam Hopkins is ravishingly lovely in Technicolor and gives a flawlessly convincing performance."

—Bland Johaneson, *N. Y. Mirror*

"The success of 'Becky Sharp' demonstrates that color has a definite place in the scheme of pictures . . . It is endowed with a great deal of pictorial beauty . . . presents Thackeray's famous gold digger as the center of a brilliant and witty screen play."

—Kate Cameron, *N. Y. Daily News*

CAPACITY WEEK
DURING YEAR'S HO

Crowds brave scorching sun
in line at Radio City! . . .
doors no opposition to peak-
that brings the miracle of

OF COURSE. . .

"BECKY

The most written about, the
exciting event in show business
mark an historic occasion for

PIONEER PICTURES presents MIRIAM HOPKINS
PRODUCTION with Frances Dee, Cedric Hardwicke.
FILMED IN ALL THE BEAUTY OF THE NEWLY PERFECTED
JONES . . . DISTRIBUTED BY RKO-RADIO PICTURES.

FOR MUSIC HALL
TEST WEATHER!

f sizzling heat wave to stand
Beaches, parks, autos, all out-
usiness draw of the picture
LIVING COLOR to the screen!

HELD OVER!

SHARP"

most talked about, the most
since the coming of sound will
every theatre that plays it!



s "BECKY SHARP"...A ROUBEN MAMOULIAN
Billie Burke, Alison Skipworth, Nigel Bruce, Alan Mowbray
TECHNICOLOR . . . DESIGNED IN COLOR BY ROBERT EDMOND
HICORPORATED . . . PRODUCED BY KENNETH MACGOWAN.

WARNER CLOSES COAST CONFERENCE

(Continued from page 65)

two Technicolor features to follow "Becky Sharp."

RAINMAKERS, a Lee Marcus production to co-star Bert Wheeler and Robert Woolsey, directed by Fred Guiol.

UNTITLED Irene Dunne starring vehicle.

RETURN OF PETER GRIMM, from David Belasco's stage play, to star Lionel Barrymore.

ANN HARDING will appear in two productions.

GENE RAYMOND returns to Radio for another musical comedy.

SHOOTING STAR, to star Barbara Stanwyck.

TWO O'CLOCK COURAGE, from Gelett Burgess' novel, to star William Powell.

RICHARD DIX will star in two.

IN PERSON, starring Ginger Rogers, to be directed by William Seiter, produced by Pandro Berman, from a story by Samuel Hopkins Adams.

CHARLES BOYER will star in another for Radio.

MR. GRANT, about the Civil War.

THE PLOUGH AND THE STARS, Sean O'Casey's work, to be produced by John Ford.

TO BEAT THE BAND, musical.

UNTITLED musical.

JAMES GLEASON will star in two.

Rounding out the program of 48—four released each month—will be others of varied nature.

Short subjects in line include:

12 issues of March of Time, released one a month.

104 issues of Pathe News, released twice weekly.

7 Pathe Topics, screen magazine.

6 Radio musicals.

6 Superbas, musical revues and comedy novelties, a new series.

6 Edgar Kennedy comedies.

6 Radio Flashes, "rough-and-tumble" comedy.

6 Smart Set two-reelers, sophisticated comedy.

13 Van Beuren Rainbow Parade cartoons in Technicolor.

13 Easy Aces, Van Beuren productions, made with Mr. and Mrs. Goodman Ace.

7 Sport Reels with Bill Corum, Van Beuren productions.

7 issues of The World on Parade, also Van Beurens.

6 of a series to be called "The Struggle," Van Beuren shorts.

6 Dumb Bell Letters, a continued Van Beuren group.

▽

Reliable Pictures

Harry Webb and B. B. Ray will in 1935-36 increase their feature program from 16 to 24 features, promising six each of Tom Tyler westerns; Richard Talmadge action dramas; James Oliver Curwood stories and six "Real-O-Dramas." Distribution will be by sale on the states right market.

Harry Webb was due in New York from California to establish permanent headquarters.

T. Hayes Hunter was said to have made arrangements with Reliable to represent the company in Europe, Africa, Asia and Continental islands.

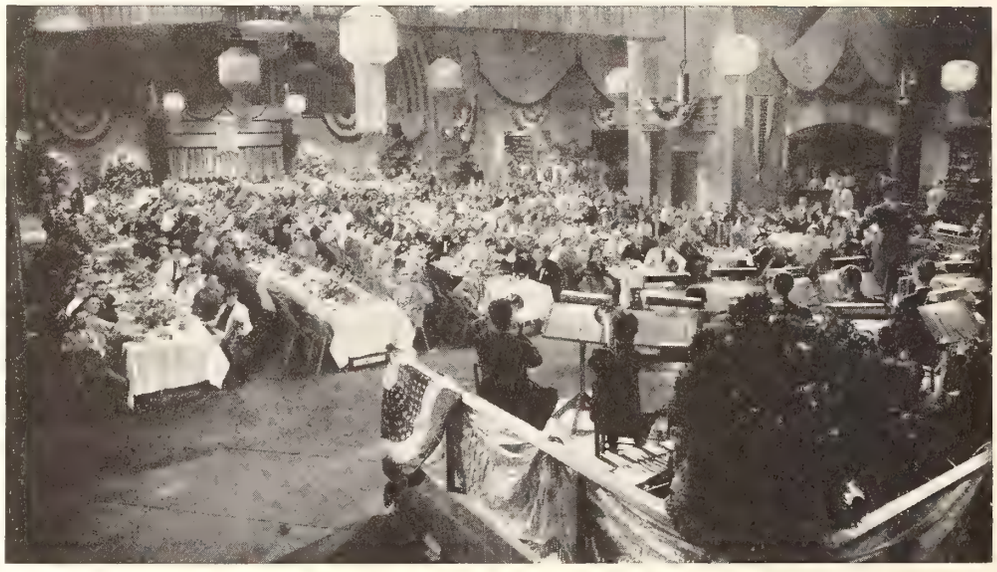
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Republic

Following a midwest sales meeting held in Denver's Cosmopolitan Hotel, Edward A. Golden, Republic's sales manager, arrived in Seattle last week-end to preside at a northwest conference of franchise owners, which was held in the New Washington Hotel.

A banquet, to which exhibitors were invited, followed the business session.

Republic's final regional will be held June 20, at the Hollywood Roosevelt. Floyd St. John will head the San Francisco exchange delegation, and Howard Stubbins will bring in the Los Angeles salesmen.



300 OF WARNER SALES STAFF AT SOUND STAGE LUNCHEON

The studio will be represented by Trem Carr, president of Republic Productions, Inc.; Robert E. Welsh, executive producer; Herman Schlom, production manager; Paul Malvern, producer in charge of westerns; Dorothy Reid, story editor.

Arthur C. Bromberg, Republic executive head in the Southeast, appointed W. B. Fulton to handle sales in Atlanta, replacing E. A. Rambonnet.

Fifty exhibitors and exchangemen attended the opening by B. H. Mills of the Republic exchange at Albany. Herman Rifkin, distributor in New England, also held a reception on the opening of Republic Pictures Corporation in that territory.

Latest developments in the progress of Mascot Pictures, Nat Levine, president, since the company entered the Republic fold last week, will be found in the resume under the company's name.

▽

Universal

Carl Laemmle, president of Universal Pictures, was en route to Universal City from New York to superintend the making of next season's product. He was accompanied by Jack Ross, his assistant.

Mr. Laemmle, who has fully recovered his health, expressed extreme optimism. He came east to the convention two weeks ago in Chicago and to spend a week at New York headquarters. He is giving up his annual trip to Europe this season to devote his entire time to production matters.

"Diamond Jim," first 1935-36 release, is already completed. Next to go into production are "Storm Over the Andes," with Jack Holt; "King Solomon of Broadway," with Pinky Tomlin and Dorothy Page; "Magnificent Obsession," with Irene Dunne, Warren Hull and Ann Sothern; an untitled burlesque on crook chasing, with Zasu Pitts and Hugh O'Connell, and an untitled football picture.

▽

Ultramares

Lewis Maisell has organized a producing unit known as Ultramares Films, with headquarters in the Paramount Building at Times Square, New York, to produce a series of Portuguese language features for world distribution, the first of which is titled "Despojos DoMar" (Spoils of the Sea), and which will be directed by George Terwilliger.

David Strong's Criterion Films will distribute.

▽

Warner

Further conferences between studio, sales, theatres and home office executives continued at the Warner convention at Burbank, which opened June 10. Next season's program of 60 features and 130 short subjects was detailed in MOTION PICTURE HERALD last week.

As the convention neared an end on Tuesday, and following a series of advertising campaign conferences, Albert Warner and S. Charles Einfeld left by airplane for New York, to be followed on Wednesday by Norman Moray and Harold Bareford. Harry Warner will remain at the studio for a few days.

Others leaving for the home office were Gradwell Sears, Carl Lesserman, Ray Haines, Fred Jack, Jake Wilk, Tom Spry, A. W. Schwalberg, Arthur Sackson and A. M. Dougherty.

"Motion pictures today," said Jack Warner at the closing session, "are a very important factor in world betterment; we are no longer merely in the entertainment business, but are helping standards, morals and living conditions."

E. B. Hatrick, vice-president of Cosmopolitan Productions, expressed pleasure at the affiliation between Cosmopolitan and Warner.

Hal Wallis, studio executive, strongly favoring conventions where pictures are made, said the sales executives will make periodic trips to the Coast for product conferences.

Mr. Einfeld announced that the company had already signed contracts for new product representing about 36 per cent of total possibilities, to some 4,000 accounts.

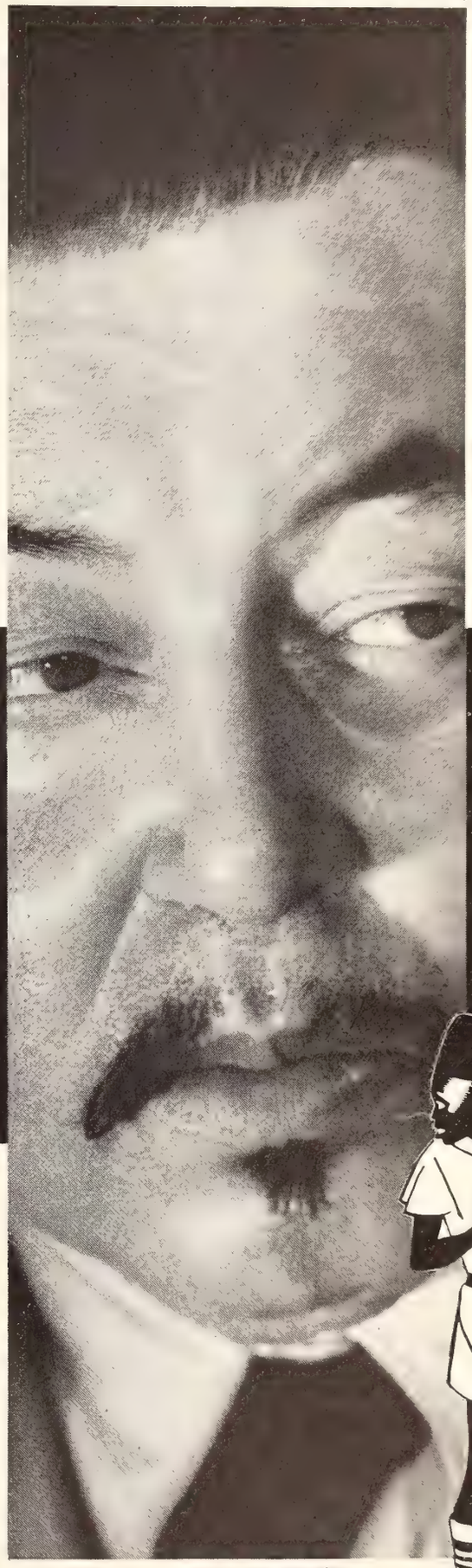
Harry Warner dramatically told how he and his brothers continued as controlling factors in the corporation, explaining that he did not own a single share of stock in any other company except Warner Brothers Pictures, and that the three brothers held more stock in their own company "than any executive head of any company in the world held in his respective organization."

Andy Smith and Gradwell Sears, sales executives, announced the formation of a "One Hundred Per Cent Club" composed of ace salesmen from which Warners will draw its future branch managers.

Your favorite trade paper reviewers report:

IT'S THE MOST ENTERTAINING OF THE WHOLE CHAN SERIES!

Audiences will shiver with suspense . . . and shake with laughter . . . as Charlie Chan defies the weird curse that guards a ghostly Egyptian tomb . . . with Stepin Fetchit as his reluctant aide. ***It's an exploitation honey!***





CHARLIE CHAN IN EGYPT

WARNER OLAND

"Pat" PATERSON • THOMAS BECK • RITA CANSINO

STEPIN FETCHIT

Produced by Edward T. Lowe. Directed by Louis King. Original screen play by Robert Ellis and Helen Logan. Based on the character "Charlie Chan" created by Earl Derr Biggers.

YOU HAVEN'T A SHOW WITHOUT FOX

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Becky Sharp

(RKO-Pioneer)

Drama

The latest, and in many ways the most important of a rather lengthy series of experiments in applying color to the feature picture, "Becky Sharp," entirely in the new three-color Technicolor, emerges from under the guiding hands of Rouben Mamoulian, its director, and Robert Edmund Jones, color designer, as a successful experiment, a long step forward in the inevitable development of color in features.

Largely to Mr. Jones must go the credit for so selecting color values in sets and costumes that a harmonious blending of color has been achieved. There are no jarring notes, no clashes of tone. The color throughout is soft, smooth, often breath-taking, and always impressive.

As far as the picture, as a picture, is concerned, the adaptation of Langdon Mitchell's play, in turn from the famed "Vanity Fair" of William Makepeace Thackeray, must be considered highly sophisticated material, telling the story of the glamorous Becky of the early 19th Century, who lives by her razor-sharp wits, and eventually outwits herself in a last desperate effort to save the honor of the husband she really loves, and whom she loses.

A costume picture, that fact in this instance must be considered a definite asset, since thus it has been possible to attain a result in color which otherwise might not have had the same impressiveness. The exhibitor, in selling the picture, should have no difficulty in arousing patron interest, stressing the fact of this being the latest and extensively talked about effort in the direction of color features. It should be possible, through planned pre-selling, to bring the patronage to a point where they will be awaiting the showing of "Becky Sharp." Emphasis also on the origin of the picture, the Thackeray novel, may be found effective. Miriam Hopkins' splendid characterization of Becky is a factor, as are the other performances, although the other names may not be classified as of strong marquee power. Included are Frances Dee, Alison Skipworth, Nigel Bruce and Billie Burke.

The sophisticated nature of the story makes of this an adult attraction exclusively, but that very sophistication permits of a glamour which brings the most out of the color medium. The dialogue is couched in the conversational style of the period, which may be considered stilted to the ears of today, but which appears wholly in keeping with the picture's theme and setting.

Miss Hopkins leaves an exclusive girl's school in England with Miss Dee, but Miss Dee is favored, Miss Hopkins a charity pupil. She realizes the necessity of making her own way and determines to use her wits. She obtains a governess post after Bruce, Miss Dee's brother, fails to marry her because of parental objections. She meets Alan Mowbray, soldier, falls in love with him and they are married. From that time it is a case of debts and more debts, gambling, living far above their means, never paying bills, cajoling money here and there, living by the wits of Miss Hopkins.

Then, at a grand ball in Belgium, to which the regiment has been ordered when Napoleon escapes from Elba, comes the approach of Napoleon, and as the officers rush from the panic-stricken party, occurs the scene which may be considered a highlight of the film from the color standpoint. She becomes friendly with Cedric Hardwicke, a baron and wealthy, and is able to use his influential position without obligating herself. But when a gambling debt of her husband must be paid, as a last resort she goes to Hardwicke. Her supper party with him is interrupted by her husband, who misunderstands, and leaves her. Penniless, she wanders until found by Miss Dee and her brother. In order not to cause the breaking of Miss Dee's engagement, she refuses to accept the girl's hospitality, and as the picture closes she and Bruce, both without money, leave her cheap lodgings together.—AARONSON, New York.

Distributed by RKO Radio. Produced by Pioneer Pictures. Directed by Rouben Mamoulian. In charge of production, Kenneth Macgowan. Color designs by Robert Edmund Jones. Screen play by Francis Edward Faragoh. Based on the play by Langdon Mitchell. Photographed by Ray Rennehan. Technicolor color director, Natalie Kalmus. Associate art director, W. B. Ihnen. Musical director, Roy Webb. Chief electrician, Bert Wayne. Properties by George Hazenbush. Recorded by Earl A. Wolcott. Edited by Archie F. Marshek. Dance director, Russell Lewis. P. C. A. Certificate No. 735. Running time, 75 minutes. Release date, June 28, 1935. Adult audience classification.

CAST

Becky Sharp ..... Miriam Hopkins
Amelia Sedley ..... Frances Dee
Marquis of Steyne ..... Cedric Hardwicke
Lady Bareacres ..... Billie Burke
Miss Crawley ..... Alison Skipworth
Joseph Sedley ..... Nigel Bruce
Rawdon Crawley ..... Alan Mowbray
William Dobbin ..... Colin Tapley
George Osborne ..... G. P. Huntley, Jr.
Pitt Crawley ..... William Stack
Sir Pitt Crawley ..... George Hassell
Duke of Wellington ..... William Faversham
General Tufto ..... Charles Richman
Duchess of Richmond ..... Doris Lloyd
Tarquin ..... Leonard Mudie
Lady Blanche ..... Bunny Beatty
Bowles ..... Charles Coleman
Briggs ..... May Beatty
Miss Flowery ..... Finis Barton
The Prince Regent ..... Olaf Hytten
Fifine ..... Pauline Garon
Page ..... James "Hambone" Robinson
Miss Pinkerton ..... Elspeth Dudgeon
The Charwoman ..... Tempe Pigott
Lady Jane Crawley ..... Ottola Nesmith

Orchids to You

(Fox)

Romantic Drama

Viewed from a showmanship or audience entertainment angle this is an attraction which exhibitors and patrons are likely to appreciate. Rather than being a guaranteed sensation it is one, which, given an energetic advance campaign, unique ideas for which are to be found in the story, may well prove attractive to audiences,

Concentrating on a human interest theme, it tells an intriguing romantic love story. Embellished by commercially valuable settings, it centers its interest on the woman proprietor of a swank florist shop. The worth of its motivating premise and high class production backgrounds, which are a potent exploitation asset in themselves, are amplified by the inclusion of several surprising dramatic situations which, in contrast, develop unusual comedy, more action than is ordinarily expected and a thread of suspense which give the picture unusual heart appeal.

The ingredients of which "Orchids to You" is spun are understandable. Camellia, the florist, is experiencing lease difficulties. Corporation Attorney Bentley, charged with evicting her, first becomes sympathetic and then infatuated with the prospective victim of big business greed. In this he has for a rival the amorously ambitious Teddy Stuyvesant.

Meanwhile Mrs. Draper, meeting domestic difficulties, retains Bentley to secure a divorce. The situation becomes amusingly complicated when it is evident to all but those most directly concerned that Bentley's wife, Evelyn, as the unidentified co-respondent in Draper's affair, has been the cause of Mrs. Draper's troubles. During the trial it becomes known that in her dealings with class trade, Camellia has come upon many secrets and knows all about the Evelyn-George affair.

Rather than embarrass the man who has been so considerate, she calmly takes a contempt jail sentence in preference to testifying. But the hopeful Teddy, feeling it his moment to rescue his beloved damsel in distress, and thus make himself a sure shot, blurts out the truth, which, of course, leads to a happy ending for the right people.

The elements of the film, being modern and catchy, are intelligently handled and acted. As there is no doubt as to its moral or ethical value, there is much at hand with which aggressive exhibitors may work. Possessed of a popular title, through which much effective exploitation can be evolved, the idea of its flower shop setting is one that opens the way wide for many unusual business stimulating cooperative contacts. Additionally there are many names of better than usual publicity value, particularly John Boles, who, besides acting in splendid fashion, sings a couple of songs, and Jean Muir, Charles Butterworth, Ruthelma Stevens and Harvey Stephens, about which group practically all of the picture is centered. Presented in a manner that reflects the entertainment and showmanship worth of the attraction, it may be considered material for class and mass audiences.—MCCARTHY, Hollywood.

Produced and distributed by Fox. Produced by Robert T. Kane. Directed by William A. Seiter. Screen play by Howard Estabrook and Bartlett Cormack. Story by Gordon Rigby and Robert Dillon. Adaptation by William Hurlbut. Additional dialogue by Glenn Tryon. Photographed by Merritt Gerstad. Sound. E. Clayton Ward. Art director, Jack Otterson. Gowns. Rene Hubert. Musical director, Arthur Lange. P. C. A. Certificate No. 954. Running time, when seen in Hollywood, 75 minutes. Release date, July 12, 1935. General audience classification.

CAST

Thomas Bentley ..... John Boles
Camellia Rand ..... Jean Muir
Teddy Stuyvesant ..... Charles Butterworth
Evelyn Bentley ..... Ruthelma Stevens
George Draper ..... Harvey Stephens
Joe ..... Arthur Lake
Alice Draper ..... Spring Byington
Nick Corsini ..... Sidney Toler
Smith ..... John Qualon
Polly ..... Patricia Farr
Morton ..... Arthur Treacher

Honeymoon Limited

(Republic)

Comedy Drama

Built upon an unusual premise and resulting in equally different entertainment, this feature promises much for exhibitors and patrons. It combines intriguing romantic love interest, and light contrasting drama and comedy in an atmosphere of exciting action. Good acting and direction add substantial showmanship worth to the audience and exploitation value of these essentials. So constructed that it creates and holds



BETTER THAN A COOLING PLANT

N. Y. TIMES—"The sort of gay and lively comedy that seems singularly suited for exhibition at this time of the year . . . Frank Butler, who wrote the story, deserves a few hot-weather cheers for converting the plot into a frothy, bubbling and sparkling farce. And no small credit must go to a cast which seems to have been in a happily comic mood . . . The tale is told swiftly and amusingly and seemed to find deserved favor with yesterday's Roxy audiences . . ."

DAILY NEWS—"Happily presented by a good cast 'Vagabond Lady' is just the kind of thing that will take your mind off the heat. Robert Young is his gay young self! To the fan who likes his entertainment light and fluffy, this peace ought to afford him his money's worth . . ."

DAILY MIRROR—"Light airy comedy with excellent cast . . ."

N. Y. POST—"Cheerful little picture which should provide laughs and giggles . . ."

N. Y. HERALD-TRIBUNE—"Light and diverting summer entertainment . . . The dialogue is breezy, the setting novel and the laughs frequent . . ."

N. Y. SUN—"Captures a welcome lightness of spirit . . . A pleasant hot-weather film . . ."

N. Y. JOURNAL—"Good hot-weather entertainment . . . Film is a pleasant mixture of amiably goofy situations, brisk direction and deftly farcical performances . . . Genuinely amusing comedy . . ."

N. Y. WORLD-TELEGRAM—"Frisky slapstick farce . . . Gaily written, bright and amusing with lively acting, 'Vagabond Lady' is to be recommended as satisfactory summer entertainment . . ."

N. Y. TELEGRAPH—"Light farce, deftly and understandingly written . . . One of the most amusing films this reviewer has seen in quite some time. Most of its amusement is derived from the fact that everyone concerned with it has done a fine piece of work . . . Salutation to Robert Young! Story manages to be fresh, clean, entertaining and better-than-average . . . Entire cast is excellent . . ."

B'LYN TIMES-UNION—"Is better equipped to uphold its claim of hilarity than any film we have seen in some time . . . Cast keeps the fun moving briskly to a captivating climax . . . Nicely directed from a viewpoint of action and more action by Sam Taylor . . . A fine hot-weather entertainment . . ."

Doing nicely at the ROXY (N. Y.) thank you!



GET IT WHILE IT'S HOT!

interest, it is that kind of attraction which ordinarily has no difficulty in catching popular enthusiasm.

The picture starts in a manner that smartly conceals what is to happen. Publisher Randall makes a bet with best selling author Dick that he cannot write a romantic adventure book while making a walking trip from New York to California. Although much happens, he doesn't get an idea for a yarn until the trip is almost completed, when he is forced to seek shelter in a mountain cabin during a storm. There he meets Judy, Jack and Jill, later to be revealed as Randall's madcap grandchildren, Henry, the owner of the cabin, and a pair of ex-yeggs, Slug and Babe. While the yeggs are trying to recoup a lot of stolen money secreted in the cabin, Dick and Judy, who, falling in love, are pestered by the twins, are suspected by Henry as being a pair of crooks.

What happens in the situation results in hilarious amusement. But when all is straightened out, Dick has the desired material to win the bet which assures a happy future with the girl.

The picture moves with zest and speed. There being plenty to amuse in action, dialogue and situations, the show is the kind that may be offered to patrons with confidence. While the title is hardly relevant to the picture's theme, it is of exploitation value in combination with the names and story character. The production values offer opportunity for the development of clever showmanship.—McCarthy, Hollywood.

Produced and distributed by Republic. Directed by Arthur Lubin. Story by Vida Hurst. Screen play by Dorothy Reid and Betty Burbridge. Photographed by John W. Boyle. Edited by Ernie Leadlay. Recorded by Ralph Shubart. P. C. A. Certificate No. 915. Running time, when seen in Hollywood, 83 minutes (to be cut). Release date, July 1, 1935. General audience classification.

CAST

Dick	Neil Hamilton
Judy	Irene Hervey
Henry	Lloyd Hughes
Slug	Russell Hicks
Babe	Lorin Raker
Jack	Joy Filmer
Jill	June Filmer
Pinkham	George Hayes
Randall	Henry Kolker
Lady Devonshire	Gertrude Astor
Mrs. Van Twerp	Virginia Brissac
Reporter	Lee Moran

Calm Yourself

(MGM)

Comedy

Made for general audience consumption, comedy is the only way this film may be characterized. It runs through lots of unrelated situations, gets a lot of fun out of each, and then apparently forgetting in other than a most sketchy way what has gone before, skips along to something else with only a mild regard for continuity. It has entertainment and showmanship possibilities.

This has the kind of fun which, under the spur of clever exploitation, may well attract a fair amount of attention.

The idea of the story is simple. Pat, a zestful young modern, loses his advertising job because he insists upon making love to his irritable boss's daughter, Mary Elizabeth. Broke, his pet slogan, "Calm Yourself," gives him an idea. Establishing "Confidential Services, Inc., an organization that will take care of anybody's worries, no matter how trivial or difficult, Pat doesn't do much business, but the audience may well have lots of fun. After becoming custodian of a menacing Great Dane, his first real job is tendered by Banker Rockwell, who doesn't want his new wife to know that he has a grown daughter.

When Rosalind arrives in town Pat first takes her in tow to fulfil his contract then installs her as his secretary after using his erstwhile boss, Allenby, to show the girl what a holy terror her father is supposed to be. Then the picture swings off as, in caring for a baby, which a rather thoughtless nurse has left in the hands of Kent, Allenby's candidate for his daughter, Mary Elizabeth's hand, "Confidential Services" is embroiled in a supposed kidnap case. There follows a wild chase after a couple of gangsters in a taxicab, during which the laughs come fast. Later, with the cops butting into the case, the whole cast is gathered in the firm's offices as the baby is restored to its parents, and Rosalind finds out who her father is and the reasons for Pat's keeping them separated. The expected happy ending sees many of those prominent in the start shuffled into the discard.

The title and the idea of "Confidential Services" should be productive of unique exploitation that should stimulate popular interest in the attraction. It appears to be more important than cast names, even though there are listed many better than average names. Sold as straight amusement, and emphasizing the idea that the whole thing is all in fun, appears the best selling tack.—McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Lucien Hubbard. Directed by George B. Seitz. Screen play by Arthur Kober. From the book by Edward Hope. Musical score by Charles Maxwell. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Stan Rogers, Edwin B. Willis. Assistant director, Art Smith. Photographed by Lester White. Film editor, Conrad A. Nervig. Running time, when seen in Hollywood, 70 minutes. Release date, June 21, 1935. General audience classification.

CAST

Pat	Robert Young
Rosalind	Madge Evans
Mary Elizabeth	Betty Furness
Knuckles Benedict	Nat Pendleton
Bobby Kent	Hardie Albright
Mr. Rockwell	Ralph Morgan
Allenby	Claude Gillingwater
Roscoe	Paul Hurst
Mrs. Rockwell	Shirley Ross
Joan Vincent	Shirley Chambers
Mr. Kent	Hale Hamilton
Mrs. Lanselle	Claudelle Kaye
Joe	Clyde Cook
Bromberg	Herman Bing
Police Inspector	Richard Tucker
Lieut. of Police	Ivan "Dusty" Miller
Lanselle	Charles Trowbridge
Anne	Tempe Piggott
Mike	Raymond Hatton

Vagabond Lady

(MGM)

Comedy Drama

A light but engaging story of romance in a department store, this is made up for the most past of comedy, with laughs thickly spotted through the picture, and the drama never permitted to become overly serious. The harum-scarum, world traveling son of the always dignified store owner comes back home to fall in love with his straight-laced brother's fiancee, to cause havoc in the calm and quiet atmosphere of the place and, en route to the completion of the romance, induce laughter through comedy in situation and dialogue.

Robert Young is the happy-go-lucky youth, Evelyn Venable the girl in the cast, Berton Churchill in another of his excellent characterizations of pomposity, the father; Reginald Denny the chip off the old block, and Frank Craven, of the stage, and a few pictures, Miss Venable's perpetually inebriated father and head of the store's janitorial department. Thus it is apparent that the cast names are not of outstanding marquee quality in drawing power, making necessary on the part of the exhibitor greater concentration on the story itself. It might be well to indicate in the selling that the title, which might be taken by the patronage as implying a sophisticated drawing room narrative, merely refers to the real inclinations of the girl, who is in danger of marring the ultra-dignified side of the "House of Spear."

The department store setting may well open the way for lively exploitation in the community, perhaps with the cooperation of the local department store operators. The romance and the dominating comedy element suggest themselves as the most likely and probably most productive selling lines.

Churchill, head of the house of Spear, has as his motto, "dignity, always," a creed to which son Denny subscribes fully. The fly in the ointment is Craven, old college chum of Churchill, and head janitor of the store. Craven's daughter, Miss Venable, in the store's business department, is engaged, unofficially, to Denny.

Then wild son Young returns from a South Seas trip in his small boat to stir memories in the heart of Miss Venable and completely wreck the dignity of the store and the family, aided chiefly by Craven. Young has never considered himself the marrying kind, but finds himself developing new interest in Miss Venable, as he takes her about the town, trying, at his brother's plea, to play the John Alden and instill in Miss Venable appreciation for some of the finer cultural things in life.

Then they quarrel, when Young high dives in evening clothes at a diving exhibition, and Miss Venable determines to marry Denny, to which her father strenuously objects. The wedding is set for the Long Island home, and Craven gets drunk so he will not be able to give the bride away. He reaches Young's boat, Miss Venable follows, and en route to the wedding a storm blows up and the battle of the couple ends in their reconciliation. But Young falls off the boat. Miss Venable thinks he has changed his mind again, and only as the ceremony is being performed does Young dash in to sell his brother the idea that he should not marry the undignified Miss Venable, and runs off with the entirely willing girl.—Aaronson, New York.

Produced and distributed by MGM. Director, Sam Taylor. Author, Frank Butler, Art director, Stan Rogers. Photography by Jack McKenzie. Film editor, Bernard Burton. P. C. A. Certificate No. 702. Running time, 75 minutes. Release date, May 3, 1935. General audience classification.

CAST

Tony Spear	Robert Young
Josephine Spiggins	Evelyn Venable
R. D. Spear	Berton Churchill
John Spear	Reginald Denny
"Spiggs" Spiggins	Frank Craven
Corky Nye	Forester Harvey
Willie	Dan Crimmins
Mr. Higginbotham	Ferdinand Gottschalk

Going Places with Lowell Thomas No. 9

(Universal)

Of Interest

With the explanatory dialogue rendition of Lowell Thomas an asset to the subject, this subject, as do the others in the series, records the unusual, seen in almost any part of the world. Herein are pictured the manner of capturing the fleet-footed proghorn antelope in Wyoming for zoos over the country; the hazardous but breath-taking thrill of mountain climbing, on the Nisqually glacier of Mt. Rainier in the West, and the strange wedding ceremony in a small upper Austrian village, where the couple complete, with a wedding, a courtship of 40 years. In the dress of the 1850's the scene is picturesque, interesting, as is the entire subject.—Running time, 10 minutes.

Dumbbell Letters No. 18

(RKO Radio)

Laughs

A New York theatre audience found several of these sufficiently amusing to send them into gales of laughter. There is no reason why any audience should not find at least a few of them which will afford them a hearty laugh. A short short, it should fill a spot on almost any program.—Running time, 5 minutes.

Going Places No. 10

(Universal)

Interesting

Characterized chiefly by the interesting and excellent rendition of explanatory matter by Lowell Thomas as commentator, this number of the series takes the audience to ancient Athens, in Greece, to view the ruins of what was once the most magnificent group of public buildings and forums in the world, then to America's west, there to see something of the fashions in dress and occupation of the American Indian squaw of today, wearing the dresses of the 1870's and working at their skillful rug weaving; and finally a bit of camera concoction to picturize a fisherman's dream—literally.—Running time, 10 minutes.

VOLUNTARY CODE IS DISCUSSED FOR MOTION PICTURE INDUSTRY

Use of Voluntary Arbitration Also Studied; Reaction on a Code Is Varied in Field, but Arbitration Finds Favor

The possibility of a voluntary code for the motion picture industry and a return to voluntary arbitration this week continued as subjects of wide discussion, while the National Recovery Administration, with none of its crack-down powers left, entered its dotage, its life extended by Congress for 9½ months so that it might gather statistics on the effects of codes on business.

As exhibitors throughout the country debated the consequences arising from the supreme court's voidance of the NRA structure, these factors stood out:

Reports from key cities in the field revealed varied sentiment on the adoption of a voluntary code for the industry.

Sentiment for the establishment of voluntary arbitration is growing in favor among exhibitors and distributors.

The days of the film code are ended, as few of its provisions would meet the requirements of the new Congressional legislation.

Present executive personnel of the film code is retained temporarily until the President's plans are revealed.

Ed Kuykendall, MPTOA president, reported strong exhibitor support of the proposal to enforce trade regulation by contract riders.

Exhibitor leaders in Seattle, Baltimore and Charlotte came out for establishment of some sort of voluntary regulations, while Chicago, Kansas City and New Orleans opposed the idea as unworkable.

In the Pacific Northwest territory, Hugh Bruen of Seattle, president of the Allied Amusements of the Northwest, said a majority of exhibitors favor the "maintenance of the good features of the recent codes." At the next board session of Allied Amusements, scheduled for June 25, the first steps to draft a voluntary code will be initiated if the members endorse the move. Mr. Bruen added that "a movement is on foot to produce a voluntary code that will retain clearance and zoning provisions, certain admission price principles, legislation against lottery plans and giveaways and other provisions formerly part of the code."

See Value in Code

Morris A. Mechanic, president of the New Theatre, in Baltimore, expressed a typical local attitude, saying, "A voluntary code, if properly worked out, should function for the best interests of the industry as a whole."

A number of the leading exhibitors in the Charlotte territory are satisfied with operations of the code, and Charles W. Picquet of Pinehurst said he hoped for continuance of code boards. Most exhibitors in that territory are reported to be still observing code regulations.

Opposite viewpoints are expressed by leading exhibitors in Chicago where voluntary code suggestions fell on barren ground. The prevailing opinion is that if a code supported by federal authority could not be enforced no other kind stands a chance. There is, however, some sentiment for regulations pertaining to labor for the protection of employes.

Spokesman for B. & K., Barney Balaban said: "Based on our local experience, no arbitrary regulation of trade practices such as resulted in frequent injustices in decisions lacking equity is desirable to us." Edwin Silverman, speaking for the Essanay circuit, was equally emphatic.

Kansas City is another center where it is believed impracticable to seek to codify trade practices. There, Jay Means, head of the ITO, opposed the move with the assertion that "the ten per cent chiseling fringe can control any voluntary setup."

Opposes "Kangaroo Court Stuff"

"So far as arbitration is concerned," said Mr. Means, "any fairly constituted board with final authority and with power to enforce its decisions would be acceptable in the settlement of differences between exhibitors and distributors, but I don't want any more of this kangaroo court stuff."

Most independents in Kansas City are reported to have taken the position they can get along without any code or arbitration setup, providing contracts are enforced and the circuits restrained by the anti-trust laws.

A majority of exhibitors in the New Orleans territory are opposed to interference and exhibitor organization leaders are split on the question. Henry McLeod, president of the Gulf State Theatre Owners Association, feels that key independents and circuits would accept a voluntary code and planned to call a meeting to obtain member sentiment. On the other hand, Henry Lazarus, Allied president, believes a code of any sort would not be advantageous to the small operator.

Exhibitors in San Francisco differ on the issue. While spokesmen for the major exhibitors favor such a setup, most of the independents indicate they would not accept it. A telegram signed by four San Francisco independents, Morgan A. Walsh, Aaron Goldberg, H. V. Harvey and George Nasser, was dispatched to John C. Flinn, Code Authority's executive secretary, as follows:

"We believe the opportunity exists to set up tribunals in exchange centers through cooperation of distributors and exhibitors for the purpose of settling controversies within the industry, if such tribunals, by mutual consent with distributors and exhibitors, are cloaked with sufficient authority and local autonomy."

Retains Code Wages and Hours

Fox West Coast in the northern California district has retained code wages and hours.

Voluntary arbitration sessions continued in New York as exhibitors in some cities viewed arbitration as a feasible substitute for a code. Early response to a bulletin sent to members of the MPTO of St. Louis, Eastern Missouri and Southern Illinois indicated exhibitors favor the idea.

Arbitration in New York

Arbitration proceedings at the New York Film Board of Trade on Tuesday resulted in an award of $245 in favor of Fox against Matty Chrystamos, Mineola theatre, Mineola, L. I., on a charge of breach of contract. A complaint pending between Fox and the Rivoli, Hoboken, N. J., was settled, while the case of United Artists against the Casino, Richmond, L. I., was postponed. These two also alleged breach of contract.

A skeletonized NRA, restricted solely to industrial research and effective until April 1, 1936, was legalized late last week when the House accepted by a vote of 336 to 31 a Senate amendment to an extension resolution, and president Roosevelt affixed his signature.

As extended, the recovery act retains none of the original code-making and enforcement provisions which were held illegal by the supreme court, but it does leave a presumptive authority for the President to approve voluntary agreements of employers which do not violate the anti-trust laws. Suspension of the anti-trust laws as provided in the original act is restricted in the resolution adopted to agreements on collective bargaining with labor, and to child labor, wages and hours and unfair trade practices as defined by the existing law.

Few of Film Code's Provisions Would Meet Requirements of New Legislation; Authority Staff Already Skeletonized

While Congress gave the administration authority to accept voluntary agreements from industry, it so hedged those agreements with conditions as to make it unlikely that any important move toward self-regulation will ensue, particularly in view of the fact that similar agreements but without the conditions may be secured under the trade-practice submittal procedure of the Federal Trade Commission.

A study of the new legislation and of the film code indicated that the code was largely concerned with matters that would not conform with the new requirements. Many of its most important provisions dealt with subjects which were not originally in violation of any federal law.

New NRA Head Named

American industry this week was invited to submit voluntary agreements under the revised legislation, but was warned by Administrator James L. O'Neill several weeks will probably elapse before the machinery can be set up to deal with them.

A substitute for the code machinery will be one of the topics of discussion at the annual convention of the Kansas-Missouri Theatre Association, scheduled to be held in Kansas City June 26 and 27.

A bill designed to preserve many of the NRA features in Massachusetts has been introduced in the state legislature. It calls for the appointment of a state commission on interstate cooperation.

Code Authority Skeletonized

Sol A. Rosenblatt, compliance and division director of the NRA, who, as deputy administrator, negotiated the film code, has arrived in New York with the announcement that he is definitely returning to private law practice, his connection with the Blue Eagle setup being at an end.

The personnel of the motion picture code will remain in present positions on a temporary basis until further notice, according to Administrator O'Neill.

During the year and a half of its operation, Code Authority held 47 regular sessions and 10 special meetings. There were 76 meetings of appeal boards on which more than 100 different persons sat. More than 1,200 distributors and exhibitors sat on local boards throughout the country.

CLAIMS AGAINST RKO CUT BY $12,500,000

Reductions Are Recommended in Report of Special Master Thacher to Company Trustee

The claims against RKO have been reduced, in reorganization proceedings, by approximately $12,500,000, according to a report submitted late last week to the RKO trustee, Irving Trust Company, by Special Master Thomas D. Thacher. The report covers hearings held last year on $25,800,000 of the total claims filed against the company.

Of the reductions recommended by Mr. Thacher the largest was that relative to the Rockefeller Center claims of $18,500,000, which were reduced to $9,600,000. These claims were based on RKO's liability for part of the construction cost of the two Radio City theatres and for office space in the RKO Building. The portions of the claims based on "furniture rents" were disallowed.

A second large claim substantially reduced was that of Walter Reade for $2,700,000, based on a lease on the Mayfair theatre on Broadway, which was reduced to $337,500. Numerous other smaller claims were cut materially or entirely disallowed. It is expected that the RKO trustee will further contest the Rockefeller Center claims, and others are likewise expected to appeal the special master's rulings.

The Thacher report is considered a vital factor in clearing the way for further progress in the reorganization of RKO, since it indicates the approximate amounts for which provision will have to be made in any reorganization plan.

Of the approximately $10,000,000 in claims not heard by Mr. Thacher, more than $2,500,000 have either been withdrawn or dismissed by the court and more than $2,000,000 are under negotiation relative to withdrawal. RKO has approximately $16,200,000 of gold notes and debentures outstanding for which no proof of claims have been required by the court.

Reade Claim Based on Lease

The Walter Reade claim, for the Broadway and 47th street Corporation, is based on a 10-year lease expiring in 1940 and calling for a minimum $270,000 yearly rental over the period. With respect to deficiencies after September 28, 1934, the Mayfair claim is disallowed, but without prejudice to application for equitable treatment of contingent claims under any reorganization plan.

The claims of the Hoblitzelle Investment Company, Hoblitzelle Realty Corporation and Hoblitzelle Corporation are allowed for deficiencies in rent due up to September 28, 1934, on three Texas theatres. The claim is disallowed for any deficiencies after September 28, 1934. The theatres were leased by the RKO Southern Corporation, which went bankrupt, and payment was guaranteed by RKO.

The claim of the Hippodrome Building Company, owner of the Hippodrome theatre, Cleveland, is allowed only to the extent of deficiencies in rent owing on November 4, 1933. The claim of the Worth Properties Corporation owner of the Hollywood theatre, Fort Worth, is allowed for deficiencies due on September 28, 1934. In the case of both the Hippodrome, Cleveland, and the Hollywood, Fort Worth, the RKO subsidiary which leased the theatres, went bankrupt and the leases were disaffirmed.

The claims of Cora E. Gregg, Gordon W. Burnett and Mudd & Mooney are disallowed. The claim of the Criterion Advertising Corporation is allowed for $4,903, plus the damages due under two contracts to supply billboards to RKO. This claim is now in process of settlement. The claim of George B. Lamb for commission promised him if he procured from a theatre owner a proposal of sale at stated terms is allowed for $14,500. The claim of the F. F. Proctor Holding Corporation for $50,000 is disallowed. The Illinois Central Railroad Company is allowed a claim of $157.80.

The claims of Richard B. Gilbert, Fay H. White and Sydney H. Conway have been withdrawn and that default and disallowance have occurred on the claims of Hoover Company, Carrier Engineering Company and Ben F. Luetze. The claims of Lustrolite, Inc., and National Supply Company have been settled subject to court approval. The claims of the G. W. F. Realty Company, E. M. Glucksman, Copia Realty Corporation, Boyle & Priest and Alfred E. Fiegel are settled or in process of settlement.

Hess Wins Libel Verdict Against "The Churchman"

Gabriel L. Hess, General Attorney for Motion Picture Producers & Distributors of America, Inc., was granted a verdict of $10,200.00 for libel today by a jury in the Supreme Court, New York County, against The Churchman Company publishing the religious publication called "The Churchman," and its editor-in-chief and Vice-President, Dr. Guy Emery Shipler, who was a minister of the Episcopal church. The verdict was rendered by a jury after a two day trial presided over by Supreme Court Justice Lydon. The jury assessed $10,000 as punitive damages and $200.00 as actual damages, making a total verdict of $10,200.00.

There was admitted in evidence, a judgment rendered a few weeks ago by another jury in favor of Gabriel L. Hess v. Peter S. Harrison, publisher of "Harrison's Reports," and the Judge directed the jury to take this previous verdict into consideration, since The Churchman claimed that it had merely copied the libelous article from Harrison's Reports.

Louis Nizer of Phillips & Nizer, represented the plaintiff, and Arthur B. King, of King, Buhler & Miller, tried the case for the defendants.

Dr. Shipler, under cross examination by Mr. Nizer, admitted that he knew the Harrison's Reports were hostile to Mr. Hays and to everybody associated with the Hays organization, and that he himself was hostile to Mr. Hays. Mr. Nizer argued that the copying of the article from Harrison's Reports was therefore malicious and part of an attack which had been made for several years against the motion picture industry and against Mr. Hays and his associates.

Mr. Nizer urged Dr. Shipler, as well as Don Seitz, former editor of the New York World, who wrote the article for The Churchman, to admit that they were reckless and had no facts to back up the article which they copied from Harrison's Reports. The following testimony was given by Shipler on cross examination by Mr. Nizer:

"Q. Your idea of publishing a magazine is not to be too cautious about it, is that it?

A. Exactly.

Q. And if something is wrong, you have got to take your chance about it?

A. Correct."

Mr. Nizer said in summation:

"This publication, which bears the holy name of the church, and which should devote itself to religious subjects and to devout purposes, has gone out of its way on economic questions to attack a great industry, hoping by its sensationalism and reckless charges to increase its circulation. Instead of preaching the doctrine of goodwill to man, it stabs a knife into the back of Hess, because it bears venom and hatred in its heart to Mr. Hays and everyone associated with him. We admit Mr. Hess suffered no financial damage, but we plead for vindication in the form of a verdict for punitive damages against The Churchman Company and its editor, Dr. Shipler."

Mr. King argued that The Churchman had innocently copied an article from Harrison's Reports, and that Mr. Hess had already won $5,200 from Mr. Harrison for the same libel, and that no verdict ought to be given him in this case for an innocent error.

Those who testified for Mr. Hess in respect to his reputation, were Ambassador James Gerard, Max D. Steuer, Frederick Wood, Richard Dwight and David L. Podell.

Move to End Picketing Begun by Mayor LaGuardia

An end to the picketing of motion picture theatres is the objective of Mayor La Guardia of New York in asking Police Commissioner Valentine to call a conference of exhibitors and union leaders, following increased picketing activities in the Times Square sector. Eleven pickets who, police said, were members of operators' Local 306, IATSE, were arrested last week at the Times Square and Liberty theatres.

Several hundred delagates from nine southeastern states, at the seventh district IATSE convention at Birmingham, Ala., Sunday and Monday, heard addresses by W. P. Raoul, of Atlanta, international representative, and George Cushing, president of the New Jersey State Federation of Labor.

The general executive board of the IATSE met in St. Louis this week. Among those in attendance were George E. Browne, president; Lou Krouse, his assistant, and Harlan Holmden, in charge of the operators' locals of New York and Chicago.

Before the general executive board meetings end, Harry Holmden, third vice-president and steward of Local 306, New York, is expected to move for reorganization of the local. It is expected that the local will receive a new charter with a new name and number. Mr. Browne is expected to personally supervise the New York reorganization.

Olinto Accorsini Dies

Olinto Accorsini, 45, former manager of Warners' Trenton in Lynchburg, Va., died late last week of a cerebral tumor at Mount Alto Hospital.

BOOKED SOLID BY HOWARD S. CULLMAN · FOR ROXY, N. Y.

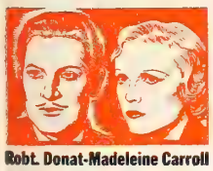
16 STAR SPANGLED SPECIALS

WILL MAKE THE BOX-OFFICE THRIVE IN '35 AND DO TRICKS IN '36 . . .

- THE 39 STEPS
- THE CLAIRVOYANT
- TRANSATLANTIC TUNNEL
- THE KING OF THE DAMNED
- THE MORALS OF MARCUS
- RHODES, THE EMPIRE BUILDER
- KIPLING'S SOLDIERS THREE
- PASSING OF THE 3RD FLOOR BACK
- MODERN MASQUERADE
- SECRET AGENT
- DR. NIKOLA
- KING SOLOMON'S MINES
- FIRST A GIRL
- BORN FOR GLORY
- ALIAS BULLDOG DRUMMOND

A GEORGE ARLISS SPECIAL

TOPS 'EM ALL


Robt. Donat-Madeleine Carroll


Jessie Matthews


Claude Rains - Fay Wray


Conrad Veidt Helen Vinson


Boris Karloff


Lupe Velez Ian Hunter


Kipling's Soldiers Three


Richard Dix Madge Evans - Conrad Veidt


Jessie Matthews


King Solomon's Mines


Conrad Veidt


Madeleine Carroll - Peter Lorre


Jack Hulbert - Fay Wray


Barry Mackay - John Mills


George Arliss


Walter Huston

*By courtesy of Metro-Goldwyn-Mayer

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SCHENCK SEEN AS A DOMINATING FIGURE IN THE BRITISH INDUSTRY

Completing Deal on Behalf of United Artists Theatres to Mean a Deutsch-Donada-UA Circuit Planning 500 Houses

by BRUCE ALLAN

London Correspondent

The presence in London of Joseph M. Schenck at a time when his name is most important in connection with changes in the American industry is not being regarded on this side as just a flattering coincidence. It is considered a compliment to England that he should continue his more or less retired existence at the Savoy while New York continues to hang mergers to his name, but England has a very distinct feeling that its proprietary interest in Mr. Schenck is just about as big as America's. That is not so surprising when it is realized that Mr. Schenck's proprietary interests in England look like developing to a point which will leave him without question the most powerful single individual in British production.

Whatever views America may have as to the nature of the divorce between Mr. Schenck of United Artists and Mr. Schenck of Fox-Twentieth Century, there are on this side no doubts about the matter at all. That particular separation has no validity in England and Mr. Schenk is very frank and explicit on the point. He remains chairman of United Artists, Ltd., the British company, and on behalf of United Artists theatres company he is completing the deal with Oscar Deutsch and C. J. Donada which means a British circuit, tied to United Artists, which will certainly number 100 theatres in the very near future and is already being talked, and with some reason, as planning a total of between 500 and 1,000 theatres in a few years. Oscar Deutsch himself has announced a policy of an Odeon in every town in England, and there is no reason to believe he cannot get all the money he wants.

Therefore, when Mr. Schenck makes it a point to emphasize to United Artists salesmen in conference that his interest in United Artists is as keen as ever—that he has taken 20th Century to Fox because United Artists looked like having too many good pictures while Fox hadn't enough—he is driving home to the British trader the fact that, on this side, the recent deals mean a unity of interest, centered in the personality of Mr. Schenck, between United Artists, with a minimum of 14 British pictures a year and a probable 20, Fox, with a planned British program of 12 supers from associated independents, and a theatre circuit which, if it develops according to program, will in five years have surpassed even Gaumont-British in number and class of theatres.

Dominating English Position

If the studio sources from which Fox and United Artists must draw their British films are examined it becomes even clearer that, whatever may be his ultimate position in the American industry, in England Mr. Schenck will occupy a definitely dominating position.

United Artists draws its British films from London Film Productions and British & Dominions. It is making rapid plans to supplement these 14 (London 6 and B. & D. 8) by a series of independent supers. Typical is the plan for the first Technicolor feature to be made by Tower Film Productions, with which Sir Adrian Baillie, the financial figure in the Technicolor British company, is associated with Dr. Paul Czinner and Marcel Hellman. There is another ambitious project to make "La Vie Parisienne" on multi-lingual lines, with Dolores del Rio and Evelyn Laye and a famous French director under consideration.

Will Tax Resources

Fox, if it makes the 12 pictures planned, will probably take several from General, C. M. Woolf's new company, but to supply the balance of its demands will strain the present resources of British studios pretty severely, at least from the point of view of quality. British footage is enormous, but the only British companies who have so far shown any signs of consistently attaining American entertainment value are the two companies just mentioned and Gaumont-British.

The immediate result of the recent Schenck move, therefore, seems likely to be that United Artists and Fox between them more or less may monopolize the percentage of British films fit for world distribution, with the exception of those made by Gaumont-British. There is the important qualification that Associated British will sooner or later, and probably as part of a reciprocal deal with America, plan its production on an international instead of an insular basis and that concerns like A. T. P., Anglo-American and Twickenham will make the American market regularly.

For the present, nevertheless, it seems that it will pay the really ambitious British producer much better to tie up to Fox or United Artists than to attempt to attack America single-handed. The Schenck plans look like an option on British production brains and British production finance for several years to come.

It is a remarkable position for one man to occupy, but no one underestimates the courage and imagination which have made it possible. Alone among the big men of the American industry, Schenck seems to have realized that, from the day the Films Act was passed, British films must become either an asset to the American distributor or a millstone around his neck. By giving Korda and Wilcox a break he made British films a source of profit while other American companies were writing them off as bad debts, and if it is his role to make big profits out of the final establishment of the Anglo-American market as a unit, no one will be able to say he hasn't earned them.

Boon to Quota Fight

It will be an instance of the irony of history if the Schenck achievements are the means of bringing about the abolition of the quota clauses of the Films Acts, but more unlikely things have happened. Resentment against the quota among exhibitors is usually based on the quality of the worst films made for registration, but the real enemies of the quota are the good films and the producers of good films. The "quickie" hurts the latter as much as it hurts the exhibitor. If British production develops rapidly, under the stimulus of Schenck releases and Schenck finance, on an international basis, a very powerful interest will emerge which will attack the quota as a very serious handicap to first-class production.

United Artists and Fox Seen Monopolizing the Quality in English Output; Statistics Show British Film Progress

In the meantime, the eternal agitation against the Act on the part of exhibitors seems likely to develop on rather different lines. At the C. E. A. Summer Conference at Cardiff it will be attacked on the grounds that, with the exhibitor's obligation reaching the same level (20 per cent) as the distributor's on October 1, there will not be enough films of acceptable quality to go around. The official answer that exhibitors are already showing considerably more than 20 per cent of British films is being countered in advance by the argument that G. B. theatres take their own G. B. films, that A. B. P. films go to the A. B. C. theatres and that the Deutsch theatres will get most of the other usable subjects. Exhibitors want repeal, but hope they may get a half-loaf in the form of a "quality" standard, probably expressed in a minimum cost clause, entailing the expenditure of from £15,000 to £20,000 a picture. Considering that the Schenck estimate of average cost is £80,000, this does not seem unreasonable, but it has to be remembered that "quickie" costs ranged about £6,000, and that some American companies want 12 British features a year.

Instancing that the quota is once again a matter of real public interest, the "Daily Mail" recently published an article from its film correspondent, Seton Margrave, occupying over two full columns under a half-page head on the chief news page in which, captioning it "British Films Face a Crisis," Margrave, after stating the exhibitor position very impartially, Quotes Herbert Wilcox as describing the quota regulations as "out of date and derelict," and Alexander Korda as saying that "if the quota quickie were removed there is no reason why Btitain should not lead the world in film quality."

Board of Trade statistics released in London afford further proof of the progress of British films, which continue to get business from the theatres on a scale greatly in excess of the demands of the quota provisions of the Cinematograph Films Act.

For the year ended September 30, 1934, the Act demanded the exhibition of 15 per cent of British films. The actual percentage exhibited was, as regards all types of films, 26.1; taking features alone the British percentage was 28.4. Both figures exclude newsreels and travel films, which are not registered under the Act; under the former heading, the percentage is chiefly British, making the actual position even more favorable to home producers than the official figures show.

Color Films Reported

Marcel Hellman, French producer; Paul Czinner, who directed "Escape Me Never," and Douglas Fairbanks, Jr., are mentioned in connection with a deal to produce Technicolor features for United Artists release in America. Herbert T. Kalmus, president of Technicolor, has refused specific comment.

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THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

MAN ON THE FLYING TRAPEZE

Paramount

When W. C. Fields is the central figure of a picture, no matter what the title, its entertainment character and showmanship potentialities are an understood quality. In this case, other than having the hero on a continual mental and circumstantial flying trapeze, the only relation between this and a circus is that it will probably be funnier and more thrilling than a three-ringed one. In this story Fields is a henpecked husband, but very oddly an efficient and trusted veteran office clerk. His one ambition to escape from domestic discord, all treated in hilarious fashion, he attends a wrestling match. Between the naggings of his wife; the use of the old "mother-in-law died" gag to get a days off; his lummox stepson stealing his ticket, experiences in getting to the stadium as well as those encountered in getting another ticket and finally having a mammoth wrestler heaved into his lap which in rendering him unconscious convinces his wife that he's drunk, the situations are contrived to produce the maximum amount of slapstick comedy.

The story is an original by Charles Bogle, Fields' pen name, with screen play by Jack Cunningham, who did two previous Fields pictures, "It's a Gift" and "The Old Fashioned Way." The direction is by Clyde Bruckman, recently credited with "Spring Tonic."

The cast supporting the star includes Kathleen Howard as his wife, Mary Brian, Vera Lewis, Grady Sutton, Oscar Apfel, David Clyde, Tammany Young, Walter Brennan, Lew Kelly, Lucien Littlefield and Arthur Aylesworth.

The Fields popularity, made a thing to be considered by his work in "Copperfield" and "Mississippi," appears to be the keynote of any interest-creating campaign. That, circused in a manner to give literal comedy significance to the title tone, should be sufficient to meet any requirements.

THE MURDER MAN

MGM

In title, cast, story content and production credits, this feature is promising of both unique commercial exploitation and entertainment. Essentially it is a thrill-filled murder mystery yarn, plus romance, drama, comedy and excitement, all being welded together in a unique manner. The reason for its title is that its central figure, a newspaper man, is a murder specialist, the best reporter in handling crime cases. While its substantiating qualities are of the understood and appreciated type, its murder mystery premise is so cleverly concealed and developed that audience anticipation of the climax should be something to tax the ingenuity of the most astute crime sleuths.

Original story is by Tim Whelan and Guy Bolton. Whelan, who is also directing, has recently been occupied in making British pictures and this is his first since returning to America. Added dialogue is by John Higgins.

The cast is composed almost entirely of well known screen names. Spencer Tracy will be seen in the title role as the reporter with the inside story of all the dire goings on that baffle police and who aids them in solving the case. He will be supported by Virginia Bruce, Lionel Atwill, Harvey Stephens, Robert Barratt, Louise Henry, William Collier, Sr., Lucien Littlefield, Fuzzy Knight, Theodore Von Eltz and Robert Graves.

Combining the demonstrated values of a smart newspaperman story with those vivid essentials of a puzzling murder melodrama, the feature is being given better than unusual production backing that should prove a worthy commercial asset. A campaign that sells the title for all it is worth, in combination with the value of cast names and the acknowledged appeal of its story character should prove effective in arousing patron curiosity.

JALNA

Radio

This picture treats of the dramatic, romantic life of a family which for many generations had lived on the farmlands of Jalna in Southern Ontario. It's a story of dreams, that in sometimes coming true were frustrated when brought face to face with the conflicting currents of real life, and of melodramatic tragedies and travail that blossomed into a happiness that neither its hero or heroine dared to dream.

The production is adapted from a wellknown novel by Mazo De La Roche, from which the screen play was prepared by Anthony Veiller with adaptation by Garrett Fort and Larry Bachmann. Direction is by John Cromwell, previously credited with the sensational "Of Human Bondage," and the recent "Village Tale." Experience gathered in those two quite similar productions should serve to add to the showmanship value of Cromwell's direction.

The production, in which a sincere effort is being made to capture the full dramatic spirit of its motivating realism, features a cast which for the most part is generally wellknown. It centers its romantic, dramatic theme about Ian Hunter, the real head of the family; David Manners, a younger brother, visionary poet, who is standing on the threshold of literary fame, and Kay Johnson, who becomes the third figure of its unusual dramatic, romantic triangle. In the principal supporting roles it presents C. Aubrey Smith, Halliwell Hobbes, Jessie Ralph as the elderly members of the family; Peggy Wood, the daughter, household manager; Theodore Newton and Clifford Severn, the youngest child. Other players are Nigel Bruce and Molly Lamont, neighboring farm folk.

Being produced in a down-to-earth manner, with no pretense at artificial stimulation, the story is continually serious. As such it calls for an understanding brand of showmanship in which the power of theme should be given considerable attention.

PETER IBBETSON

Paramount

This production, adopted from the classic novel by George du Maurier, is the picturization of one of literature's greatest love stories. To bring it to the screen in all its gripping realism and strangely weird quality, Paramount has chosen Gary Cooper and Ann Harding to play the leading roles and selected one of the industry's ace directors, Henry Hathaway, who made "Lives of a Bengal Lancer," as the director.

Based on the novel and play as presented by John Nathaniel Raphael and adapted by Constance Collier, the screen play is by Vincent Lawrence, who collaborated on "Good Dame" and "Behold My Wife," and Waldemar Young, who was associated with "Men in White," "Cleopatra" and the forthcoming "Crusades."

The story is that of Peter Ibbetson and Mary, Duchess of Towers. An idyllic childhood romance in which the parts are assumed by Dickie Moore and Virginia Weidler, Peter, when grown to manhood, again meets his youthful love. Her husband killed, Peter is jailed for life. Brutally treated by guards and fellow prisoners, he dreams that he again meets Mary, wandering in the gardens they knew as children. Fearful that he will awaken from his dream, she gives him a ring to prove that all is real. Strangely, the ring is delivered to him. From that time on, in prison, he is able by concentration and the aid of the ring to conjure her image and to live for years in the joy and beauty of her spiritual association. One day she vanishes, promising Peter they will meet in the hereafter. It is shown that Mary has died. Peter dies almost simultaneously.

A picture that is completely different in story content and thus coming within the scope of the demand for novelty, which suggests its own showmanship, the producers have surrounded the leading players, Cooper and Miss Harding, with a host of important screen names. Included are John Halliday, as Miss Harding's misunderstanding husband; Douglas Dumbrille, the two mentioned child actors, Doris Lloyd, Elsa Buchanan, Christian Rub, Ferdinand Gottschalk, Gilbert Emery, Marcella Corday, Adrienne D'Ambricourt, Bodil Rosing, Colin Tapley and Clive Morgan.

Securities Commission to Decide on Salary Data

The Securities and Exchange Commission, Washington, is expected to reach a decision shortly as to the action to be taken in the cases of corporations filing registration applications for securities, and in which salary information is withheld. Salary data was omitted in the applications of several film companies.

Balaban & Katz Corporation, Chicago circuit, filed an application requesting registration on the Chicago Stock Exchange of 26,126 shares of $100 par value seven per cent cumulative preferred stock. The application states the company is a subsidiary of Paramount Publix, which holds 87.8 per cent of its stock, and that it, in turn, is the parent company of eight wholly owned and six partly owned subsidiaries. Data on holders of 10 per cent or more of any class of security and salary information were lacking, the company contending such facts should be regarded as confidential.

Kreiselmann in New Post

B. Bernard Kreiselmann, recently resigned as impartial government representative of the Motion Picture Code grievance board of Los Angeles, has assumed his new duties with Paramount Pictures in Washington, D. C.

THE HOLLYWOOD SCENE

SEES NO SHORTAGE OF "AVERAGE" PRODUCT
YOUTH IS HAVING ITS DAY ON THE SCREEN
COAST I.T.O. PREPARING OWN ZONE PLAN
ELEVEN PICTURES START, SIX ARE FINISHED

by VICTOR M. SHAPIRO
Hollywood Correspondent

WHEN Mascot joined forces with Republic last week, the states rights clan on Hollywood's Film Row asked the questions: "Will there be a shortage of average product?" "Where will pictures that cost between twenty and forty thousand dollars come from?"

Sam Wolf, attorney representing a number of independents in both production and distribution, said optimistically: "There will be no shortage of product. The combination of Monogram, Mascot and Liberty under the Republic banner will give independents such as Chesterfield, Cameo, Invincible and others an opportunity to increase their budgets, and also will provide a market for more pictures. Smaller houses operating on small budgets need low cost product. Republic producers should go places under their arrangement, just as Columbia did. The merger will work out for the interest of the entire industry."

Meanwhile, interested parties are awaiting the return of Nat Levine, Maury Cohen and George R. Batcheller to Hollywood. Sam Berkowitz, who heads the Far West Exchanges, distributors of the Mascot product, has had no official word from Mr. Levine about arrangements for the coming year. Lon Young, in charge of production at Chesterfield and Invincible during the absence of Mr. Cohen and Mr. Bacheller, is also without orders, but is continuing to make pictures. The two companies have six more features to make on the current program. "There will always be independent exchanges," says Mr. Young, "and they need pictures to do business. Our business is to make pictures, and we will see that the state rights boys are taken care of."

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Parade of Child Players

Youth is being served in Hollywood.

Shirley Temple leads the child parade, with Jane Withers, Sybil Jason, Baby Jane Quigley, the Holts, Virginia Weidler, Freddie Bartholomew and a score of others rolling up on the box office board walk.

Now Sol Lesser has signed Bobby Breen, and the baby boom is on, for that veteran showman makes few mistakes in sensing cycles. It was Mr. Lesser who made the early Jackie Coogan pictures and had Baby Peggy under contract. Bobby Breen is a phenomenal child, lyric tenor. He made his debut at the age of three in Toronto, and has been singing ever since, getting sensational response in Chicago, New York and on the air with his mature voice in a boy's body.

In 1935 his sister, Sally, herself a musical comedy singer, brought the child to Hollywood to work under Dr. Mario Marafioti, widely known opera coach. It was at his home that Sol Lesser heard the child sing a difficult aria from "Rigoletto," and put him under contract. Lesser is looking now for starring material for Bobby, meanwhile booking him with Jack Benny's radio hour and other national hookups.

Shirley Temple, of course, leads the child parade which is causing every studio to set up nurseries and school rooms on back lots. Shirley's success prompted the same company to contract nine-year-old Jane Withers following her playing of the infantile heavy in Shirley's "Bright Eyes." Miss Withers just has finished "Ginger," and is set for stardom in her next film.

MGM has under contract Freddie Bartholomew, who all but ran away with "David Copperfield," and who may be starred. Mickey Rooney, an experienced trouper of 11, also is on their list as is Cora Sue Collins, age seven. Rooney is expected to move into a star spot following release of "Midsummer Night's Dream," in which he played Puck for Warner. And, of course, Jackie Cooper, another contract player, has been on the top of their list for years. He now is sharing stellar billing with Wallace Beery in "O'Shaughnessy's Boy."

Paramount Has Six

Warner has six-year-old Sybil Jason, a mimic from Capetown, Africa, under contract, and fondly expect to find her a star by public acclaim, following the release of "The Little Big Shot" which was re-written to build her part to major proportions.

Paramount has six children under contract, and is preparing "Too Many Parents," which will give top billing to Baby LeRoy, two; David Holt, seven; Betty Holt, five; Virginia Weidler, seven; Lois Kent, eight; and Billy Lee, four.

Universal starred Baby Jane Quigley, who was put under contract following her appearance in "Imitation of Life" in "Straight from the Heart," and is looking for another starring story for her. She is three and a half years old, and has been acting since she was something over a year.

The free lance players are not doing badly, either. George Breakston is in constant demand, and is signed now for a big part in "The Dark Angel" for Sam Goldwyn. Marilyn Knowlden is steadily engaged in featured roles. So are Fay and Denis Chaldecott and a score of others. And, of course, Hal Roach's "Our Gang" goes on and on.

This sudden almost wholesale contracting of children is significant. In spite of the excellence of "Skippy," made some years ago, audiences were not ready for many pictures with children.

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News Flashes

The Warner Brothers sales convention held the news spotlight here last week. Three hundred delegates registered at the convention headquarters at the Ambassador Hotel. The local Independent Theatre Owners' organization is preparing a zoning and clearance schedule of its own, dissatisfied with code authority proceedings. . . . Lee Marcus, formerly in charge of short subject production at RKO, has been elevated to an associate producership. . . . Fred Meyer has been elected to the board of directors of the Producers' Association to represent Universal. He fills a vacancy left by switches in Universal executive personnel. . . . Albert Lewin, Irving Thalberg's aide at MGM for a number of years, was promoted to associate producer at that studio and assigned to work under the supervision of Mr. Thalberg. . . . "Dad" Roach, father of Hal, has been removed to the Good Samaritan Hospital for observation. . . . Lieutenant Charles S. Stodter, who has been here since last fall studying film production methods, has returned to Washington.

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11 Films Are Started

With 11 pictures going into work as six were completed, Hollywood's shooting schedules increased to a total of 45 productions actually on the stages.

Columbia started three pictures. In "She Married Her Boss," Gregory LaCava directing, Claudette Colbert is starred and the support includes Melvyn Douglass, Michael Bartlett, Jean Dixon, Katherine Alexander and Edith Fellows. The second, "Super Speed," will present Norman Foster, Florence Rice, Mary Carlisle, Arthur Hohl. Lambert Hillyer is directing. In the final starting feature, Nancy Carroll, Lloyd Nolan and Harry Langdon are the principals in "Atlantic Adventure," which Albert Rogell is directing.

At Warner, during their convention week, two pictures were started. "The Real McCoy," which Robert Florey is directing, will feature James Dunn, Claire Dodd, Patricia Ellis and Frankie Darro. With Paul Muni, Ricardo Cortez, Ann Dvorak and Barton MacLane in the leads, "Dr. Socrates," adapted from a recent popular magazine serial, also started. William Diertele is directing.

Two pictures also started at MGM. Cast for the first, "Here Comes the Band," are Ted Lewis, Harry Stockwell, Ted Healy, Nat Pendleton, Donald Cook, Betty Furness, Otto Fries, Fuzzy Knight, Jack Mulhall, Florence Gill and Monte Vandergrift. Also in work is the long deferred Marx Brother feature, "A Night at the Opera." In this, which Sam Wood is directing, the comedians, now a trio, are currently supported by Kitty Carlisle, Walter King, Allen Jones, Margaret Dumont, Seigfried Rumann and Robert Emmett O'Connor.

Universal started "Outlawed Guns." An outdoor adventure picture, it features Buck Jones, with Ruth Channing, Roy D'Arcy, Joan Gale and Frank McGlynn, Sr. Ray Taylor directs.

Republic's contribution to the new activity is "Forbidden Heaven," being directed by Reginald Barker, with the cast featuring Charles Farrell and Charlotte Henry, supported by Beryl Mercer, Fred Walton, Phyllis Barry and Eric Wilton.

At Paramount, with Bing Crosby and Joan Bennett again together, "Two for Tonight" started. Mary Boland and Lynne Overman currently head the featured supporting cast. Frank Tuttle is directing.

Winding up the starting group is Mascot's "Harmony Lane." Douglass Montgomery, Evelyn Venable, Adrienne Ames and Joseph Cawthorn are the featured players. Joseph Santley is directing.

Six Features Completed

On the completed side of the record, Radio has two pictures. The first, "Top Hat," stars Fred Astaire and Ginger Rogers, supported by Edward Everett Horton, Helen Broderick, Erik Rhodes, Eric Blore and Donald Meek. Mark Sandrich directed. The second, "The Return of Peter Grimm," which George Nicholls, Jr., directed, will present Lionel Barrymore, Helen Mack, Edward Ellis, Donald Meek and George Breakston.

Warner likewise completed a pair of pictures. "We're in the Money," again couples Joan Blondell and Glenda Farrell in their go-getting roles. The support includes Hugh Herbert, Ross Alexander, Hobart Cavanaugh, Phil Regan, Henry O'Neill. Ray Enright directed. "Broadway Joe" features Joe E. Brown with Ann Dvorak, Patricia Ellis, William Gargan, Joseph Cawthorn and Henry O'Neill. Busby Berkeley directed.

At Paramount the W. C. Fields picture, "Man on the Flying Trapeze," formerly titled "Everything Happens at Once," finished. The cast supporting Fields lists Kathleen Howard, Mary Brian, Vera Lewis, Grady Sutton, Oscar Apfel,

The last of the completed productions, "Born to Fight," a Maurice Conn picture, features Frankie Darro, Roy Mason, Barbara Worth, Edwin Maxwell, Arthur Hoyt, and John Ince.

TRAVELERS

MAURICE SILVERSTONE, managing director of United Artists, Ltd., London, arrived in New York.

E. V. DINERMAN, Cincinnati RKO advertising chief, is in New York for a few days.

ARTHUR A. LEE, vice-president of GB, and GEORGE W. WEEKS, general sales manager, are on a tour of eastern key cities.

M. C. LEVEE of Warner is en route to New York to confer with LESLIE HOWARD on the actor's future picture plans.

JOHN KENNEBECK, head of Paramount in Australia, has left for the Coast, en route to his headquarters. JACK RAPPAPORT, in charge at Havana, sails for home this week.

AL LICHTMAN, United Artists president; DARRYL ZANUCK, vice-president of 20th Century-Fox, and WILLIAM GOETZ of 20th Century arrive in New York this week.

HAL ROACH has left New York for the Coast.

LOUIS B. MAYER, ARTHUR STEBBINS and FELIX YOUNG are expected in New York from the Coast this week.

LYLE TALBOT, Warner player, is en route to the Coast from New York.

JOSEPH M. SCHENCK, ANNA MAY WONG, KAY FRANCIS, HENRI DE LA FALLAISE and S. W. SMITH of British Lion Company arrive in New York this week from Europe.

NAT LEVINE, head of Mascot and vice-president of Republic, is in Chicago.

EDWARD A. GOLDEN, general sales manager of Republic, is in Los Angeles for the company's convention.

ROUBEN MAMOULIAN, director of "Becky Sharp," is returning to the Coast after the New York Music Hall opening of the film.

CARL LAEMMLE, Universal president, is en route to the Coast to supervise the new production schedule.

HAL HORNE, advertising and publicity director of United Artists, arrived in New York from the Coast.

E. H. ALLEN, Educational production manager on the Coast, returned to Hollywood after production conferences with President E. W. HAMMONS.

HELEN MACK, with her husband, CHARLES IRWIN, has arrived in New York from the Coast.

MAY ROBSON, LILLIAN HARMER and JOHN BEAL have arrived in New York from the Coast.

JULES R. BRULATOUR and MRS. BRULATOUR (HOPE HAMPTON) sailed last week for Italy.

AL ZIMBALIST is in New York from St. Louis.

CHARLES L. GLETT of Audio Productions has arrived in Hollywood, after visiting scenic spots, to complete a film for the Ford Motor Company.

AL JOLSON has left for the Coast with EDDIE DAVIS, gag writer.

HENRY HERBRUN, ERNST LUBITSCH and CECIL B. DEMILLE left New York this week for the Paramount studios after home office conferences.

LEWIS MILESTONE, director, arrived in New York this week from the Coast.

WALTER HUSTON sailed for Europe last week from New York to make a film for GB in England.

JOHN MAXWELL, chairman of the board of British International, sailed for England after 10 days in New York.

JACK HOLDEN, Warner studio art director; DR. DICKEY, studio physician, and LESLIE CLARK, his assistant, visited New York from the Shriners' convention in Washington, then left for the Coast.

JOHN FARRAR, publisher of "Anthony Adverse," has left for the Warner Coast studio to confer on production of the novel.

N. L. NATHANSON, president of Famous Players' Canadian Corporation, has gone to England to look at new product.

HARRY RAPF, MGM producer, arrived from the Coast to attend his son's graduation from Dartmouth.



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J. C. Jenkins--His Colyum

Neligh, Nebraska

DEAR HERALD:

When they put Helen Hayes, Robert Montgomery, Lewis Stone, Otto Kruger and May Robson all in one picture the public has a right to expect something out of the ordinary. Five big stars ought to make a pretty big picture, and when they played "Vanessa" William K. (or was it Robert K.) Howard, the director, got all out of it he could and did exceedingly well with the story material he had to work with.

"Vanessa" is a story of the love between Helen Hayes, an English girl, and Robert Montgomery, a roving gypsy, and being a love story it ought to get all the women out to see it, although we doubt if the men would drive more than 10 miles through the mud to see it the second time. Lewis Stone was the father of Vanessa and was cremated when he had heart failure and fell over and upset the lamp and set the building afire. Otto Kruger was the husband of Vanessa who went crazy when he found out that Vanessa was in love with the gypsy (this ought to please the women) and he died, which left the gate open to the matrimonial field for Vanessa and the gypsy, although they had been trying to climb the fence before the bats went to flying out of the belfry of the crazy husband.

Memories of Grandmother

May Robson acted just like our own grandma used to do back soon after the close of the Civil War (we are glad May did that because it filled up a gap in our memory of long standing). May said she was a hundred years old and glad of it, and she looked it, but she acted a whole lot like she did in "A Night Out" although she was somewhat younger in those days. Vanessa makes a good second picture on a double feature program, in fact we have seen a whole lot worse (and some better).

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We were told recently that they cut down some trees that were two feet in diameter to make room for the sprouts they are setting out on that "shelterbelt" to "bring rain". These trees had been nursed for a number of years by the farmers. When they get that shelterbelt planted they will probably set the bunch to bailing out the ocean to keep the lobsters from getting wet. Don't try to cook a blue pelican, they smell too "fishy".

▽

Pictures Are Getting Better

One of the things that is hard for us to understand is that business at the theatres seems to be on the increase while other lines seem to be at a standstill or falling off. We have heard several reasons assigned for this, the main one being that the outlook for the coming season is better than for a long time. Maybe that's the correct reason, but we've got a hunch that that reason isn't entirely watertight. Our guess is that the reason is because pictures are getting better and better all the while and Hollywood has learned that the American public wants less sex and more sense in its entertainment, thanks to the Legion of Decency. It has also learned that it is better to please the good judgment and taste of the public than to please gum-chewing Lucy and moon-eyed Oscar.

▽

The other night we saw Cross & Dunn in a one reel comedy that was worth the price of a whole show, which proves our long-standing contention that quite often a short subject holds up the entire program. These boys impersonated several oldtime stage stars, Chauncy Alcott, Caruso, Bert Williams *et al,* and when Bert Williams came out and sang "Ah haint never dun nothin to no baw-dee, no time, no where" it took us back to the days when Bert was the best colored comedian this world ever saw. When you get this reel be sure to three sheet it, it's worth extra billing.

▽

To Check Up in Midwest

When the water goes down and they get highways fixed so we can travel we are going into southern Iowa, then over into Wisconsin and then into Minnesota to see how the boys are acting over there. We were over there before the repeal of the 18th amendment and they were doing as well as could be expected but no telling what they are up to now. We left Wisconsin in the hands of Fred Hinds of Whitewater and we understand that the state is still in the Union.

We left Minnesota in the hands of Andy Anderson of Detroit Lakes and Bonnie Benfield of Morris and instructed them to go over and settle the scrap between St. Paul and Minneapolis and to locate Ole Olson halfway between the two. John Piller of Valley City, North Dakota told us he would keep the snow shoveled off the roads until we got up there in August. Thanks, John.

▽

Did you ever see Victor McLaglen and Edmund Lowe in "Under Pressure?" This is a story of the "muckers" digging a tunnel from New York City to Brooklyn under the Amazon river (or was it Goose Creek). There were a couple of girls connected with the work, or rather connected with the work of Victor and Edmund. One of 'em was a newspaper reporter, although she didn't report much, and the other one was the proprietor of a beer joint that was pretty well patronized by these two boys and the other "muckers". The director put these two girls in probably to lend a little tone and dignity to the picture (which needed a whole lot). This picture is full of action and you will marvel at the settings and wonder why they went to so much trouble to make a picture of this kind. They had to make this picture true to actual conditions. For the kind of story, it is an excellent picture. You ought to see it, then you will know how they dig tunnels under a river.

▽

The Barn Needs Cleaning

May Robson and her three sons called to our mind several families we have known in the past, and of several you have known and heard your aunt Jane tell about, when they played "Strangers All". May had about 60 of as uncomfortable minutes in "Strangers All" as she ever did with her other boys, and much more so than she did in "A Night Out". One of her boys was a fairly good chap and treated his mother like a boy ought too. One other boy was an agitator and tried to inflame the public mind against the government by making speeches to a crowd of hammerheads in the park but was run in by the cops and tried for inciting treason.

The other boy was "Hollywood struck" and ought to have been struck with a broom-handle by his mother, but instead she gave him a thousand dollars to go to Hollywood and get a "career" which was the last cent she had. This "screen idol" felt, like some other "idols" we know of, that "my public needs me", when the fact was that the cow barn needed cleaning out. Which, by the way, would be a good job for some more of 'em we know of.

We wish May wouldn't act the way she does sometimes. She makes us feel sorry for the way we treated our grandma after she had given us cookies and bread and butter with jelly on it.

Well, anyhow, you better get this picture, and you will even like the way that guy acted who wanted to go to Hollywood. In fact you will like all of 'em. Doggone such boys anyhow.

▽

As Will Rogers says "All we know is what we see in the papers" but as soon as we get that Old Age pension we are going to buy a saxophone and get us a love-song crooner and join a jazz orchestra. We can't disappoint "my public" any longer. Be patient friends, be patient.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

Residents Win Round In Madison Avenue Battle

Supreme Court Justice John F. Carew in New York last week denied the application of Henry Mandel, builder, for a peremptory mandamus directing New York's license commissioner, Paul Moss, to grant him a permit to erect a theatre on the corner of 79th street and Madison avenue. Thus ended one more round in the battle of the society folk who live in the neighborhood to prevent Mr. Mandel from building a motion picture theatre in their "residential" section. Nathaniel Phillips, attorney for the residents' committee, which is headed by Norman H. Davis, U. S. ambassador-at-large, and includes such as Winthrop Aldrich, said the building of a theatre "will at once disastrously change the quiet tone of the neighborhood." Mr. Mandel may appeal from the court decision.

Named to Reorganize Beacon

Sydney Cohen, advisor to the bondholders' committee of the Roxy theatre in New York, and treasurer of Artco, which has a management contract with the theatre, has been retained by the Beacon theatre bondholders' group to reorganize the property. Springer & Cocalis is now operating the house.

MGM Office Men Meet

MGM held a meeting of exchange office managers in San Francisco early this week. R. W. Carmichaels, Los Angeles office head, and John Jacobs, booker, were among those attending.

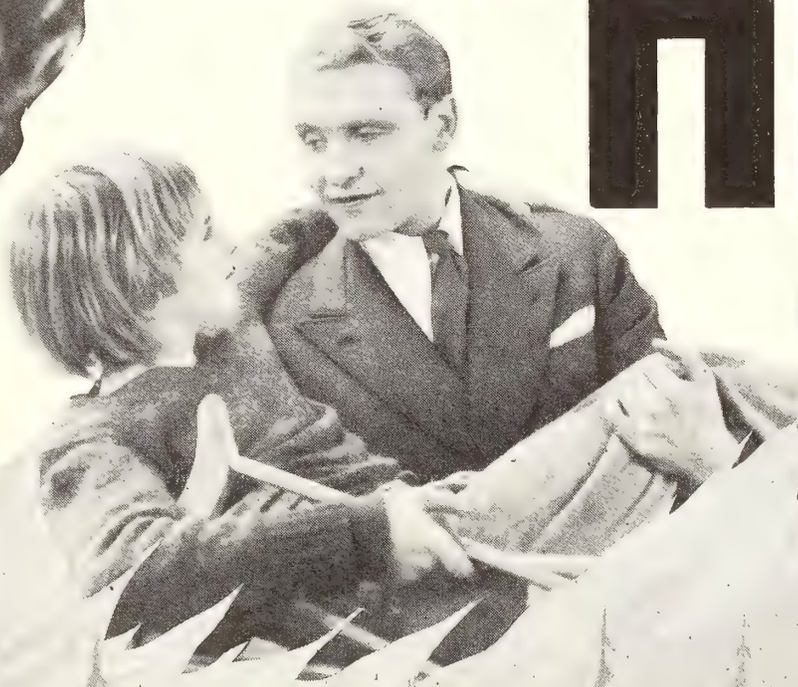
PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
BERKE PRODUCTIONS			
"Wild Mustang"	Story, Monroe Talbot. Screen play, Weston Edwards. Director: Harry Fraser.	Harry Carey, Gertrude Messenger, Alfred Delcambre, Charles Morrison, Roger Williams.	Shooting
CONN PRODUCTIONS			
"Born to Fight"	Novel, "The New Freedom," Peter B. Kyne. Adaptation, Barry Barringer, Forest Sheldon, John W. Kraft. Director: Allan James.	Frankie Darro, Roy Mason, Barbara Worth, Edwin Maxwell, Arthur Hoyt, John Ince, Eddie Phillips, Roger Williams, Joseph W. Girard, Francis Ford.	Shooting
FOX—			
"Steamboat Bill"	Based on novel, Ben Lucien Burman. Screen play, Dudley Nichols, Lamar Trotti. Director: John Ford.	Will Rogers, Anne Shirley, Irvin S. Cobb, Eugene Pallette, Francis Ford, Berton Churchill, Stepin Fetchit, John McGuire.	Shooting
"Curly Top"	Screen play, Patterson McNutt, Arthur Beckhard. Director: Irving Cummings.	Shirley Temple, John Boles, Rochelle Hudson, Jane Darwell, Etienne Girardot, Arthur Treacher.	Shooting
"Here's to Romance"	Original, Ernest Pascal, Arthur Richman. Director: Alfred E. Green.	Nino Martini, Genevieve Tobin, Anita Louise, Madame Schuman-Heink, Reginald Denny, Maria Gambarelli.	Shooting
"Silk Hat Kid"	Screen play, Edward Eliscu, Lou Breslow. Director: Bruce Humberstone.	Lew Ayres, Mae Clarke, Paul Kelly, William Harrigan, James Flavin, Huey White, Ralf Harolde.	Shooting
HAL ROACH PRODUCTION			
"Bonnie Scotland"	Story, Frank Butler. Director: James W. Horne.	Stan Laurel, Oliver Hardy, James Finlayson, June Lang, David Torrence, Anne Grey, Margaret Mann, Gilbert Emery, Phyllis Barry, William Janney.	Editing
METRO-GOLDWYN-MAYER			
"Broadway Melody of 1936"	Story, Jack McGowan, Sid Silvers. Director: Roy Del Ruth.	Jack Benny, Eleanor Powell, Robt. Taylor, June Knight, Jeni LeGon, Vilma and Buddy Ebsen, Frances Langford, Una Merkel, Sid Silvers, Carl Randall, Harry Stockwell, Shirley Ross, Nick Long, Jr.	Shooting
"Mutiny on the Bounty"	Novel, Charles Nordhoff, James Norman Hall. Adaptation, Jules Furthman, Talbot Jennings. Director: Frank Lloyd.	Charles Laughton, Clark Gable, Franchot Tone, Eddie Quillan, DeWitt Jennings, DeWitt Jennings, Jr.	Shooting
"Manhattan Madness"	Original, David Silverstein, Leonard Fields. Screen play, Otis Garrett, Leon Gordon. Director: George Seitz.	Joel McCrea, Maureen O'Sullivan, Adrienne Ames, Ralph Morgan, Louis Stone, Louis Calhern, Claude Gillingwater.	Shooting
"O'Shaughnessy's Boy"	Director: Richard Boleslawski.	Wallace Beery, Jackie Cooper, Spanky McFarland, Sarah Haden, Leona Maricle, Clarence Muse, Willard Robertson, Ben Hendricks.	Editing
"The Murder Man"	Original. Tim Whelan, Guy Bolton. Director, Tim Whelan.	Virginia Bruce, Spencer Tracy, Harvey Stephens, Louise Henry, Lucien Littlefield, Robert Barrat, Theodore Von Eltz, Robert Warwick, Ralph Bushman, Fuzzy Knight, Charles Trowbridge, Lionel Atwill, William Collier, Sr.	Editing
PARAMOUNT			
"The Man on the Flying Trapeze"	Original, Charles Bogle. Screen play, Jack Cunningham, Ray Harris, Bobby Vernon. Director: Clyde Bruckman.	W. C. Fields, Kathleen Howard, Mary Brian, Gertrude Hoffman, Grady Sutton, Tammany Young, Walter Brennan, Lew Kelly, Edward Gargan, Sarah Edwards, James Flavin, Lucien Littlefield, Arthur Aylesworth.	Editing
"The Last Outpost"	From a story, F. Britten Austin. Screen play, Arthur Phillips, Philip MacDonald. Director: Charles Barton.	Cary Grant, Gertrude Michael, Claude Rains, Kathleen Burke, Colin Tapley, Billy Bevan, Jameson Thomas, Margaret Swope.	Shooting
"Smart Girl"	Original, Frances Hyland. Additional dialogue, Wilson Collison. Director: Aubrey Scotto.	Kent Taylor, Ida Lupino, Gail Patrick, Joseph Cawthorn, Theodore Von Eltz.	Shooting
"Every Night at Eight"	Original, Stanley Garvey. Screen play, Gene Towne, Graham Baker. Director: Raoul Walsh.	George Raft, Alice Faye, Frances Langford, Patsy Kelly, Three Radio Rogues, Walter Catlett, Harry Barris, Eddie Conrad	Shooting
"So Red the Rose"	From the novel, Stark Young. Screen play, Laurence Stallings, Maxwell Anderson, Wm. Slavens McNutt. Director: King Vidor.	Margaret Sullavan, Pauline Lord, Randolph Scott, Harry Ellerbe, Samuel S. Hinds, Daniel Haynes.	Shooting
RKO RADIO			
"Jalna"	Novel, Mazo de la Roche. Adaptation, Garrett Fort, Larry Bachmann. Screen play, Anthony Veiller. Director: John Cromwell.	Ian Hunter, Kay Johnson, Nigel Bruce, Peggy Wood, C. Aubrey Smith, Jessie Ralph, John Wood, Molly Lamont, Theodore Newton, Halliwell Hobbes, Geo. Offerman, Jr., David Manners.	Editing
"Last Days of Pompeii"	Novel, Edw. Bulwer-Lytton. Adaptation, Ruth Rose. Screen play, James Creelman, Melville Baker. Director, Ernest Schoedsack.	Preston Foster, Helen Mack, John Beal, Alan Hale, David Holt, Gloria Shea, Louis Calhern, Wyrley Birch, Thomas Jackson	Shooting
"Alice Adams"	Novel, Booth Tarkington. Screen play, Jane Murfin, Dorothy Yost. Director: George Stevens.	Katharine Hepburn, Fred MacMurray, Fred Stone, Charles Grapewin, Ann Shoemaker, Frank Albertson, Walter Brennan.	Shooting
"Leander Clicks"	Story, Wm. Slavens McNutt. Screen play, Hugh Cummings, Olive Cooper. Directors: Ray McCarey, James Gleason	James Gleason, Zasu Pitts, Ray Mayer, Willie Best, Rollo Lloyd, Russell Gleason.	Shooting
UNIVERSAL			
"Manhattan Moon"	Story, Robert Harris, Helen Thompson, Frank Daugherty. Screen play, Aben Kandel, Robert Presnell. Dialogue, Harry Tivers. Adaptation, Harvey Gates.	Ricardo Cortez, Dorothy Page, Henry Mollison, Hugh O'Connell, Regis Toomey, Jean Rogers, Henry Armetta.	Editing
WARNER BROS.-FIRST NATIONAL			
"The Irish in Us"	Story, Frank Orsatti. Screen play, Earl Baldwin. Director: Lloyd Bacon.	James Cagney, Pat O'Brien, Frank McHugh, Joseph Cawthorn, Allen Jenkins, Olivia DeHaviland, Mary Gordon, J. Farrell MacDonald, Thomas Jackson.	Shooting
"The Little Big Shot"	Story, Harrison Jacobs. Screen play, Robert Andrews, Jerry Wald, J. J. Epstein. Director: Michael Curtiz.	Glenda Farrell, Robert Armstrong, Edward Everett Horton, Gene Morgan, J. Carroll Naish, Sybil Jason, Edgar Kennedy, Jack LaRue, Arthur Vinton, Joseph Sauers, Ward Bond.	Editing
"Anchors Aweigh"	Screen play, Delmer Daves. Director: Frank Borzage.	Dick Powell, Ruby Keeler, Lewis Stone, Ross Alexander, Nick Foran, Robert Light, John Arledge, Eddie Acuff.	Shooting



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MICKEY ROONEY

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What the Picture Did for Me
MOTION PICTURE HERALD
1790 Broadway, New York

Columbia

AGAINST THE LAW: John Mack Brown, Sally Blane—Many patrons stopped to say how thoroughly they enjoyed this feature. Business, however, was not too good. Played May 11.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

BEYOND THE LAW: Tim McCoy, Shirley Grey—Just average draw. Probably satisfied the regular fans and kids but no extra pull. Played June 6.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

BROADWAY BILL: Warner Baxter, Myra Loy—Baxter hasn't the draw. Loy OK. The trailer doesn't do the picture justice. Too bad, because those who saw it liked it. Average attendance.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada. General patronage.

BROADWAY BILL: Myrna Loy, Warner Baxter—This picture holds the interest all the way through. It is a down-to-earth story that all can understand, plenty of action and excitement as well as humor. Where did Columbia ever find Raymond Walburn? He is a perfect substitute for Guy Kibbee, just as fat and jolly and just as funny. The race in this picture, ending with the death of a gallant horse is unforgettable.—F. R. Rayburn, Arcade Theatre, Newell, S. D. Small town patronage.

CARNIVAL: Lee Tracy, Sally Eilers—A fairly good bunch of hokum that will entertain fairly well and do an average business. Running time, eight reels. Played May 31-June 1.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

MILLS OF THE GODS: May Robson—Played it on a double bill. Not much comedy in this feature but fairly entertaining.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

ONE NIGHT OF LOVE: Grace Moore—Wonderful, but small towns don't seem to know what it's all about. They become restless. We heralded it and looked for the crowds, but they just didn't come, so, fellow exhibitors, beware.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada. General patronage.

First National

BLACK FURY: Paul Muni—No doubt this picture will rank among the best of the year, but we still doubt its general appeal. Leave it to Warner to blaze new trails, and in "Black Fury" they have dared to tackle a highly controversial subject, at present particularly delicate in view of economic conditions. Warner has made a great picture; it is, we judge, technically perfect, gripping in its intensity, and Muni, always a favorite with me, reaches new heights. "Black Fury" is not popular entertainment by any means and the women will not like it because of its sordidness and brutal scenes. For those people who take the trouble to plumb the depths of this picture, it is an epic. We played "Black Fury" before the city houses, but we doubt if this accounted to any extent for the lowest weekend gross in months. In situations where labor troubles are frequent, this picture may prove more popular than out here, where we are surrounded by wheat fields and labor troubles are virtually unknown. Running time, 90 minutes. Played June 6-8.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

GENTLEMEN ARE BORN: Franchot Tone, Jean Muir, Margaret Lindsay, Ann Dvorak—A good tale for young college graduates to see. Life as it comes. We enjoyed it.—E. T. Mathes, Avalon Theatre, Bellingham, Wash. General patronage.

IN CALIENTE: Dolores Del Rio, Pat O'Brien—One of the best pictures of the year and a real treat for patrons and myself.—L. D. Jones, Star Theatre, Malad City, Idaho. General patronage.

RED HOT TIRES: Lyle Talbot, Mary Astor—Just a fair picture with some auto racing to supply the action. There was very much talking.—H. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

Fox

COUNTY CHAIRMAN, THE: Will Rogers—I can always depend on Will Rogers to bring in better than average crowd. Wish other companies' product was as suitable as Fox for our village. Played June 1-2.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

DUDE RANGER, THE: George O'Brien—Even those who do not ordinarily care for westerns spoke well of this one. The western scenery was especially beautiful and the comedy kept folks in good humor. The only thing we regret about George O'Brien westerns is that there are not enough of them. Running time, 61 minutes. Played May 22.—F. R. Rayburn, Arcade Theatre, Newell, S. D. Small town patronage.

HELLDORADO: Richard Arlen—This proved a very satisfactory picture for the weekend. Drew average business and seemed to please.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

LIFE BEGINS AT 40: Will Rogers—This is just as good as any of the rest of the Rogers pictures. Drew the usual Rogers good business. Played May 26-27-28.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

ONE MORE SPRING: Janet Gaynor, Warner Baxter—Another like this and "Servants' Entrance" and Gaynor will be a "has been." Aren't there any more stories like "Carolina" and "Daddy Long Legs"? People have had enough of the depressions in their own lives without paying a quarter to see some one else suffer. Played May 7-8-9.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

MGM

AFTER OFFICE HOURS: Clark Gable, Constance Bennett—We played this two days to excellent business. Gable has just the part we like him best in and this is the first time Constance Bennett has ever received much favorable comment in my town. We consider this one of MGM's best pictures this year.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

BIOGRAPHY OF A BACHELOR GIRL: Ann Harding, Robert Montgomery—No good. Just talk-talk-talk.—H. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

GAY BRIDE, THE: Carole Lombard, Chester Mosris—Not a bad picture. At least it seemed to please those few that saw it.—H. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

MERRY WIDOW, THE: Jeanette MacDonald, Maurice Chevalier—There is nothing merry in it for the exhibitor. When everything is in his favor and the picture doesn't bring them in a 70 per cent French town to see Chevalier, he's out with us.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada. General patronage.

NIGHT FLIGHT: Lionel Barrymore, Robert Montgomery, Helen Hayes—Put this picture in to substitute for one of this year's group we wished to skip. The picture drew well, but folks felt that the stars were wasted and the ending left some of the boys in doubt as to just what it meant. It was rather depressing but the scenery was magnificent, and we felt it did folks good to know the hardships of air mail flying. Running time, 84 minutes. Played May 26.—F. R. Rayburn, Arcade Theatre, Newell, S. D. Small town patronage.

NIGHT IS YOUNG, THE: Ramon Novarro, Evelyn Laye—Be sure to run a good comedy right after this picture (we used Todd-Kelly in "Opened By Mistake") because it has such a sad ending. In spite of the sad ending it is a good picture with beautiful music and an interesting if trite story. We played it on Sunday and Monday to fair business.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

SEQUOIA: Jean Parker—A different animal story that drew extra business and pleased 99 per cent of the people that saw it. We would like to have another like this one. Played June 4-5.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

SEQUOIA: Jean Parker—Another animal picture in which the animals do some unreasonable things. It seems to be what they want as it is the only picture we have had in a long time that we had to turn people away for lack of seats, so you had better run it. Running time, seven reels. Played June 7-8.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

STUDENT TOUR: Jimmy Durante, Charles Butterworth—We put this in as a special picture for the graduates and everyone was pleased. Some considered it the best musical ever shown here. Butterworth is a favorite comedian with us. We considered the picture educational as well as entertaining with the tour ending up at the beautiful Taj Mahal. Running time, 85 minutes. Played May 19.—F. R. Rayburn, Arcade Theatre, Newell, S. D. Small town patronage.

VANESSA: HER LOVE STORY: Helen Hayes, Robert Montgomery—This pleased about 50 per cent. Business below average.—H. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

Paramount

ALL THE KING'S HORSES: Carl Brisson, Elissa Landi—Put this on first four days of week and started off to fair business only and by the last day it petered out to less than nothing at the box office. The picture seems to be all right but——.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

CAR 99: Fred MacMurray—A dandy Friday-Saturday show. Comedy, action, romance and suspense to suit everybody. Good business.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

COLLEGE RHYTHM: Joe Penner, Lanny Ross, Jack Oakie—A nice production and generally well liked. Joe Penner seemed to be the center support of the picture and I also think the main draw.—H. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

DEVIL IS A WOMAN, THE: Marlene Dietrich, Lionell Atwill, Cesar Romero—Not so hot. We like Marlene Dietrich and wish she could have better stories and better direction.—E. T. Mathes, Avalon Theatre, Bellingham, Wash. General patronage.

FOUR HOURS TO KILL: Richard Barthelmess—If you think Dick Barthelmess is about done, better see this one. It is thrilling and holds interest.—E. T. Mathes, Avalon Theatre, Bellingham, Wash. General patronage.

GILDED LILY, THE: Claudette Colbert, Fred MacMurray—O. K. for patrons and box office.—L. D. Jones, Star Theatre, Malad City, Idaho. General patronage.

GILDED LILY, THE: Claudette Colbert—This pleased very much and drew fairly well. Not another "It Happened One Night" by any means, but a nice comedy drama extremely well done.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

GILDED LILY, THE: Claudette Colbert, Fred MacMurray—This one pleased the cash customers 100 per cent. Business, however, was slightly off.—H. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

GOIN' TO TOWN: Mae West—Mae West, in spite of Legion of Decency activities against her previous efforts has come back in this picture with a bang. We set this for last part of week, being unable to secure booking opening on Sunday. Opened first night with average business and next night. Friday, to the biggest Friday night's business this year and turned them away on the third and last night. Mae West is the greatest show girl of the screen.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

HERE IS MY HEART: Bing Crosby, Kitty Carlisle—Fair picture. The box office said it was terrible. Crosby seems to be washed up in this town.—H. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

HOME ON THE RANGE: Randolph Scott, Jackie

Coogan—Good western. Jackie Coogan retains his following and the theme song by Joe Morrison didn't hurt the picture a bit. His voice ought to take him far. Business somewhat better than usual. Played May 4.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

IT'S A GIFT: W. C. Fields, Baby LeRoy—No good. Fields is poison for me. We had fewer patrons in the theatre at the end of the picture than at the start. which means what?—H. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

LIVES OF A BENGAL LANCER: Gary Cooper, Franchot Tone—One of the truly great pictures of the year. Unfortunately, we ran into a mess of commencements, class plays and other school activities, so business was completely off.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

LIVES OF A BENGAL LANCER: Gary Cooper, Francot Tone, Richard Cromwell, Sir Guy Standing—This picture is a splendid production. It is so different from the ordinary run of program pictures. It fairly speaks out of modernistic direction, tireless efforts, ceaseless preparations and it is really red-blooded, top-notch entertainment. We get so many schedule pictures that one like this can be appreciated. This deserves your very best days and extra advertising. Paramount should be congratulated for this picture and if it is not one of the best of the year, I'll miss my guess. Played March 31-April 1.—Bob Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

MISSISSIPPI: Bing Crosby, Joan Bennett, W. C. Fields—Songs seemed weaker. Played to only a fair crowd. Men don't seem to go for him.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada. General patronage.

MISSISSIPPI: Bing Crosby, W. C. Fields, Joan Bennett—Drew extra business and pleased 100 per cent. —L. D. Jones, Star Theatre, Malad City, Idaho. General patronage.

ONCE IN A BLUE MOON: Jimmie Savo—This is without a doubt the poorest piece of entertainment that my patrons have ever seen in this town, and may the Lord have mercy on me if ever in my life I run a "Hecht and MacArthur" picture again. Played June 6-7.—Bob Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

PURSUIT OF HAPPINESS, THE: Francis Lederer, Joan Bennett—In spite of extra advertising and special lobby display, this failed to pull even average Sunday business. In fact, we had the worse Sunday in months. Personally, I thought it was a clever little comedy, but sure couldn't get folks to part with their money to see it.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

STOLEN HARMONY: George Raft, Ben Bernie—Extra good picture. Made to order for my town.—L. D. Jones, Star Theatre, Malad City, Idaho. General patronage.

TO THE LAST MAN: Randolph Scott—An old western that pleased on Saturday.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

WAGON WHEELS: Randolph Scott, Gail Patrick—This is the kind of pictures we small town exhibitors need. Business was above average and how they ate it up. Some came back second night.—H. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

RKO Radio

ACE OF ACES: Richard Dix—Business good on this picture. Seems a good bet.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada. General patronage.

CHASING YESTERDAY: Anne Shirley, O. P. Heggie, Helen Westley—Two adolescents and four elderly people give an excellent performance so far as acting is concerned, but it's not entertainment for the general patron. My Sunday and Monday smallest for months, with bad road and weather conditions. Try Anne Shirley in something up-to-date once. "Green Gables" scored because of the book, not because of stars. Played June 2-3.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

GAY DIVORCEE, THE: Fred Astaire, Ginger Rogers, Alice Brady, Edward Everett Horton—A very good dancing picture. If your trade likes good dancing, don't fail to book this one. Ginger and Fred sure put it on. I played it pretty late, but what are we small town one and two changes a week going to do? We can't play all pictures as they come out. Played June 8-9.—R. L. Riddle, The Kiva Theatre, Santa Rosa, N. M. Mixed patronage.

GAY DIVORCEE, THE: Ginger Rogers, Fred Astaire—This picture sure let us down. Too smart for small towns. Those who came liked it, but we missed many regular patrons.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada. General patronage.

GAY DIVORCEE, THE: Ginger Rogers, Fred Astaire—This is a delightful comedy leading up to the famous Continental dance, which was indeed fascinating. For some reason the picture did not draw as well as we had hoped it would, but perhaps we played it too late. Ginger Rogers is appealing and Fred Astaire is unforgetable and the two of them can dance as has never been shown on our screen before. Running time, 107 minutes. Played May 25th.—F. R. Rayburn, Arcade Theatre, Newell, S. D. Small town patronage.

INFORMER, THE: Victor McLaglen, Margot Grahame—Fine, strong, understanding entertainment. Victor McLaglen comes back in a big, big way.—E. T. Mathes, Avalon Theatre, Bellingham, Wash. General patronage.

MURDER ON A HONEYMOON: Edna May Oliver, James Gleason—This is good. We ran it on a double bill and I think it held its end of the program up very well. There's plenty of comedy to offset the suspense.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

RED MORNING: Steffi Duni, Regis Toomey—This picture drew very well and everyone was pleased. It has plenty of exciting action and some beautiful scenes of the South Sea islands, especially of the wrecked ship and the fleet of native war canoes which are mustered to save the ship. Played May 18.—F. R. Rayburn, Arcade Theatre, Newell, S. D. Small town patronage.

SILVER STREAK, THE: Charles Starrett, Sally Blane, William Farnum—Excellent production which pleased all fans. Business good. Played May 18.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

SING AND LIKE IT: Zasu Pitts—Some told us they didn't like it, thought it silly, but many were more than pleased. Ned Sparks is the real comedian here. His sour face combined with a terse wit are never before shown to better advantage. Nat Pendleton at the head of a troop of silk-hatted gangsters that help him carry out his plans to make Zasu the great prima donna is very laughable.—F. R. Rayburn, Arcade Theatre, Newell, S. D. Small town patronage.

WEST OF THE PECOS: Richard Dix, Martha Sleeper—If we had more westerns of this type, instead of the shoot 'em up kind, we would make more money on westerns. Very pleasing. Not a big picture, but liked by all. Played May 25-26.—R. L. Riddle, Kiva Theatre, Santa Rosa, N. M. Small town patronage.

WEST OF THE PECOS: Richard Dix, Martha Sleeper—Above the ordinary westerns and pleased. Running time, 70 minutes. Played May 24-25.—Dennis J. Mooney, Princess Theatre, Ordway, Col. Small town patronage.

United Artists

KID MILLIONS: Eddie Cantor—Fair picture, but lacked the millions at the box. Musicals in small towns are divided with us. They seem to like westerns on week ends.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada. General patronage.

LES MISERABLES: Fredric March, Charles Laughton—This can compare with the "Count of Monte Cristo." A wonderful picture that drew extra business. A little too strong for children, but fascinating for the grown ups. Brought in people that are not regular movie fans. Played June 8-9.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

MIGHTY BARNUM, THE: Wallace Beery—They went for Wallace Beery in a big way. Plenty came twice to see him.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada. General patronage.

Universal

GIFT OF GAB: Edmund Lowe, Gloria Stuart, Alice White—A picture really worth showing. Very good. Many compliments from cash customers.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and country patronage.



3-mile-a-minute twin-engined transports flown at comfortable altitudes.
UNITED AIR LINES

THREE EXHIBITORS JOIN CONTRIBUTORS

Canada, the West and the Southwest are represented this week in the list of three new contributors to the "What the Picture Did for Me" department of the HERALD. *The new exhibitor-reporters, whose first reports appear in this issue, and their theatres, are:*

L. D. JONES, Star Theatre, Malad City, Idaho.

HARLAND RANKIN, Plaza Theatre, Tilbury, Ontario, Canada.

R. L. RIDDLE, The Kiva Theatre, Santa Rosa, New Mexico.

GOOD FAIRY, THE: Margaret Sullavan, Herbert Marshall—Big disappointment.—L. D. Jones, Malad City, Idaho. General patronage.

MR. DYNAMITE: Edmund Lowe, Jean Dixon, Esther Ralston—Hammett's story made into acceptable detective picture drama, with comedy element kept to the fore. Pleased. Played June 7-8.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

NOTORIOUS GENTLEMAN, A: Charles Bickford, Helen Vinson—A picture that is really interesting and entertaining. Pleased. Played April 5-6.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and country patronage.

RENDEZVOUS AT MIDNIGHT: Ralph Bellamy—Just another picture.—L. D. Jones, Star Theatre, Malad City, Idaho. General patronage.

STRAWBERRY ROAN: Ken Maynard—The biggest draw since we opened. They came out satisfied. Play it by all means.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada. General patronage.

TRANSIENT LADY: Gene Raymond, Henry Hull, Frances Drake—Liberty Magazine story by Octavus Roy Cohen made into entertaining romantic drama. Clean. Pleased. Played May 31-June 1.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

TRANSIENT LADY: Henry Hull, Gene Raymond, Frances Drake—Don't miss this picture. Many, many favorable comments received from patrons here. Story by Octavus Roy Cohen. Worth mention in advertising. Played April 7-8.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and country patronage.

WHEN A MAN SEES RED: Buck Jones—Despite the fact that there were no counter attractions and Buck Jones is usually a good draw here, this production failed to bring out the fans. Played May 25.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

Warner Bros.

BORDERTOWN: Paul Muni, Bette Davis, Margaret Lindsay—This pleased a small crowd. So far it has been hard to get people in to see a Muni picture.—H. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

DEVIL DOGS OF THE AIR: James Cagney, Pat O'Brien, Margaret Lindsay—Swell show that pleased everyone. Business, however, was off owing to so much school closing activities.—H. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

SWEET MUSIC: Rudy Vallee, Ann Dvorak, Ned Sparks, Helen Morgan—This is a very good picture and the very best that Rudy Vallee ever made, but poor Ann Dvorak, she just did not seem to fit in the picture, but in general it is top notch entertainment and will fit nicely in the best days in any house. Played May 12-13-14.—Bob Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

SWEET MUSIC: Rudy Vallee, Ann Dvorak—Pleased 100 per cent.—L. D. Jones, Star Theatre, Malad City, Idaho. General patronage.

Short Features

Columbia

BIRDMAN: Krazy Kat Kartoons—This cartoon of Krazy Kat building an airplane and his experiences with it had some fine music. The next day everyone was singing or whistling the tunes. Running time, nine minutes.—F. R. Rayburn, Arcade Theatre, Newell, S. D. Small town patronage.

COULD NOT DO WITHOUT "HERALD"

"I look forward to your copies of the HERALD *and don't know what I would have done without it. The first page I look for is 'What the Picture Did for Me'. I find it most consistent, in certain situations the films varying,"* writes HARLAND RANKIN of the Plaza Theatre, Tilbury, Ont., Canada.

"I feel that more Canadians should put forth more interest in this department, as most of my fellow exhibitors are subscribers. I hope to be one of your regular subscribers to this department and hope to see some more Canadians make a showing."

MEDBURY IN HOLLYWOOD: Laughing with Medbury Series—Very interesting discourse and pictures of the odd and freakish sights of Hollywood.—F. R. Rayburn, Arcade Theatre, Newell, S. D. Small town patronage.

Educational

HOW AM I DOING?: Marriage Wows Series—Kept a Saturday night house in an uproar.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

MOTH AND THE SPIDER, THE: Terry-Toon—An exceptionally good cartoon. Running time, one reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

MGM

DONE IN OIL: Todd-Kelly—Not very funny. You can skip it. Running time, two reels.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

HI, NEIGHBOR: Our Gang Comedy—Plenty good. Running time, two reels.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

LOST CHICK, THE: Happy Harmonies—Delightful. In fact it's so good, I'm thinking of repeating it. Running time, seven minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

OPENED BY MISTAKE: Todd-Kelly—Absolutely the funniest comedy we've played all winter. Running time, two reels.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

RAINBOW CANYON: FitzPatrick Travel Talk—Another excellent number in this series.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

SHRIMPS FOR A DAY: Our Gang Comedy—A mighty fine Gang comedy, with a swell climax. You cannot go wrong on this; put in your best spot. Running time, two reels.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

RKO Radio

EVERYTHING DUCKY: Clark & McCullough—Just a fair comedy. Running time, two reels.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

FIDDLIN' FUN: Cubby the Bear Cartoons—Cartoon showing the time of Nero with an exciting chariot race. Running time, seven minutes.—F. R. Rayburn, Arcade Theatre, Newell, S. D. Small town patronage.

FLYING DOWN TO ZERO: Clark & McCullough—Just so-so. Not good, not very bad. Running time, two reels.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.
SHORTS—add RKO .. ..

HOW'S CROPS: Cubby the Bear Cartoons—Not a bad little cartoon of the drought showing the worm as the helper of Cubby. Running time, nine minutes.—F. R. Rayburn, Arcade Theatre, Newell, S. D. Small town patronage.

LA CUCARACHA: Steffi Duna, Don Alvarado—Lovely color, good singing, good dancing. It pleased very well, but was not worth the extra we paid for it. Running time, two reels.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

ODOR IN THE COURT: Clark and McCullough—The boys seemed to like this comedy. I heard a lot of laughing.—F. R. Rayburn, Arcade Theatre, Newell, S. D. Small town patronage.

PATHE TOPICS: A very fine production for any show. Running time, 10 minutes.—Sam A. Kimball, The Yarn House, Limerick, Maine. Small town and rural patronage.

SPIRIT OF 1976: Headliner Series—Out of the ordinary and has a clever idea. Keep it away from musicals. Made mistake of putting it on program with "Roberta." Running time, two reels.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

Vitaphone

CASTLE OF DREAMS, THE: Morton Downey—Good in spots, but most of it very ordinary. Running time, two reels.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

I HAVEN'T GOT A HAT: Merrie Melodies Series—This is a dandy little colored cartoon. We heard many favorable comments and it covered up our embarrassment at having shown and advertised a two-reel that had nothing to it.—F. R. Rayburn, Arcade Theatre, Newell, S. D. Small town patronage.

SMOKED HAMS: Shemp Howard—We bought some advertising on this and people looking at the gaudy one-sheet and set of features thought "Smoked Hams" would be worth seeing, so did we, till we saw it. It is poor, one of the poorest two-reelers we have shown in months.—F. R. Rayburn, Arcade Theatre, Newell, S. D. Small town patronage.

SO YOU WON'T T-T-T-TALK: Roscoe Ates—Got lots of laughs. Running time, 19 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

Serials

First Division

YOUNG EAGLES: Boy Scouts—It isn't often that I express my opinion to a very great extent, but I hope this note will help some other small exhibitor like myself from making the mistake that I did. "Young Eagles," the serial put out by First Division and indorsed by the Boy Scouts of America, is one of the best flops I have ever put on the screen.—L. E. Evans, Movie-Tone Circuit Company, Great Falls, Mont. General patronage.

Sturdivant Takes Over Arizona Radio Station

E. B. Sturdivant, who is associated with George H. Christoffers in the operation of the Orpheum theatre in Yuma, the Somerton in Somerton and the Flagstaff in Flagstaff, all Arizona, has taken over Station KUMA. As yet no manager has been appointed to succeed Don Hastings. Mr. Sturdivant has had an interest in the station since February, 1934. Prior to that the station was owned by H. A. Schermann, of Flagstaff. KUMA is the only radio station in southwestern Arizona and is one of seven in the state.

United Airlines Speeds East-West Plane Service

United Airlines has speeded up air mail, air express and passenger service between New York and other eastern cities and Los Angeles and other West Coast cities. The motion picture industry is a large user of air transportation. Under the new arrangements, overnight plane service has been established between the two coasts. Eastbound service has been improved similarly.

Buddy Cantor in New Program

William Randolph Hearst's Station WINS in New York has arranged with Buddy Cantor, Broadway press agent, to act as motion picture commentator in a new program series at 9 P. M. on Wednesdays and Fridays. Mr. Cantor was "The Film City Reporter" on a Schenley program over American Broadcasting's key WMCA.

NBC Engineers Meet

All divisional engineers of the National Broadcasting Company met in New York this week for the first general conference since the company was founded in 1926.

Amalgamated Vaudeville Makes Unit Revues Available

Amalgamated Vaudeville Agency, producing for and booking the Comerford and affiliated circuits of New York, Pennsylvania and New England, and which has been reorganized under the direction of E. M. Fay, has made its service available to a limited number of theatres. The reorganization has resulted in unit revues rather than unrelated acts for stage presentation.

James Newman Killed

James T. Newman, Sparks Circuit manager at Tampa, Fla., was killed last week in an automobile accident while on his way to Sarasota. His car crashed into a concrete bridge.

THEATRE NEWS

Fred Wehrenberg, St. Louis, plans 1,600-seat house, to cost $150,000 on a site he owns.

R. & R. Circuit, Dallas, has acquired five new theatres in Texas, the Palace and Lyric in Commerce, the Mission, Broadway and Palace in Sulphur Springs.

East Texas Theatres has taken over the Rex at Arp and the Texas at Kilgore. Other Texas openings: the Texas in Balmorhea by Lester Dollison; the Aztec at Edinburg by C. G. Harryman; the Cupid in Tuscola by H. J. McFerrin; the Airdrome at Quemado by W. A. Schennault.

M. & P.-Publix has taken over the Union Hill, Gloucester, Mass.

The Roosevelt in East Weymouth, Mass., has been renovated.

Moore & Fitzgerald has opened the Chatham at Chatham, Mass.

Warner has taken over the State theatre at Johnstown, Pa.

S. Brody has opened the Mipmuc Park theatre at Mendon, Mass.

Sam Kurson of the Graphic Circuit has taken over the Pastime in Northeast Harbor, Me.

The Lincoln theatre in Quincy, Mass., has been reopened after a serious fire.

Peter M. Kalleras, George M. Kalleras, Christ L. Pannos and B. A. Lucas, of Gary and Chicago, have bought the Roxy theatre at La Porte, Ind., taking over the Central Theatre Corporation. The purchase was made from the Gregory Circuit, Chicago.

Martin Theatres recently opened the Ritz at Sylacauga, Ala. Seating 900, it replaces the theatre destroyed by fire last fall.

Theatrical Managers, Inc., has taken over nine theatres formerly operated by the Schwarz Circuit, with headquarters in Louisville. The theatres are the Alamo, Brown, Grand, Lincoln, Palace and Studio in Louisville, the Strand and Shelby in Shelbyville, Ky., and the Elks, New Albany, Ind.

Crescent Amusement Company has bought property at Clarksville, Tenn., planning a theatre to replace the Capitol, destroyed by fire.

Ben J. Cohn, operating a Detroit circuit, plans a new theatre in the city.

C. A. MacDonald has opened a new 550-seat neighborhood house, the Arlington, at Columbus, O.

Dubinsky Brothers has opened the New Capitol at Jefferson City, Mo. Arnold Gould is manager. The house seats 1,236.

V. C. Shattuck has awarded contracts for the erection of a motion picture theatre at Truckee, Cal.

The Enean theatre has been opened at Pittsburg, Cal., by Salvatore Enea, Sylvester Enea and Frank E. Lucido.

The Almond theatre, Arbuckle, Cal., has been reopened by Phil Zenovich and Wallace Feehan, of San Francisco.

WABASH AVENUE

CHICAGO

Strollers past 823 South Wabash avenue, and that includes everybody in the business and a gallery of mere citizens, are getting a clinching object lesson in how to lick an over-touted depression. For it is here that the theatre equipment firm of Joe Goldberg, Inc., stages daily the spattered spectacle of a masons' and mechanics' chorus engaged in the gay business of doubling the already expansive floor and window space to accommodate the growth of a two-year-old business that its best friends gave a thin six months to live.

In the expanded and remodeled quarters the company will have ideal facilities for display and demonstration of the line of theatre equipment and appurtenances it dispenses to a steadily growing clientele. To this end, the showrooms are being decorated and furnished in the smartest modern manner, affording an attractive and efficient setting for the merchandise presented. Among the new lines added to the extensive Goldberg stock are the Royal Chrome metal furniture for theatres and the Capital City electric light fixtures. Invitations will be issued to a formal reopening scheduled to take place as soon as the painters fold their ladders like the plasterers and silently steal away.

▽

That alert, bright, shining new face you saw at Filmack on those hot days last week belongs to none other than Mack, Jr., dynamic Irv's eldest of three chips off the not at all old block, who got home from military school and demanded to know what this here new business thing is all about. Irv says it's guys like Junior that make guys like him burn up the office clock and calendar, so we split a bowl of bichloride and called it a day.

▽

J. S. Markstein's three-acre office isn't big enough to handle the contracts coming in for Screeno from all points of the compass. Texas is living up to its he-man reputation in its reaction to the game, Dallas, Houston and San Antonio going plum' loco on the subject, while Memphis, St. Louis, Milwaukee, long a holdout, Kansas City, Charlotte, N. C., and Pittsburgh can't get enough.

▽

Max Gumbiner is remodeling his Crescent theatre on Milwaukee avenue.

▽

Clyde Eckhardt of Fox went to New York last week for a short session with the home office about things in general.

▽

Sam Abrahams has surrendered his lease on the National theatre.

▽

Larry Stein, fiery-thatched publicist of Warner theatres, is in the throes of an unpublicized vacation at an unnamed place. After burning up the acres of newsprint he torched for the opening of the Warner Beverley, he might have known something like that would boil over on him.

▽

Riverview Park is the first spot of its kind authentically reported caught in the act of stealing Bank Nite from the hard working exhibitor's big o' tricks.

▽

The Kalo theatre pitched a new "furthest north" for exhibitors to shoot at when it used two full-page ads in the *Sunday Herald-Examiner* in as many weeks shouting about its newly installed General Electric cooling system.

▽

Rebuilding (this column's beginning to reek with prosperity) is going on, too, at the Glen theatre in Glen Ellyn.

▽

Jack Willis is reported critically ill.

▽

Si Greiver had the Braddock-Baer pictures knocking them off their seats at the Palace 36 hours after the last blow was struck and could have beat that good time if the theatre had been open early enough.

▽

The annual parade of conventioneers has come, been, done and gone. The street department has started its annual digging up and stamping down the pavement along the avenue. Business is good, bad, better and worse, according to whoever you talked to last, and that was probably a janitor, because everybody's away on vacation but—

WEAVER

Strike Darkens 3 Mexican Theatres

Three neighborhood theatres in Mexico City have been closed as the result of a strike, called after the allegedly unjustified dismissal of 25 ticket-takers and refusal to accede to a demand for an increase in wages. One other first run and five additional second run theatres are similarly threatened.

A boycott of Mexican and foreign distributors has been voted by the Mexico City branch of the Confederation of Workers and Peasants, strongest labor organization in the country, as a protest against distributors' refusal to allow their employees to join the Cinema Employees' Union. The confederation has advised some distributors that the boycott will be put into effect unless they reinstate employees dismissed for alleged union activities. Other branches of the confederation are supporting the boycott move. The distributors point out that these workers already have a union of their own.

The popularity of dramatic and romantic stories based upon Mexican history among Mexican audiences has led Felipe Mier, who resigned last fall as Warner manager, to undertake distribution on his own, to branch out as writer and producer. His first production is "El Tesoro de Pancho Villa" ("Pancho Villa's Treasure"). The film is scheduled for release this month. Exhibition rights for southern United States have been sold. "Martin Garatuza," produced by Aguila Films, S. A., with a historical background, has met with a good reception from Mexican audiences, it is reported.

SHORT PRODUCT PLAYING BROADWAY

Week of June 15

MUSIC HALL
Stranger Than Fiction No. 11.....Universal

PARAMOUNT
Excuse My Glove.....Paramount
For Better or Worser.....Paramount
Top Form.....Paramount

RIVOLI
Italian Caprice.....First Division
The Cookie Carnival.....United Artists

ROXY
The Hyp-Nut-Tist.....Paramount
Ski Scrapers.....Educational

STRAND
What's the Idea?.....Vitaphone
Along Flirtation Walk.....Vitaphone

INCORPORATED

Theatre, film and radio companies incorporated at Dover, Del., during May follow:

Fox Winnebago Corporation, to operate theatres, listing a capital of $1,000. Incorporators are Raymond J. Gorman, Edwards S. Williams, of Brooklyn and Arthur W. Britton, West Orange, N. J.

Hopkins' Theatre, Inc., to conduct theatres, listing capital of $50,000. Incorporators are John P. Cann, David S. Keil and Thomas Herlihy, Jr., of Wilmington, Del.

New England Amusement Company, to deal in amusement devices of all kinds, listing capital stock of 150 shares, no par value. Incorporators are J. Vernon Pimm, Albert G. Bauer, Philadelphia and R. L. Spurgeon, Wilmington.

Monopack Film Industries, Inc., to deal in recording devices, listing capital of $735,000. Incorporators are Arley B. Magee, Emma N. Stewart and Ellander P. Jones, Dover.

Simon Distributing Corporation, to engage in the business of radio engineering listing capital stock of 100 shares, no par value. Incorporator is the Capital Trust Company of Delaware.

Eros Amusement Corporation, to operate amusement places of all kinds listing capital of $100,000 and 1,000 shares, no par value. Incorporators are M. M. Lucey, H. I. Brown and L. S. Dorsey, Wilmington.

Fox City Theatres Corporation, to operate theatres listing capital of $1,000. Incorporators are Raymond J. Gorman, Edward S. Williams, Brooklyn, and Arthur W. Britton, West Orange, N. J.

United Radio Artists, Inc., changed its name to Cherwel Corporation, New York.

M.K.G., Inc., changed its name to United Radio Artists, Inc.

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Incorporated at Harrisburg, Pa., was the Peerless Distributing Corporation, 1321 Vine Street, Philadelphia, organized to establish and operate a motion picture exchange. The nominal capitalization is $500. The incorporators are Michael Siegel, 617 Ansbury street; H. Weinberg, 3217 North 20th street, and George Walton, 2714 North Opal street, all of Philadelphia. Each holds 25 shares of the capital stock.

—

Incorporated at Albany, N. Y., were: Empire-Mitchell Corporation, Syracuse, capital $20,000, to exhibit motion pictures. George L. Richardson, Beatrice MacKown, Mary V. Mallon, incorporators. Costello, Cooney & Fearon, University Bldg., Syracuse, attorneys.

Fast Theatres, Inc., formed by Simon H. Fabian, Samuel Rosan and Mary Becker.

—

Reding's Mill Amusement Company has been incorporated at Joplin, Mo., with 2500 shares of $1 par value capital stock to conduct amusement enterprises in all the branches pertaining thereto. Incorporators are: J. C. Finke, 300 shares; C. Meeker, 300 shares; P. A. Christman, 300 shares; I. J. Albright, 300 shares; C. D. Christman, 260 shares; Dorothy Hays, 240 shares; Tom Comerford, 210 shares; Beulah Sharp Powers, 200 shares; W. A. Kirkpatrick, 150 shares; W. P. Christman, 100 shares; Arthur Christman, 100 shares; Grover C. James, 20 shares and Hadley Tatum, 20 shares.

The Theatre Development Company has been incorporated at St. Louis to buy, sell and operate theatres and other places of amusement and to deal in and dispose of real estate, etc. Incorporators are: R. M. Freed, C. F. Gissler and David Baron. The company will have 1000 shares of no par value stock.

The Winnwood Operating Company has been incorporated in Kansas City to operate various amusement enterprises. It is to have 20 shares of $100 par value stock. The incorporators are: C. H. Winger, Charles J. Winger, Lena Schluntz and P. S. Staats.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 270 (one of a special group on sound).—(A) What care should be given the sound reproducing (exciter lamp) optical system? (B) What effect will a dirty sound gate mechanism or aperture have on reproduced sound. (C) How often should the sound gate aperture, film tracks, etc., be cleaned? What means should be employed in cleaning them?

Answer to Question No. 264

Bluebook School Question No. 264 was: (A) What do you regard as the minimum amount of spare parts, in good condition, that should be carried by theatres to enable rapid correction of the more common sound equipment troubles? Indicate why all defective parts should be segregated from the spart parts carried in stock. (C) What are the most common causes of flutter in sound reproduction, for which projectionists should constantly be on the lookout?

The engineers who contributed this question say:

"(A) Two exciter lamps, both of which have been focused and set up for instant use. At least one of each type of vacuum tube used in the system (when three or more of any one type of tube be used, the number of spares should be increased in proportion). One P. E. cell. One charger or power unit bulb (where power units are used the bulb should be set up, ready for instant use). One stage speaker unit. Five of each kind and capacity of fuse used in the theatre system. Adequate quantities of all greases and oils used to lubricate the sound reproduction equipments. One set of C-batteries, if used. One disc reproducer, if used. One set of drive belts, if used. One set of rubber couplings (disc), if used. One set of any special wrenches required to facilitate assembling and disassembling sound reproduction sets in use.

"(B) Unless defective or worn parts are immediately either destroyed or at least very definitely segregated, it is very possible, or even probable, they will become mixed with good parts, whereupon, in case of emergency, when one is in a hurry (for seconds count with an audience waiting) a defective part may be picked up by mistake instead of a good one, which of course means vexation and delay.

"(C) Worn sound sprocket; eccentric sound sprocket or bent sound sprocket shaft; dirt, emulsion, wax or other foreign accumulations on the working surfaces (film contact surfaces) of the sound sprocket; improperly adjusted or dirty sound aperture or sound gate mechanism; excessive or jerky takeup tension."

The following projectionists made acceptable answers: S. Evans and C. Rau; D. Danielson; C. Oldham; A. F. Sprafke; G. E. Doe; J. Wentworth; B. De Vietti; P. and L. Felt; D. L. Sinklow; T. Van Vaulkenburg; F. Ferguson and D. Lally; E. Hodson and S. Johnson; F. L. Savlor and G. N. Guidotti; R. and K. Wells; D. Goldberg and L. Hutch; H. Edwards; P. H. Kay; F. H., S. and P. Dalbey; M. and J. DeVoy; T. Turk; L. D. Geddings; L. M. and C. B. Traxler; H. Pitchkey and C. Mellinger; N. C. Bandman; D. Lally and F. Ferguson; N. Goldberg; J. O. McClellan; A. A. O'Verko; R. D. Oberleigh and J. Lansing; P. L. Stone and R. Carmody; T. N. Onby; G. Wayne and R. Stellegos; E. Mantol and H. Hughes; D. L. Andrews; L. H. Joy; V. J. Anderson.

The answer to Section A of Evans and Rau coincides largely with that of the engineers. They say:

"One vacuum tube of each type used in the equipment. One P. E. cell. At least two exciting lamps, with brackets, if brackets are used. One set of B-batteries, if used. Six fuses of each capacity and type used. Spare receiver units. One spare disc reproducer, if discs are used. One of any drive chains or belts used on the equipment."

Danielson says: "At least two spares of all amplifying tubes. One P. E. cell. Four exciter lamps, two of which are set up in spare brackets, if provided. One spare receiver for the medium frequency band. If trouble is experienced with condensers, transformers, etc., new ones should be installed, the defective one repaired and stocked as a spare. Note that last does not of course refer to condensers. A new spare should be stocked. Where the film path is adustajble, a buzz track should be included, or a small roll of negative film. [Maybe I'm dumb, but I don't quite get that last with certainty. Suppose he means a strip of test film.—F. H. R.] One set of spare guide and pad rollers. Spare motor brushes. Should any part last over a considerable period of time it is reasonable to assume that it need not be carried in stock, a spare only being obtained when there is reason to believe the one in use may fail before long. Should one need a part not ordinarily stocked more than once, it may reasonably be held that it should be stocked as a necessary spare part."

Oldham put it thus: "Spare parts for sound equipment usually considered as essential are tubes of each kind used. Exciter lamps. P. E. cell. Grid leaks. Fuses. Receivers for loudspeakers. Reproducer units. I would hold the minimum to be: Vacuum tubes, one of each kind used in the equipment. P. E. cell, one. Exciter lamps, six. Grid leaks, two of each kind. Receivers for loudspeakers, two. Reproducer units, one, the same complete as to swivel arm and reproducer unit; also, one 4-A reproducer unit. Fuses, spares of each kind in use."

To Section C Danielson replies: "Dirty sound sprocket face. Bent sound sprocket shaft. Worn bearings. Worn sound gate parts. Buckled film or film that buckles slightly at the sound aperture. Worn or improperly adjusted pad roller. Film sprocket damaged. Badly adjusted takeup tension or takeup parts that function poorly. Excessive vibration. Vibration of lens assembly elements [Improbable is it not?—F. H. R.] Microphonic tubes. Loose exciter or loose exciter filament."

I'm not quite certain about a few of Brother Danielson's items. What do you think about it?

G. E. Doe says: "I believe the most commonly encountered causes are (a) dirt adhering to film contact surfaces of sound sprocket; (b) sound sprocket shaft not straight, or its bearings worn; (c) uneven take-up pull due either to faulty adjustment or to parts that do not work properly; (d) sound sprocket with undercut or badly worn teeth; (e) worn gearing; (f) film that is buckled or that for some other reason does not pass the sound aperture in a perfectly straight line; (g) dirty sound aperture may produce flutter as well as volume loss; (h) worn sound gate mechanical parts—film tracks, for example; (i) sound sprocket loose on shaft."

"However," Doe continues, "the 'common cause' part of the question is not so good. One projectionist may find one thing to be a 'common cause,' and the next may have no trouble of that sort at all. Generally speaking, sound sprocket and shaft trouble, and worn or dirty sound gate parts are, I believe, the really most common causes."

May I put in my oar? To me it seems the "most common causes" are checked by (a) maintaining an even and not excessive take-up pull; (b) keeping sound sprocket perfectly clean, shaft perfectly straight, sprocket tight on shaft and teeth in good condition; (c) keeping parts of sound gate assembly, including aperture, scrupulously clean; maintaining a proper tension of film, and preventing film from buckling, which latter means seeing that tension shoes and film track are perfectly flat.

National Screen Seeks Data

National Screen Service has asked Warner for a bill of particulars indicating in detail the damages charged by Warner in its $1,000,000 suit against National Screen.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended June 15, 1935, from 104 theatres in 18 major cities of the country, reached $921,850, an increase of $31,800 from the total for the preceding calendar week, ended June 8, 1935, when 104 theatres in 18 major cities aggregated $890,050.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1934). (Dates are 1934 unless otherwise specified.)	
			Picture	Gross	Picture	Gross		
Boston								
Boston	3,246	25c-50c	"Strangers All" (Radio) and "Mister Dynamite" (Univ.)	7,000	"The Nitwits" (Radio) and "Chinatown Squad" (Univ.)	10,000	High 4-27-35 "Transient Lady" Low 5-15-35 "Strangers All" and "Mister Dynamite"	31,000 7,000
Fenway	1,382	30c-50c	"The Scoundrel" (Para.) and "Alibi Ike" (W. B.)	5,500	"Goin' to Town" (Para.) and "The Last Wildreness" (Du World)	5,000	High 1-6 "Lady Killer" and "Girl Without a Room" Low 3-9-35 "One More Spring" and "Lottery Lover"	12,000 2,500
Keith's Memorial	2,907	25c-65c	"Escape Me Never" (U. A.)	14,000	"Break of Hearts" (Radio) (6 days)	7,500	High 3-23-35 "Roberta"	30,000
Loew's State	3,537	25c-55c	"Public Hero No. 1" (MGM) and "Awakening of Jim Burke" (Col.)	14,000	"The Flame Within" (MGM) and "Vagabond Lady" (MGM)	9,000	Low 1-19-35 "Evergreen" High 4-7 "Riptide"	7,000 22,000
Metropolitan	4,332	35c-65c	"In Caliente" (F. N.)	21,000	"Our Little Girl" (Fox)	24,000	Low 6-1-35 "Age of Indiscretion" and "Eight Bells"	8,000
Paramount	1,793	25c-50c	"The Scoundrel" (Para.) and "Alibi Ike" (W. B.)	8,000	"Goin' to Town (Para.) and "The Last Wilderness" (Du World)	8,000	High 4-6-35 "Private Worlds" Low 4-20-35 "Traveling Saleslady" High 1-6 "Lady Killer" and "Girl Without a Room"	41,000 20,000 12,000
							Low 3-23-35 "Love in Bloom" and "Car 99"	4,000
Buffalo								
Buffalo	3,500	30c-55c	"The Glass Key" (Para.)	9,800	"Doubting Thomas" (Fox)	12,700	High 1-6 "Design for Living"	26,000
Century	3,600	25c	"Murder in the Fleet" (MGM) and "It's a Small World" (Fox)	5,000	"Baby Face Harrington" (MGM) and "Ladies Love Danger" (Fox)	5,200	Low 12-19 "Music in the Air" High 5-11-35 "Mark of the Vampire" and "Gigolette"	5,000 8,200
Great Lakes	3,000	25c-40c	"The Informer" (Radio) and "The Nitwits" (Radio)	7,300	"Break of Heart" (Radio)	6,800	Low 12-29 "I Am a Thief" and "Side Streets" High 9-29 "Belle of the Nineties"	4,000 18,800
Hippodrome	2,100	25c-40c	"In Caliente" (F. N.)	7,400	"Let 'Em Have It" (U. A.)	7,100	Low 12-22 "Gentlemen Are Born" and "Marie Galante" High 5-19 "The House of Rothschild"	3,800 18,000
Lafayette	3,300	25c	"Schools for Girls" (Liberty) and "Two Heads on a Pillow" (Liberty)	4,900	"Mills of the Gods" (Col.) and "Swell Head" (Col.)	5,800	Low 7-28 "Here Comes the Navy" High 3-10 "It Happened One Night" and "Before Midnight"	4,800 16,700
							Low 11-17 "Jane Eyre" and "Young and Beautiful"	4,200
Chicago								
Apollo	1,400	25c-50c	"Les Miserables" (U. A.)	6,000	"The G Men" (F. N.)	7,000	High 9-8 "The Cat's Paw"	16,000
Chicago	4,000	25c-68c	"Oil for the Lamps of China" (F. N.)	30,000	"Doubting Thomas" (Fox)	32,500	Low 4-27-35 "Private Worlds" High 8-11 "She Loves Me Not"	4,000 66,000
Garrick	900	25c-40c	"Goin' to Town" (Para.)	4,500	"Our Little Girl" (Fox) (5 days)	4,000	Low 5-26 "Thirty Day Princess" High 2-23-35 "Baboona"	19,000 8,500
Oriental	3,940	25c-40c	"Hold 'Em Yale" (Para.)	18,000	"$10 Raise" (Fox)	17,000	Low 5-4-35 "One New York Night" High 1-5-35 "Big Hearted Herbert"	3,000 25,000
Palace	2,509	25c-50c	"Hooray for Love" (Radio)	17,000	"People Will Talk" (Para.)	15,000	Low 6-16 "Registered Nurse" High 3-30-35 "Roberta"	12,000 30,000
Roosevelt	1,591	25c-50c	"Doubting Thomas" (Fox)	9,000	"Goin' to Town" (Para.) (3rd week)	10,000	Low 12-1 "Kentucky Kernels" High 1-5-35 "Forsaking All Others"	8,000 27,000
State-Lake	2,776	20c-35c	"Party Wire" (Col.)	12,000	"The Whole Town's Talking" (Col.)	11,000	Low 8-18 "Paris Interlude" High 9-8 "The Most Precious Thing in Life"	6,000 19,000
United Artists	1,700	30c-50c	"Let 'Em Have It" (U.A.)	18,000	"Les Miserables" (U. A.) (6 days-3rd week)	10,000	Low 6-8-35 "The Whole Town's Talking" High 5-5 "House of Rothschild"	11,000 30,000
							Low 4-13-35 "Vanessa: Her Love Story"	10,000
Cleveland								
Allen	3,300	30c-42c	"Werewolf of London" (Univ.)	3,700	"Let 'Em Have It" (U. A.)	7,250	High 6-8-35 "Let 'Em Have It"	7,250
Circle	1,925	15c-30c	"One Night of Love" (Col.)	4,500	"Strangers All" (Radio)	3,000	Low 12-15 "Silver Streak"	1,400
Hippodrome	3,800	30c-42c	"The Girl from Tenth Avenue" (F. N.)	9,100	"In Caliente" (F. N.)	8,900	.....	.....
RKO Palace	3,100	30c-42c	"Under the Pampas Moon" (Fox) (8 days)	8,200	"Break of Hearts" (Radio)	5,500	High 3-16-35 "Roberta" Low 3-17 "Journal of a Crime"	23,000 2,900
State	3,400	30c-42c	"Public Hero No. 1" (MGM)	15,500	"The Flame Within" (MGM) (30c-60c)	16,400	High 4-6-35 "Transient Lady" Low 5-19 "Where Sinners Meet"	39,000 4,000
Stillman	1,900	30c-42c	"Hold 'Em Yale" (Para.) (25c-35c)	4,300	"Goin' to Town" (Para.)	6,200	High 1-12-35 "Forsaking All Others" Low 12-29 "Private Life of Don Juan"	28,000 3,500
							High 9-15 "Chained" Low 1-12-35 "Our Daily Bread"	10,000 2,000
Denver								
Aladdin	1,500	25c-60c	"The Daring Young Man" (Fox) (3 days)	300	"Dinky" (W. B.) (5 days)	800	High 5-5 "House of Rothschild"	9,000
			"$10 Raise" (Fox) (4 days)	900			Low 6-15-35 "The Daring Young Man" and "$10 Raise"	1,200
Broadway	1,500	25c-40c	"Brewster's Millions" (U. A.) (3 days)	200	"Les Miserables" (U. A.)	2,500	.....	.....
			"I'll Love You Always" (Col.) and "Swell Head" (Col.) (4 days)	500				
Denham	1,500	25c-50c	"The Glass Key" (Para.)	7,000	"People Will Talk" (Para.)	3,000	High 9-29 "Belle of the Nineties"	16,500
Denver	2,500	25c-50c	"Doubting Thomas" (Fox)	9,000	"Under the Pampas Moon" (Fox)	4,000	Low 4-7 "She Made Her Bed" High 1-13 "Roman Scandals"	800 17,500
Orpheum	2,600	25c-40c	"The Nitwits" (Radio)	2,000	"Break of Hearts" (Radio)	5,500	Low 6-8-35 "Under the Pampas Moon" High 2-17 "Hi Nellie"	4,000 19,500
Paramount	2,000	25c-40c	"Times Square Lady" (MGM)	2,000	"Eight Bells" (Col.)	3,000	Low 12-29 "Hat, Coat and Glove" High 5-11-35 "Bride of Frankenstein"	1,000 7,000
							Low 6-9 "Uncertain Lady"	400
Hollywood								
Chinese	2,500	30c-55c	"Black Sheep" (Fox) and "No More Ladies" (MGM) (6 days)	9,200	"Doubting Thomas" (Fox) and "The Casino Murder Case" (MGM) (6 days)	9,100	High 4-14 "House of Rothschild" Low 12-29 "Music in the Air"	25,171 4,292
Pantages	3,000	25c-40c	"The Healer" (Republic) and "Men of the Hour" (Col.)	3,200	"Alias Mary Dow" (Univ.) and "One Frightened Night" (Mascot)	3,500	High 12-8 "Imitation of Life" Low 3-3 "Fugitive Lovers" and "The Poor Rich"	12,200 1,500
W. B. Hollywood	3,000	25c-40c	"Oil for the Lamps of China"	12,700	"Break of Hearts" (Radio) (6 days)	8,100	High 9-8 "Dames" Low 4-13-35 "Laddie"	25,000 5,700

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1934). (Dates are 1934 unless otherwise specified.)	
			Picture	Gross	Picture	Gross		
Indianapolis								
Apollo	1,100	25c-40c	"Under the Pampas Moon" (Fox)	2,750	"In Caliente" (F. N.)	3,000	High 4-13-35 "Life Begins at 40"	7,500
							Low 5-4-35 "Thunder in the East"	1,600
Circle	2,800	25c-40c	"The Girl from Tenth Avenue" (F. N.)	4,000	"Break of Hearts" (Radio)	4,500	High 12-15 "Lady By Choice"	8,500
							Low 1-19-35 "The President Vanishes" and "Enter Madame"	2,000
Lyric	2,000	25c-40c	"People Will Talk" (Para.)	9,000	"Case of the Curious Bride" (F.N.)	7,500	High 4-6-35 "Traveling Saleslady"	11,000
							Low 7-28 "Half a Sinner" and "Embarrassing Moments"	2,000
Palace	3,000	25c-40c	"Public Hero No. 1" (MGM)	5,000	"The Flame Within" (MGM)	5,500	High 2-3 "Sons of the Desert"	12,500
							Low 4-6-35 "Casino Murder Case"	2,750
Kansas City								
Mainstreet	3,100	25c-40c	"In Caliente" (F. N.) (10 days)	7,000	"Break of Hearts" (Radio) (6 days)	4,500	High 6-23 "Glamour"	23,000
							Low 1-12-35 "I Sell Anything"	2,000
Midland	4,000	15c-40c	"Public Hero No. 1" (MGM)	11,000	"One New York Night" (MGM)	9,700	High 4-7 "Riptide"	21,400
							Low 12-22 "Private Life of Don Juan"	4,000
Newman	1,800	25c-40c	"Black Fury" (F. N.)	6,500	"People Will Talk" (Para.)	8,000	High 9-29 "Belle of the Nineties"	14,000
							Low 4-13-35 "Rocky Mountain Mystery"	3,500
Tower	2,200	25c	"Eight Bells" (Col.)	7,400	"Werewolf of London" (Univ.)	7,800	High 1-12-35 "Broadway Bill"	14,000
							Low 5-5 "Let's Fall in Love"	4,000
Uptown	2,000	25c-40c	"Under the Pampas Moon" (Fox)	4,400	"Our Little Girl" (Fox) (2nd week)	2,700	High 10-27 "Judge Priest"	9,200
							Low 1-27 "Good Bye Again"	1,700
Los Angeles								
Filmarte	800	40c-50c	"Spring Parade" (Indep.)	2,500	"The Man Who Knew Too Much" (GB)	2,350	High 4-14 "Moon Over Morocco"	7,600
							Low 6-30 "Island of Doom"	160
Four Star	900	30c-55c	"Thunder in the East" (U. A.) (6 days)	3,900	"Les Miserables" (U. A.) (6 days-3rd week)	4,500	High 5-18-35 "Les Miserables"	7,800
							Low 12-15 "Have A Heart"	2,500
Loew's State	2,500	30c-55c	"Black Sheep" (Fox) and "No More Ladies" (MGM) (6 days)	12,900	"Doubting Thomas" (Fox) and "The Casino Murder Case" (MGM) (6 days)	11,200	High 4-7 "Riptide"	28,500
							Low 12-29 "Music in the Air"	4,206
Paramount	3,596	30c-55c	"The Glass Key" (Para.)	13,000	"Four Hours to Kill" (Para.)	19,000	High 9-1 "Now and Forever"	29,998
							Low 12-22 "One Hour Late"	12,500
RKO	2,700	25c-40c	"Oil for the Lamps of China" (F. N.) (6 days)	12,700	"Break of Hearts" (Radio) (6 days)	8,000	High 3-16-35 "Roberta"	16,000
							Low 1-27 "Let's Fall in Love"	1,800
W. B. Downtown	3,400	25c-40c	"Alibi Ike" (W. B.) (6 days)	7,000			High 9-8 "Dames"	20,000
							Low 12-29 "White Lies" and "The Last Wilderness"	4,900
Minneapolis								
Century	1,650	25c-40c	"The Devil Is a Woman" (Para.)	4,500	"Les Miserables" (U. A.) (2nd week)	5,000	High 10-20 "Barretts of Wimpole Street"	6,500
							Low 3-16-35 "Rumba"	4,000
Lyric	1,238	20c-25c	"Dinky" (W. B.)	1,500	"It's a Small World" (Fox)	1,500	High 3-16-35 "Baboona"	2,000
							Low 1-27 "Jimmy and Sally"	500
Palace	900	16c-25c	"The Rogue of the Rio Grande"	2,400			High 1-5-35 "Romance in the Rain"	3,000
							Low 6-1-35 "By Your Leave"	2,000
RKO Orpheum	2,900	25c-40c	"In Caliente" (F. N.)	6,000	"Break of Hearts" (Radio)	5,500	High 5-11-35 "The G Men"	7,000
							Low 8-25 "The Lady is Willing"	2,700
State	2,300	25c-40c	"The Glass Key" (Para.)	6,500	"The Flame Within" (MGM)	5,500	High 8-18 "She Loves Me Not"	7,000
							Low 5-4-35 "Private Worlds"	5,000
World	400	25c-55c	"Thunder in the East" (U.A.) (2nd week)	4,000	"Thunder in the East" (U.A.) (1st week)	5,000	High 6-8-35 "Thunder in the East"	5,000
							Low 3-23-35 "Narcotic"	2,000
Montreal								
Capitol	2,547	25c-60c	"The Scoundrel" (Para.) and "The Glass Key" (Para.)	8,000	"Living on Velvet" (F. N.) and "Traveling Saleslady" (F. N.)	9,500	High 2-24 "Queen Christina"	13,500
							Low12-22 "Great Expectations" and "Wake Up and Dream"	3,500
Imperial	1,914	20c-34c	"Jealousy" (Col.) and "One Night of Love" (Col.) (revival)	3,000	"Strangers All" (Radio) and "The Gay Divorcee" (Radio) (revival)	3,500	High 6-23 "Wine, Women and Song" and "Pride of the Legion"	6,500
							Low 3-3 "Fanny"	1,500
Loew's	3,115	30c-60c	"Mark of the Vampire" (MGM) and "Baby Face Harrington" (MGM)	5,500	"McFadden's Flats" (Para.) and "Laddie" (Radio)	7,000	High 12-8 "Six-Day Bike Rider"	14,500
							Low 7-21 "Fog Over Frisco" and "Affairs of a Gentleman"	4,500
Palace	2,600	25c-65c	"The G Men" (F. N.)	11,500	"Star of Midnight" (Radio)	10,500	High 4-27-35 "Roberta"	15,000
							Low 7-21 "Shoot the Works" and "Friday the 13th"	6,000
Princess	2,272	30c-65c	"My Song for You" (GB Pictures) and "My Old Dutch" (English)	7,000	"Les Miserables" (U.A.) and "A Night at the Ritz" (W. B.) (2nd week)	6,000	High 1-5-35 "Kid Millions" and "Fugitive Lady"	10,500
							Low 8-4 "House of Rothschild" and "Most Precious Thing in Life"	4,500
New York								
Capitol	4,700	35c-$1.65	"Public Hero No. 1" (MGM)	42,000	"The Flame Within" (MGM)	21,000	High 10-6 "Barretts of Wimpole Street"	65,860
							Low 12-29 "The Band Plays On"	4,500
Palace	2,500	25c-75c	"Escape Me Never" (U. A.)	13,000	"Break of Hearts" (Radio)	8,000	High 7-21 "Of Human Bondage"	16,200
							Low 12-22 "Babbitt"	6,500
Paramount	3,700	35c-99c	"Goin' to Town" (Para.) (5th week)	13,000	"Goin' to Town" (Para.) (4th week)	18,000	High 8-25 "Cleopatra"	72,000
							Low 8-11 "Elmer and Elsie"	10,500
Rivoli	2,200	40c-99c	"Let 'Em Have It" (U. A.) (2nd week)	22,000	"Let 'Em Have It" (U. A.) (1st week)	27,000	High 4-27-35 "Les Miserables"	60,115
							Low 4-13-35 "Brewster's Millions"	13,400
RKO Music Hall	5,945	35c-$1.65	"Our Little Girl" (Fox)	55,000	"Under the Pampas Moon" (Fox)	56,500	High 1-5-35 "The Little Minister"	110,000
							Low 1-19-35 "Evergreen"	52,000
Roxy	6,200	25c-55c	"The Clairvoyant" (G.B Pictures)	25,500	"Loves of a Dictator" (GB Pictures)	24,000	High 12-1 "Imitation of Life"	44,000
							Low 6-30 "Affairs of a Gentleman"	13,700
Strand	3,000	25c-55c	"Oil for the Lamps of China" (F. N.)	27,050	"The G Men" (F. N.) (5th week)	15,900	High 5-11-35 "The G Men"	60,138
							Low 1-20 "Easy to Love"	9,271
Oklahoma City								
Capitol	1,200	10c-41c	"Mister Dynamite" (Univ.)	2,400	"Folies Bergere" (U. A.)	2,300	High 1-6 "Going Hollywood"	4,100
							Low 9-8 "You Belong to Me"	800
Criterion	1,700	10c-55c	"The Flame Within" (MGM)	3,500	"Les Miserables" (U. A.)	5,000	High 1-27 "Dinner at Eight"	9,000
							Low 10-13 "Madame Du Barry"	3,000
Liberty	1,500	10c-36c	"Werewolf of London" (Univ.) (4 days)	2,200	"Casino Murder Case" (MGM) (4 days)	2,200	High 4-6-35 "While the Patient Slept" and "We're Rich Again"	4,100
			"Grand Old Girl" (Radio) (3 days)	450	"$10 Raise" (Fox) (3 days)	450	Low 3-23-35 "The Winning Ticket"	400
Midwest	1,500	10c-56c	"Cardinal Richelieu" (U. A.)	3,200	"Goin' to Town" (Para.)	6,100	High 12-29 "Bright Eyes"	9,540
							Low 5-26 "Merry Wives of Reno"	2,000

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1934). (Dates are 1934 unless otherwise specified.)	
			Picture	Gross	Picture	Gross		
Omaha								
Brandeis	1,200	25c-40c	"Oil for the Lamps of China"... (F. N.)	5,250	'In Caliente" (F. N.) and..... 'Village Tale" (Radio)	4,800	High 1-12-35 "The Little Minister"..... Low 2-16-35 "Babbitt" and "Murder in the Clouds"	9,100 3,000
Omaha	2,200	25c-40c	"Werewolf of London" (Univ.)... and "The Daring Young Man" (Fox) (6 days)	4,200	"Let 'Em Have It" (U. A.) and "Vagabond Lady" (MGM)	7,100	.....	
Orpheum	3,000	25c-40c	"Doubting Thomas" (Fox) and.. "Dinky" (W. B.) (8 days)	8,750	"Under the Pampas Moon" (Fox) and "Casino Murder Case" (MGM)	17,000	High 3-10 "Easy to Love"..... Low 12-29 "Babes in Toyland" and "Home on the Range"	17,250 5,000
Philadelphia								
Aldine	1,200	40c-65c	"Escape Me Never" (U. A.).... (6 days-2nd week)	9,000	"Escape Me Never" (U.A)..... (6 days-1st week)	10,500	High 5-5 "House of Rothschild"..... Low 4-20-35 "Brewster's Millions".....	23,000 3,000
Arcadia	600	25c-50c	"The Flame Within" (MGM).... (6 days)	1,900	"Vagabond Lady" (MGM) ..... (4 days) "Mark of the Vampire" (MGM) (2 days)	1,600 400	High 1-6 "Duck Soup"..... Low 1-27 "Women in His Life"..... High 1-6 "Little Women".....	6,500 400 30,000
Boyd	2,400	40c-55c	"The Girl from Tenth Avenue".. (F. N.) (6 days)	10,000	"Break of Hearts" (Radio)..... (6 days)	11,000	Low 2-23-35 "The Night Is Young"..... (5 days)	6,500
Earle	2,000	25c-50c	"Age of Indiscretion" (MGM).... (6 days)	12,000	"The Devil Is a Woman" (Para.) (6 days)	12,500	High 4-7 "Harold Teen"..... Low 7-21 "Cockeyed Cavaliers"..... High 12-29 "Bright Eyes".....	40,000 11,000 28,500
Fox	3,000	40c-65c	"Doubting Thomas" (Fox)..... (6 days)	18,000	"Under the Pampas Moon" (Fox)	18,000	Low 7-28 "She Was a Lady"..... High 11-3 "One Night of Love".....	7,000 8,500
Karlton	1,000	25c-40c	"Les Miserables" (U. A.)..... (8 days)	4,200	"The G Men" (F. N.)..... (6 days)	3,300	Low 4-20-35 "One New Work Night"... High 3-3 "Carolina"	2,100 8,000
Keith's	2,000	30c-50c	"Break of Hearts" (Radio).....	3,300	"Chinatown Squad" (Univ.)..... (5 days) (30c-55c)	2,000	Low 1-5-35 "Sweet Adeline"..... High 1-5-35 "Broadway Bill".....	1,500 22,000
Stanley	3,700	40c-55c	"Public Hero No. 1" (MGM).... (6 days)	10,500	"In Caliente" (F. N.)..... (6 days)	11,000	Low 12-29 "Behold My Wife"..... High 3-31 "The Lost Patrol".....	7,500 9,000
Stanton	1,700	30c-50c	"The Glass Key" (Para.)..... (6 days)	5,700	'Let 'Em Have It" (U. A.)..... (6 days)	5,000	Low 1-5-35 "Man Who Reclaimed His Head"	2,000
Portland, Ore.								
Blue Mouse	700	15c-25c	"Scarlet Pimpernel" (U. A.).... (2nd week)	1,400	"Scarlet Pimpernel" (U. A.)..... (1st week)	1,700	.....	
Broadway	1,912	25c-40c	"Oil for the Lamps of China".... (F. N.)	6,000	"The Girl from Tenth Avenue".. (F. N.)	5,000	High 4-7 "Wonder Bar"..... Low 7-14 "The Circus Clown" and "I Give My Love"	13,000 3,900
Mayfair	1,700	25c-40c	"The Glass Key" (Para.) and.. "Transient Lady" (Univ.)	3,000	'Our Little Girl" (Fox).....	4,000	High 6-8-35 "Our Little Girl"..... Low 1-19-35 "Behold My Wife" and "Defense Rests"	4,000 1,600
Orpheum	1,700	25c-40c	"The Informer" (Radio) and.... "Chasing Yesterday" (Radio)	5,000	"Break of Hearts" (Radio).....	6,000	High 12-1 "Kentucky Kernels"..... Low 11-10 "Wednesday's Child".....	8,000 3,500
Paramount	3,008	25c-40c	"Charlie Chan in Egypt" (Fox).. and "People Will Talk" (Para.)	7,000	"Doubting Thomas" (Fox).....	8,000	High 3-24 "David Harum" and "Once to Every Woman"	12,000
United Artists	945	25c-55c	"The Flame Within" (MGM).....	5,000	'Age of Indiscretion" (MGM)....	4,000	Low 6-30 "Now I'll Tell" and "Springtime for Henry" High 4-28 "House of Rothschild"..... Low 8-4 "Paris Interlude".....	4,000 9,800 3,700
San Francisco								
Clay	400	25c-50c	"Girls from the Old Town"..... (Swedish)	1,000	"Madame Bovary" (Tapernoux).. (2nd week)	1,000	.....	
Embassy	1,200	25c-35c	"Lover Divine" (GB Pictures)....	4,500	"My Heart Is Calling"..... (GB Pictures) (4th week)	2,000	.....	
Fox	4,600	15c-40c	"People's Enemy" (Radio) and.. "Alias Mary Dow" (Univ.)	8,000	"Baby Face Harrington" (MGM) and "Chasing Yesterday" (Radio)	8,000	High 3-3 "Son of Kong"..... Low 8-18 "Sin of Nora Moran" and "Along Came Sally"	14,000 4,500
Golden Gate	2,800	25c-40c	"Hooray for Love" (Radio).....	13,000	"Break of Hearts" (Radio).....	13,000	High 3-16-35 "Roberta" ..... Low 7-7 "Cockeyed Cavaliers".....	23,000 10,200
Orpheum	3,000	15c-40c	"Chinatown Squad" (Univ.) and.. "The Healer" (Republic)	7,000	"Dizzy Dames" (Liberty) and.... "Air Hawks" (Col.)	5,500	High 6-9 "Sing and Like It"..... Low 6-30 "Affairs of a Gentleman" and "Orders is Orders"	19,500 5,000
Paramount	2,670	25c-40c	"The Girl from Tenth Avenue".. (F. N.) and "College Scandal" (Para.)	10,500	"Our Little Girl" (Fox) and.... "Alibi Ike" (W. B.)	23,000	High 9-29 "Belle of the Nineties"..... Low 1-20 "Four Girls in a Boat" and "Fugitive Lovers"	19,000 8,000
St. Francis	1,400	15c-40c	"Our Little Girl" (Fox) and..... "Alibi Ike" (W. B.)	7,500	"Goin' to Town" (Para.).....	7,000	High 1-19-35 "The County Chairman"... Low 4-14 "Registered Nurse" and "Murder in Trinidad"	11,000 3,500
United Artists	1,200	15c-40c	"Les Miserables" (U. A.)..... (2nd week)	9,500	"Les Miserables" (U. A.)..... (1st week)	11,000	High 1-6 "Roman Scandals"..... Low 3-9 "Private Life of Don Juan"..	15,000 4,000
Warfield	2,700	25c-55c	"Oil for the Lamps of China".... (F. N.)	22,000	"Under the Pampas Moon" (Fox)	19,000	High 12-29 "Bright Eyes"..... Low 3-31 "Gambling Lady".....	29,000 15,500
Seattle								
Blue Mouse	950	25c-55c	"Les Miserables" (U. A.)..... (4 days-3rd week) "In Caliente" (F. N.)..... (3 days)	1,800 3,100	'Les Miserables" (U. A.)..... (2nd week)	4,600	High 2-17 "Roman Scandals"..... Low 7-7 "Tomorrow's Children".....	7,500 2,550
Fifth Avenue	2,500	25c-55c	"Under the Pampas Moon" (Fox)	5,800	"The Flame Within" (MGM).....	5,100	High 4-14 "Riptide" ..... Low 3-24 "Fashions of 1934".....	12,750 3,500
Liberty	1,800	10c-35c	"The Unwelcome Stranger" (Col.) and "Men of the Hour" (Col.)	4,300	"Air Hawks" (Col.) and..... "Mills of the Gods" (Col.)	4,000	High 2-16-35 "Broadway Bill" (2d week) Low 4-13-35 "White Lies" and "Happy Landing"	7,100 2,700
Music Box	950	25c-55c	"Oil for the Lamps of China".. (F. N.)	4,900	'Break of Hearts" (Radio).....	4,100	High 4-14 "Spitfire" ..... Low 1-26-35 "Man Who Reclaimed His Head"	6,500 2,850
Orpheum	2,450	25c-50c	"The Informer" (Radio) and.... "Dinky" (W. B.) (25c-40c)	5,200	"Let 'Em Have It" (U. A.) and.. "Chasing Yesterday" (Radio) (25c-55c)	5,200	High 5-18-35 "The G Men"..... Low 4-21 "Two Alone" and "I Believed in You"	9,700 3,750
Paramount	3,050	25c-40c	"Mark of the Vampire" (MGM) and "Stolen Harmony" (Para.)	4,700	"The Devil Is a Woman" (Para.) and "Vagabond Lady" (MGM) (2nd week)	1,600	High 3-23-35 "Shadow of Doubt"..... Low 12-8 "Peck's Bad Boy" and "Menace"	8,700 3,300

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

DESERVES CHEERFUL SUPPORT

Convention time has come and gone. Optimism in fat, juicy slices is apparent as sales and production representatives scatter to the far corners brimming over with high spirits for the new season's product. Gladly we join hands in a ring-around-the-rosy of welcome to what the studios have on the fire for coming exhibition. It looks like a fine harvest.

But—and there always is a "but"—the expected box office rewards cannot be realized fully unless there is an unbroken front displayed by producers and their stars in the matter of high-powered exploitations that require studio cooperation.

True, this cooperation is taken for granted in most instances. Today's stars as a class are smart enough to realize the importance of lending themselves to worthwhile tieups. But this cannot be said of all stars or, for that matter, all studios.

The coming product may be the best in the history of our business, but, as always, the hard-fighting showman will be called upon for those final and telling exploitation thrusts to push grosses up to expected levels. Whatever the sins of exploitation (and there have been more than a few), its virtues are sufficiently abundant to win cheerful support from stars and studioites inclined to regard it with the same suspicion as a healthy rash of measles.

▽ ▽ ▽

$50,000 PER YEAR

The merchandising manager of a leading Boston department store with 15 big windows on the city's busiest street recently told Harry Browning, M and P circuit ad head, that not one of these windows could be rented for as much as $50,000 per year.

Browning cites this conversation in a general discussion on the value of good co-op windows pointing out that unusual displays of this kind are conspicuous by their infrequency. Further says Harry:

Windows have a circulation just like a newspaper, magazine or radio. Every person that passes your window is like the newspaper reader that stops, reads, and digests your newspaper ad.

Store windows being what they are, are among the most positive attention-attractors and thus most every tieup returns a certain value to both merchant and manager, varying of course with the unusualness of the display.

Many years back we remember a department store man telling us he'd be durned if he'd give up valuable window space for just *any* kind of a picture tieup, but would break a leg reaching for one that would help sell merchandise.

BREAKS

When Nat Silver of the Strand, Lowell, Mass., learned that Nelson Eddy was due in town shortly to appear in concert, he arranged for newspaper interviews and a reception committee to greet the star on his arrival. Photos and stories were forthcoming, Eddy describing at length the making of "Naughty Marietta" booked to open at the Strand a few days later.

Last week we told of Elmer Brient's activities in breaking out with ads and announcements anent the NRA Supreme Court ruling. Elmer not only jumped the town, but also broke into the front pages.

The difference between the garden variety of manager and a showman is that the showman never misses in taking advantage of the breaks.

▽ ▽ ▽

Among his other duties at the Capitol, in Paris, Canada, Manager Joe Bolinsky cheerfully assumes the temporary guardianship of offspring left outside in their carriages while mater catches the cinema. Writes Joe, reporting on these extracurricular activities of a recent Spring afternoon:

" . . . what a time the babies gave me, but I gave them the best of attention. Some would cry and I would pick them up, lay them down and give them their bottles . . . while this was only a small chore, some day these children will be theatre patrons."

And they'll have babies, too, Joe.

▽ ▽ ▽

CITATIONS

For wielding so prodigious a mace in the very front ranks of press book defenders, Joe Weil, exploitation head of Universal, in recognition of his excellent work on "Bride of Frankenstein" and "Diamond Jim" is hereby medal-of-honored.

And high on the honors list let there also be recorded the name of A. J. Schubert, who in the sturdy community of Gooding, Idaho, that answers to a population of barely 1,600 souls, put over a campaign on "Ruggles"—recounted elsewhere in this section—that would fair make your eyes grow round as saucers. Gentlemen, a serenade to Schubert.

A. Mike Pagel

SHOWMEN'S LOBBY LAFFS!



"I know you look very smart when you sit in the lounge—but, after all, we did come to see the movie."

Parades and Contests In Pop.-1,600 Town

Gooding, Idaho, answers to a population of 1,600, all of whom seemed to be concerned with A. J. Schubert's campaign on "Ruggles" at the Schubert Theatre, according to the drive put across by this showman on that date.

Two parades featured the exploitation. The first was a combined boy scout and boy and dog parade, in which the canines (see photo) were properly bannered. Over 75 pet owners were reported to have accepted Schubert's invite to get in line.

The second parade included the high school band and students in costumes of the picture's period. Banners were carried by horsemen also dressed a la West (territory, not Mae). Further school participation was an oratory contest at the high school for the best delivery, male or female, of the Gettysburg address, the superintendent carrying notices on bulletins and encouraging students to enter.

Cartoon contest, based on the ads from the picture, was put on at state school for deaf and blind, with entrants allowed to draw their entries during regular classroom drawing periods. Schubert also called upon the radio to further publicize the date, offering tickets to those who could recall the author of "Ruggles" and could state when the story was written.

"Have You Contributed Lately?"

Manager-Pilot Crites

Arlie Crites, Rig Theatre, Borger, Texas, took to the sky for "West Point of the Air," dropping lucky number heralds offering free rides as a plug for that date, with Arlie acting as special pilot.

"Have You Contributed Lately?"



Schubert's Parade of Pooches

JUNE DEADLINE AND JUNE JUDGES

Midnight of Saturday, July 6th, has been determined as the deadline for the Quigley June Award entries. Managers are again reminded that campaigns must be at Committee Headquarters, 1790 Broadway, New York, by that time.

The following have been selected to act as judges and will be confirmed in the next issue: Samuel Frisch, Randforce Circuit; A. W. Smith, Jr., Warner Brothers, and A. P. Waxman, Gaumont British. Decisions will be announced in the issue of July 13th.

Local Crime Head Ties In With Herb

To tie in the picture to present day conditions and thus get away from any possibility of dating it, Herb Morgan, on the "Les Miserables" date at Loew's Century, Baltimore, succeeded in having the Managing Director of the local Criminal Justice Commission contribute three special newspaper articles in advance comparing the theme of the picture with modern Jean Valjeans that came to his notice. Articles, run in the news section, carried the title and theatre. The crime head also spoke over the radio on the same subject.

Other newspaper stuff included two want ad contests, double truck ad flash on refrigerator display in lobby and other co-op ads by men's clothing store. Windows were secured on books, pipes, dresses, and the candlestick theme of the picture was hooked into a daily candlelight tea at prominent class eating place, smartly publicized. The same spot put on special after-theatre supper in connection, and other restaurants cooperated with cards placed at all tables.

Libraries of course tied in, and Herb landed full window at main branch (see photo) and counter displays in all branch libraries throughout the city. Bookmarks were distributed by the circulating libraries and other stores carrying the book. Date was also announced by teachers of English.

Letters of endorsement by the management were placed in all packages at leading retail spot, as did chain grocers, which used special insert tied in to Valjean's stealing bread in the picture. Railroads and bus lines placed window cards in all stations in drawing area urging attendance and suggesting the various means of transportation to do so.

Serializations, essay contests tied in with the refrigerator exhibit, plus a bang up newspaper advertising and publicity campaign otherwise featured Herb's effort.

"Have You Contributed Lately?"

Snake Story?

Ewell Bingham, Howard Theatre, Taylor, Texas, swears it wasn't planted for his "Mississippi" street bally, but when a goodly crowd stopped out front to listen to the strumming of a darkie seated atop a bale of Mississippi cotton, a six-foot chicken snake reared its ugly head from inside the bale and gently (?) wrapped itself around the colored boy. Ewell tells us that in the excitement a bystander whipped out a revolver and shot the snake dead away.

"Have You Contributed Lately?"



Morgan's "Miserables" Library Display

Al Goes To Town With Radio Stunts

Licensed by the government is Al Sindlinger's amateur radio station, W9PJW, operated by the manager of the Appleton, Appleton, Wis., and used plenty in his "Goin' to Town" campaign that won the Quigley May Silver. Fourteen pairs of wires connected from the apparatus to various parts of the theatre enable Al to pick up patrons' comments and to broadcast to any of these points. The outfit also allows for a remote control gag put over on this campaign.

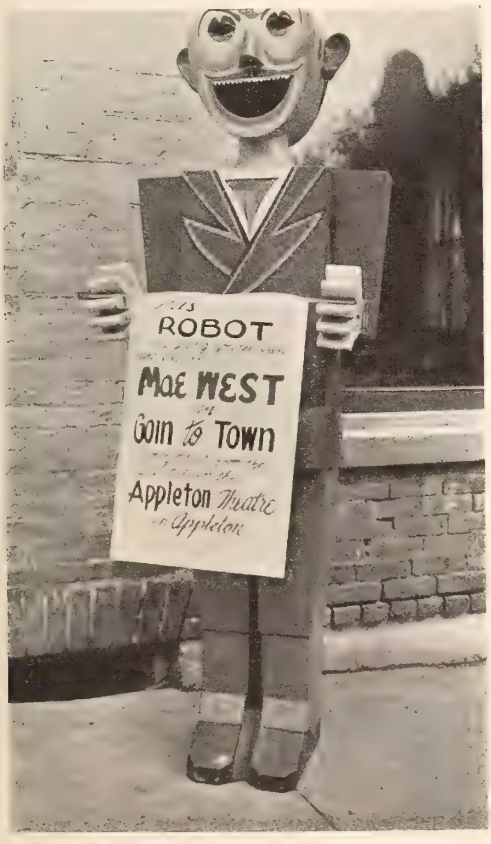
Among the radio stunts were three contests, viz., to name recent West pictures and her leading men, second, to make up a "westticism" and third, the West voice imitation gag. Sindlinger's remote control stunt was a hookup to broadcast from moving car, promoted from Ford dealer. Program was "voice of the people" idea, questions of course leading up to the picture. Same idea was carried out from a boat that led parade celebrating opening of yacht club.

Also smart was this Round Tabler's "television" screening, wherein the guests were asked to speak over portable mike from the theatre while they viewed the picture. Comments were broadcast and brought in a flock of phone calls. Another ace slant was a "talking billboard," the stand in the heart of the city hooked up to the theatre station, with dialog and songs coming from the cut-out of West on the billboard.

Unique trailer idea clicked, with sound cut off from the booth, and connected with loudspeaker from a grill at the very top of the auditorium. The operator switched this sound whenever Mae asked the boys—"to come up and see her." Comment-building also was a robot-man idea (see photo), the figure taken to various parts of town and nearby spots. Robot was connected with the remote control transmitter from theatre through lines on sound truck which accompanied the robot. Plug came from loudspeaker in mouth of the robot.

There were other stunts of course outside of the radio, among which were having Mae join Al's kid club, members sending her a giant invite, and studio sending back picture of West reading the club paper. A Mae Day hooked up with 37 cooperating merchants also brought big returns, including double trucks, posters in windows, etc.

Fancy front with "laff indicator" and the see-yourself in a-Mae-West-gown gag were lobby-stoppers. Boys distributing "Mae West Shot" newspapers also made talk, second line of copy reading "—the works to make," etc. Newspaper and store tieups topped by Hollywood night opening and style show were other highlights that featured Sindlinger's very praiseworthy campaign.



Sindlinger's Robot Street Bally

"Have You Contributed Lately?"

Irwin Holds "Ruggles" Preview for Shop Girls

A preview of "Ruggles" was held two weeks ahead by George Irwin at the Lyceum, Duluth, for beauty parlor operators and sales girls in larger department stores. Each person attending was given two stamped cards with following copy to be mailed to friends: "I have just seen an advance showing of Ruggles; be sure to see it when it comes to the Lyceum." Additional postcards were promoted from leading hotel and mailed to prominent women.

Imprinted cardboard handle bar mustachios were distributed to children; all checks at five leading restaurants bore "Ruggles" plug and for lobby display, George used large apple barrel with a number of monkey cutouts in it, copy reading "funny as a barrel of monkeys," etc.

THE WINNERS FOR MAY



AL SINDLINGER



HERB MORGAN

Introducing Al Sindlinger and Herb Morgan, who took down the Quigley plaques in the May competitions. Al skippers Warner's Appleton Theatre, in Appleton, Wis., and was voted the Silver by the judges on Paramount's "Goin' to Town". Herb is the Loew Baltimore publicist and won the Bronze on U.A.'s "Les Miserables" at the Century.

Ties Jubilee to "Dance" Opening

The Silver Jubilee, celebrated in Canada at the time George Rotsky played "Go Into Your Dance," this Dominion Round Tabler took occasion to tie in the festivities by decorating his front and interior, and also to turn his upper mezzanine floor into an Empire exhibition with products from the various British colonies.

Photographs of their majesties, the King and Queen of England, were displayed on the marquee front, further decorated with the British colors. Inner lobby carried shields with names of the Canadian provinces, and crests of the colonies. From the Sea Cadets, Royal Naval Reserve and various regiments George promoted the use of numerous flags, draped throughout the theatre, as were pictures of the Royal Family.

Exhibits from Colonies

The Empire exhibit contained representations from six of the colonies such as mounted kangaroos from Australia, giant trout from New Zealand, and scenes of various phases of activity from all the far-off lands. From local jeweler, Rotsky arranged display of highly valued antique silverware, dating as far back as 400 years.

"Have You Contributed Lately?"

Sharrock Dresses His Staff

Raleigh Sharrock, Palace Theatre, Morrilton, Ark., dressed his entire staff with 10-gallon hats and bands reading "Goin' to Town." Sidewalk stencils with the West silhouette were used profusely and Raleigh promoted co-op ad, merchants all tying in ad copy with title.

Murphy Promotes Special Neon Sign

In a laudable endeavor to vary the lighting effects for the front at Loew's Penn, Pittsburgh, Gene Murphy, ad head, approached an electrical house and sold the idea of making up a neon sign (see photo) three feet wide by forty long, on "Les Miserables."

Sign men constructed the flash for a very moderate sum with the expectation of doing further business with it on a rental basis with houses playing subsequent runs on the picture. Murphy cooperated additionally by supplying dates for solicitation of these rentals.

"Have You Contributed Lately?"

Schlaifer Puts Over Novel Co-op Page

Advertising Manager Charlie Schlaifer, Tri-States Theatres, Omaha, promoted a co-op page in connection with the Frenchy Revue stage show at the Paramount, center of page carrying crossword puzzle which, when solved, correctly answered questions scattered throughout merchants' ads. Theatre ad prominently displayed offered tickets to winners.

Department store cooperated by sponsoring Shirley Temple resemblance contest on "Little Colonel." Store displayed photos of contestants, winners decided by votes. Twenty-five dollars was awarded winner with lesser prizes to runners-up.

"Have You Contributed Lately?"

Roth Congratulates Shirley

Charlie Roth, State Theatre, Harrisonburg, as part of his "Little Colonel" campaign, prepared a beautifully decorated scroll carrying birthday greetings and invitation to visit the Shenandoah Valley, which was signed by school children who attended special morning matinee and mailed to the starlet together with congratulatory wire from Mayor Swank. Children from orphanage attended show as Charlie's guests.

"Have You Contributed Lately?"

Store Free Short Show Builds Gilbert's Advance

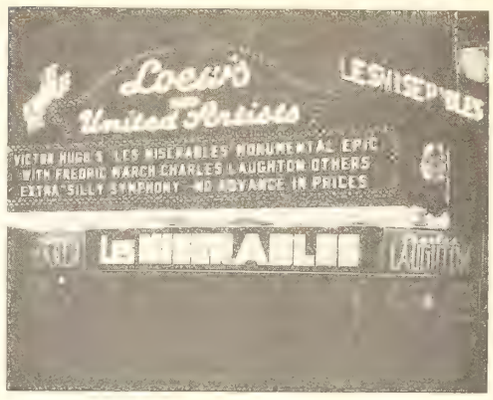
Although of course the youngsters in Bluefield, W. Va., and vicinity were well aware of the coming of "Little Colonel," through the advance campaign of Manager H. J. Gilbert, of the Granada, over 2,000 children had occasion to be especially grateful for the coming of Shirley's picture.

The occasion: A tieup with leading department store to sponsor a free show of cartoon shorts and vaudeville acts at the theatre as a pre-easter party. Merchant printed the tickets, distributed them at store and took display space to invite all children between the ages of 14 and under to attend. With ticket each child also received star still, reverse side of which carried copy on the coming "Little Colonel" date.

On arrival at the theatre, children further received Temple buttons, and after the show bags of candy. Then the youngsters were formed in line and paraded with police escort to the store, where Mickey Mouse slates and play money were given to each.

Gilbert reports the parade as completely tying up traffic for an hour at the city's busiest corner with the local paper, usually tough on free publicity, going for the stunt in a large way. Accompanying photo shows merchant's store display.

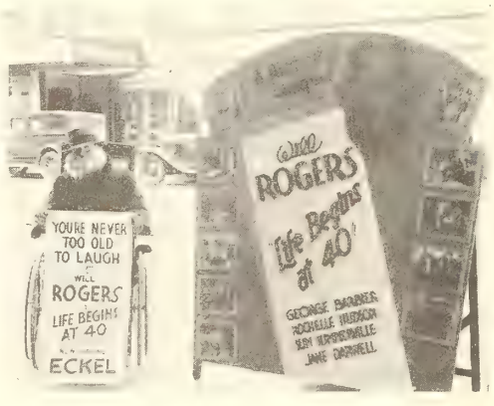
Store paid all expenses of advertising and promotion in addition to an admission charge of two and one-half cents per child, theatre supplying copies of the weekly program, which in this case carried plenty of advance buildup on the Temple picture.



Murphy's "Miserables" Neon Front



Whitaker's "Baboona" Bally Float



Lampe's Will Rogers' Street Sitter



Gilbert's Shirley Temple Shop Display

Atmospheric Float Plugs Whitaker's "Baboona" Date

An atmospheric bally with moss, leaves, animals and the rest of the trimmings (see photo) was used by City Manager E. E. Whitaker at the Fox in Atlanta on "Baboona." Special screening was held for city notables and school heads with Whitaker making brief talk before and after showing.

Newspaper tied in on pressbook free trip contest, printing and paying for throwaways distributed by newsies covering rural districts in bannered trucks. Special front was constructed, entire box office being covered with spray and palmetto leaves plus jungle shields and spears planted at sides of entrance.

"Have You Contributed Lately?"

Lampe Puts on Rogers Bowling Contest

Cashing in on the attendant excitement over the American Bowling Congress held in Syracuse this year, Gus Lampe at the Eckel there staged his own "Will Rogers Life Begins at Forty Bowling Contest for Bowlers over Fifty," for that date. Newspaper and bowling alley tied in and prize awarded by theatre was presented from stage by Jimmy Smith, well-known bowler.

For street bally Gus used fellow with beard seated in wheelchair (see photo) transversing business districts.

"Have You Contributed Lately?"

Lamm's Classified Ad Tieup

Local paper classified ad department tied in with Louie Lamm, Palace, Lorain, Ohio, on "Gold Diggers," offering tickets to first ten running ads three consecutive days and cooperating with gratis display ads.

Insurance company distributed folders with theatre ad at bottom and "insure your valuables, the 'Gold Diggers' are coming" copy.

"Have You Contributed Lately?"

Deering Works Out Beery Double Bally

The father and son angle from "West Point of the Air" was inspiration for Francis Deering's Wallace Beery double street stunt wherein man resembling and dressed as star in mechanic's outfit toured downtown streets giving pointers on flying to young man dressed as West Point cadet.

Local Junior post sponsored model plane contest, air line executives were invited to special screening and a Wallace Beery cup awarded winning jockey of "Loew's State Handicap" at local track.

"Have You Contributed Lately?"

Purves Promotes Jeweler On Perfect Girl Contest

To give the local ladies in Sudbury, Canada, an opportunity to compare their measurements with those of Virginia Reid, most perfect mannequin appearing in the picture, Jack Purves on his "Roberta" date at the Capitol tied in with local jeweler on a perfect girl contest.

Full length photo of perfect model was placed on entry blanks with spaces for contestants to fill in their own measurements. Those coming nearest to model's were awarded cash and costume jewelry prizes.

Bricks, Not Brickbats, Circulated by Charninsky

From the irrepressible, reprehensible, indefatigable Louie Charninsky, Capitol, Dallas, Texas, comes a brick. Yes sir, a nice red brick with "'McFadden's Flats'—Capitol Theatre," on it, which Louie mails us as a little sample of the Irish confetti that he is distributing on that date.

Louie is doing some fine work on his Saturday matinees, putting on dog and pony and Punch and Judy shows at which each kid is given some promoted toy.

"Have You Contributed Lately?"

Shaffer Uses Capone's Car for "G-Men" Bally

One of the highlights of Frank Shaffer's "G-Men" campaign at the Warner Virginia in Harrisonburg, Va., was his street bally of Al Capone's bulletproof car stationed in front of theatre with copy (see photo).

Tabloids were distributed by newsies wearing lettered aprons and Frank had a special lobby display, secured from postmaster, of Department of Justice "wanted" cards of Dillinger, Kelly, Nolan and other public enemies captured by the federals.

"Have You Contributed Lately?"

Falk's Temple Petition

Two boys were put out on the streets by John Falk, Orpheum Theatre, Eldorado, Ill., with petitions to be signed by youngsters expressing their enjoyment of "Little Colonel" and later to be mailed to the starlet. John also promoted from local dress shop the printing and distributing of heralds with week's program, cut of Shirley and merchant's ad.

"Have You Contributed Lately?"

Brown Ushers In "Fury" With Preview and Luncheon

On his "Black Fury" date at the Paramount in Boston, Harry Brown, Jr., assisted by Paul Levi, put on a special preview for the press after which a luncheon was held. Four day newspaper picture caption writing contest was also effected.

Special wire received from Muni was blown up and placed in telegraph windows about town. Local restaurant held lucky number dance contest at which autographed star photos were distributed.

"Have You Contributed Lately?"

De Haven Features Special Sections

Merchants in the towns of Springfield, Greenville and Wilmington, Ohio, are well trained to the advantage of tying in on cooperative newspaper advertising, according to the excellent layouts in two special sections reported by A. Milo De Haven, Chakeres Theatre divisional director.

In Wilmington, a number of stores tied into the date on "Reckless" at the Murphy Theatre with a batch of two and three-column ads, the paper coming in with a full page headline banner, copy reading: "Don't Be Reckless, Wilmington Merchants Advise," followed by a two-column story on the various displays. In addition the section was graced with a lot of theatre stuff, topped by a three-column cut.

De Haven adapted the stunt on "Our Little Girl" for the date at the State, in Greenville, with merchants in that spot tying in ads with cuts of Shirley and prominent mention of picture and date.

This Round Tabler reports similarly effective exploitations each week in the three towns of his territory in building up advance interests in the coming attractions. Population of Greenville is 7,500, and Wilmington, 5,500.



Shirley Revolves on Rotsky's Turntable



Explorer Starts Loew Cooling Plant



Shaffer's Capone "G-Men" Street Bally



Bamberger's "Goin' to Town" Lobby Display

Have a Temple Coiffure, Says Rotsky on "Colonel"

A neat co-op ad was secured by George Rotsky, Montreal Palace Theatre, on "Little Colonel," from local beauty salon whose ad with photo plugged a Shirley Temple ringlet permanent for adults.

Special front was constructed with Temple doll on revolving table (see photo) attracting the curious. Department store featured window display and photos of the starlet were scattered about toy department.

"Have You Contributed Lately?"

Di Pesa Reports First Cool Shot

As do the first robins bring signs of Spring, so do theatremen announce the coming of Summer with newspaper shots of their cooling plants with pretty gals, local celebs, and what have you, in attendance.

The honor of being the first to report this year goes to Joe Di Pesa, Loew's State, Boston publicity chief, who sends along the shot illustrated here of Stephenson Corey, local lad, recently returned with Admiral Byrd from the Antarctic, turning on the cooling breezes for the season in the presence of the pulchritudinous trio to the right. As to be expected, Joe cracked the local dailies for a flock of two-column cuts on the stunt.

"Have You Contributed Lately?"

Pharmacist Ties In with Chuck on "Society Doctor"

Following press book suggestions, Chuck Shannon, Warners' Hollywood, Dormont, Pa., tied up local pharmacist for window displays on "Society Doctor." Chuck also promoted imprinted kites distributed to kids at matinees.

On "Red Hot Tires" Chuck painted a tire cover red with theatre copy and had boy roll tire through streets. Cooperating merchants paid for printing and distribution of heralds, which were also inserted in bundles leaving store.

"Have You Contributed Lately?"

Black Plugs "Reckless" With Peep Hole Box

Two weeks ahead of his "Reckless" opening, Harry Black, Poli's, New Haven, constructed novel peep box in lobby featuring huge eye with pupil cut out for peep hole and copy inviting folks to get an eyeful of Jean Harlow. Stills of the star with plenty of allure were the reward of the curious who stepped up to the display.

Newspapers tied in with pressbook contest on "what is the most reckless thing you saw today?"

"Have You Contributed Lately?"

Bamberger Constructs New Lobby Display for Mae West

Attractive lobby display, as can be seen from accompanying photo, was used by Herman Bamberger at the Paramount in Springfield, Mass., for "Goin' to Town," the flash depicting the front of a theatre against a New York skyline with illuminated windows in the buildings. Large electric signs were placed on either side.

Directional arrows were planted on highways pointing to Springfield, sandwich men covered busy sections and imprinted tire covers were placed on cabs.

REASONS WHY TIEUPS FLOP

Publicity Man Usually at Fault, Says Former Theatre Ad Chief In Discussing Tieup Weaknesses

by FLOYD L. BELL

It's rather flattering always to be asked by an editor to express one's own views on any subject. It gives one that sort of revitalized feeling that comes from a "pick me up" the next morning, relying for this latter upon the related experiences of friends. But when an editor writes, as Mike Vogel has, asking one to relate one's views on why merchants' tieups often fail or how one might improve his method of attacks on these merchants, one begins to wonder a bit. Perhaps Mike realizes that the man to whom he directed the letter has had more than his share of such failures and thinks, "Well, what the Heck, I might as well go straight to headquarters and ask what is the cause for these flops."

Truthfully, our own opinion why so many socalled tieups "flop" may be expressed very simply. It's usually the fault of the promotion man or the press agent himself. And the reason, in most instances, is because the aforesaid publicist has failed to keep his promises or has deceived that merchant or some friend of his in the past.

There's another thing—the tieup which is arranged merely for the purpose of pasting a few clippings in the scrap book or in order that the home office may gaze in amazement at the report and exclaim, "What a great guy this fellow up in Boston or down in Atlanta is. He has 15 tieups and columns of clippings this week in his campaign to put Dolly Twinkletoes over."

Objects to Terminology

Then there is one other thing—personally we do not like that word "attacks" which the editor used. Perhaps right there is the secret of some of the failures. Too often we do, all of us, think of these tieup possibilities as attacks when in reality they should be smooth, diplomatic approaches. The merchant who cannot be swayed by bull-like force and high-powered pressure may often be swung into line with a bit of flattery and just a little pandering to his vanity. You know, after all, the tieup to be a success must be as beneficial to the merchant as to the theatre. Only in that way can future tieups be assured and only thus can friendships which mean so much in any business be made and held.

On the average picture campaign fully fifty per cent of the tieups are made with no object in view other than that of impressing the "bosses." That's sharp but it's true. How often have we sat in meeting of department heads, where everyone had his eyes if not his head out the window gazing into the street below, and heard someone propose a tieup which would result in a socalled flash and the expenditure of another two or three hundred dollars and then have heard it enthusiastically okayed because the men in attendance were anxious to get out of the meeting and were ready to approve anything which might point toward adjournment.

Lengthy reports, in which the weary but job-fearing publicist, after consulting the files and picking out tieups of past years, goes into detail about some tieup where "1,000 window cards may be obtained free" or where John Jones, the merchant down the street, will give us a line in all his advertising if we let him put a refrigerator in the lobby. All hooey of the worst sort. No one ever obtained results without expending effort and giving quid pro quo.

If a merchant expects to decorate your lobby with what nots, refrigerators, displays of shoes and other articles of merchandise, he has but one thought in mind—that it will aid him in his sales. He frankly doesn't give a tinker's dam about your theatre or the success of your picture. And, by the same token, too often the press agent doesn't care much what happens to the merchant so long as a nice photograph can be taken of the display and that this can be sent into New York to presumably impress the big boss.

Unfilled Promises Make Foes

Too many press agents promise a merchant anything under the sun in order to promote a tieup. Strangely enough the merchant is no dumber than the average and he stores carefully in his mind those promises and when they are not fulfilled he becomes a foe of the theatre itself. When a manager or a press agent deliberately lies to a merchant or an advertising manager and tells that man of the thousands who flock into the theatre each night and who will see his display stuck off in a corner near the retiring rooms and sees only one third the seats in the theatre occupied he says to himself, "what a lot of bunk that fellow fed me. But I'm cured, never again." We have known managers and press agents who could go out and make the most beautiful tieups in the world, whose ballyhoo was supreme, whose scrap books will show hundreds of pages of these. But—and here is the rub—they never repeat. They never can go back to those same merchants and arrange another tieup. Strangely, it is true, some of these fellows go on forever. Perhaps the field is large enough so they can make new contacts and new enemies each week or month.

Newspaper publicity, the printed word or radio tieups are after all, in our mind, still the dominating factors in any campaign. The printed or spoken word will be convincing but a window display out in a chain store or a line in an advertisement telling the world—if any—of it reads that portion—that Reginald Warburton, picture star, drinks Pale Blue Ale or buys his shoes at John Urbane's never yet brought a patron into the picture theatre.

Faith must be kept with the merchant and even before this, it must be definitely determined that the possible tie up is one which will bring results other than a pat on the back by the moguls.

If tie ups continue to be made, as they are now, just to give greater opportunity for some lazy manager to sit back and preen himself and to purchase more paste for the scrap book activities of the office boy then the percentage of failures will always continue high.

GIVES HIS VIEWPOINT FROM THE OTHER SIDE

The author of the article set down on this page is no stranger to this department, for Floyd Bell has been a loyal Round Tabler for many years. Previously in charge of publicity at the Metropolitan in Boston, and before that with the Ringling Circus, Floyd is now at the head of his own advertising agency in Boston.

Being on the other side of the fence now, so to speak, Bell is in a position to discuss with authority the reasons why some tieups do not "tie". It is with pleasure we present his findings to our readers.

Police Tieups Feature Irwin's "G-Men" Drive

Leading off in George Irwin's smart campaign on "G-Men" at the Lyceum, Duluth, Minn., were a number of effective police hookups, the first of which was a preview for department heads and officers, federal agents and police reporters. This was followed with a special screening for the students of the police school, students parading to the theatre with boys carrying banners.

Irwin also was able to borrow the fingerprint police apparatus which was placed in the lobby with expert taking fingerprints of patrons and prominent citizens which latter was arranged through Chamber of Commerce and broke all papers. Another lobby click was a panel with blowups of local front pages describing the late Dillinger's escape from the Wisconsin woods.

"Reward" heralds with the supposed finger prints of Public Enemy No. 1 were distributed with space on bottom for prints of those who wished to compare theirs with the notorious gangster.

Teaser type ads were started ten days ahead, with instructions for readers to watch space the next day, followed with display teasers, as illustrated below, which ran until the regular ads broke. George got himself another keen break with copies of a Sunday feature story on how the G Men crack down on gangsters' gals, overprinting these with red ink and distributing them to women.



Irwin's "G-Men" Teaser Ad

THE ART OF PINCHING PENNIES

Florida Round Tabler Finds Art Department Difficulties Often Arise from Waste of Material

by HAL KOPPLIN

Wometco Theatres, Miami, Fla.

Most managers realize the importance of an art department. Some wonder at its seemingly expensive upkeep, which results, oftimes in the cutting down of help or the department's elimination altogether. Both of these methods are a fallacy.

Most of this trouble comes from a source few consider. The artist blames the manager for too much work, the manager blames the general manager for calling him to time for too high an art bill. Most of the trouble I find is due to the needless waste of much valuable material. And, because that is true, it's the artist upon whose shoulder most of the guilt lies. But guilt is a dirty word; better to use innocence. I change the word to innocence because, in many cases the artist is too busy doing the next job—on planning the next display—to give much thought to the saving of material.

Few of them realize the value of paint, of wall board or of one by two's. That the manager should think of this item is quite out of his line. His training calls for thought in line of men and labor. None of his business has anything to do with material (with the exception of cleaning compounds, etc.). So therefore, his first line of thought is too much salary or too many men.

But let us get to "The Art of Pinching Pennies in Art," a subject every artist would do well to know and to practice. It may save his job for him sometime.

Primarily there's that biggest expense wall board. Anyone who has ever done art will agree that it's great fun to take out a nice, clean new piece to start a job. I imagine it's every artist's idea of heaven (outside of a raise). It's handy to do a line of twelve inch lettering in the middle of the sheet. Handy because the artist can kind'a lean on the easel while working—but it plays havoc with expense. After the lettering is cut out we have scrap. Very often that's the line of reasoning used—so the balance is broken up for the trash pile. It may be a little harder to plan the lettering for the bottom or the side of the sheet, but in the end, when the letters are cut out, we still have a big sheet remaining.

Then again, in reproducing a picture—sometimes we set up the board and "shoot" the picture up to size regardless of where it hits the board. The same result occurs here as with the lettering. Too many big pieces become scrap. A little care in where a new job is laid out on a new sheet results in a great saving.

Dismantles All Displays

Numerous displays are built to a good size. Many of them with full sheets as backgrounds. Oftimes in the skeleton construction used in displays the nail-holes aren't too great an obstacle to use most of this board over again. Too often we forget that wall board has two sides. A method we use in our shop is to dismantle all displays as soon as they come back from use. We save the lumber and at least half of the board.

To the many meaty articles on art that have been run in the Round Table, is added the discourse on this page by Hal Kopplin, who functions successfully as ad head and art director of Wometco Theatres, in Miami, Florida.

Arrangements are now being made for other artist-members to contribute to this series inaugurated by Kopplin, who is now working on another article entitled "Bossing an Art Shop" which is to appear in an early issue. —A-MIKE.

This serves a dual purpose. It creates room to work, which is always at a premium, and makes much good material ready to do its work all over again. In dismantling these displays the artist should not be mistaken in the fact that he should stop his work and do it himself. In most cases there is a "hanger-on" who is willing to do this for a pass or two. But even if this is not possible it would pay the artist to do it himself, for it strengthens his position because of his readiness to co-operate in saving all he can.

Most theatres except those in the larger metropolitan cities use large wall-board signs over the entrance doors or similar spots around the theatre. We have three such houses. Our method of saving in this respect is this: First the board is cut to size—then it is coated on both sides with clear lacquer or airplane dope (cheaper but serves the same purpose)—third, paint the background in variegated shades, designs are plain color (usually dark or very light tint)—and last, coat the painted side with two layers of white damar or varnish.

Varnish Is Definite Saver

This varnish takes show card color beautifully and lengthens the life of the board surprisingly. Each time when the board comes back in the shop all that is necessary is to take a wet sponge and wash off the lettering (very easy too) and it is all set for reuse. In using both sides of the board by this method some of them have stood up under constant use for over a year. That means that no material was used during all this time other than the actual color in relettering them. This not only saves material but time.

Another way to use this board over and over again is to coat the raw board with two or three layers of clear lacquer. Then paint your background and lettering. This means, however, that when you wash it the entire background comes off with the lettering.

Some artists prefer to paint an entirely new background each time, but good contrasting backgrounds are few so this proceedure is not followed here. A good idea, which we follow, is to have a number of "color-ranges" already made to fit any color theme used with a picture.

In most cases, that is, in all but the very large displays, we do not even use what is termed regulation wall board. We have discovered what is known as box board (about half thickness) which serves a "one time" purpose just as well as the other. This new board is a saving of about 50 percent. Its size is 41 inches by eight feet. Most of the lobby easels (some artists call them standees) are not larger than can be cut out of this size, so one sheet makes a fairly good sized set piece. However, it can be put together and pieced just as easily as the standard board. It won't stand the weather if the display gets any rain. It has a tendency to "get the bends". Anyone desirous of getting the name and address of where to get this material will please write me. I'd kinda like to know if anyone read this darn thing anyway.

Cheap Color Poor Economy

Color is the last thing the artist worries about and the first thing he finds fault with. Most of us know that the cheapest color does not make the most economical display. We should try to get a good color in enough quantity so that the price is brought to almost that of a cheap color sold singly. Here at Wometco we buy in gross or half-gross lots, but I realize that many artists who work in single theatre shops cannot buy in such quantities. They should try to buy in dozens at least. Even in this way there is a worthwhile saving. I hope I'm not unethical, but we use Prang's and Palmer's colors. I cite that, because in keeping with the theme of pinching pennies, I find that, although these colors are not the cheapest, their quality and good covering ability more than pays the difference in economy. But regardless of what color is used in the shop the artist should remember to never leave his color open. I have seen cases of wasting half the material by letting it stand and dry up. By merely covering it not only saves it but keeps it in a good workable condition.

This article has not covered all the methods of economy in an art shop, but has tried to hit the high spots where most of the loss occurs. My final preachment is this:

While planning a display always figure how you can use some material you have already used in conjunction with what naturally has to be new. You'll find it pays to be conscientious in this respect.



Above are one- and two-column advance displays on "Naughty Marietta" at the Criterion, Oklahoma City. Below are ads run after opening. Campaign was directed by city manager, GEORGE Y. HENGER, with ad head BERT STERN handling copy.

Free Rides in D. C. On "Goin' To Town"

To go to town in Washington two days ahead of the opening of "Goin' to Town" at Loew's Palace, was accomplished by residents in the Capitol, by simply stopping one of the fleet of bannered sedans (see photo) promoted by Angie Ratto and Lou Brown. Cars started each morning from a given point and proceeded slowly into the city, drivers inviting the folks to ride in free of charge and during the course of the trip, telling the passengers all about the coming picture and date. Terminus of the journey was at the theatre where further plugs were carried.

Newspaper returns were distinctly more than usual and co-op ads were numerous. These running as large as four columns on 300 lines included auto dealers, radio, florists and beauty shops, the title being the natural that attracted notice. The boys also planted a lot of publicity on the nationwide telephone conversation held by critics in 12 cities with Mae West at the studio, as Washington was one of the spots selected.

Contests were numerous, two on the classified field angle with different papers, another the "write a Westicism," and still another carried an identification slant, full figure cuts of various stars run daily with faces routed out. Correct guessers received cash and tickets.

Baker putting out new loaf of bread had salesmen plant large window streamers carrying two-column head of West in grocery windows, and streamers, blown up, were placed on all delivery trucks. Brown even made up imprinted sheet music wrappers, given to stores selling the song hits.

Heralds, specially designed counter cards, shopping bags, eye-catching front and midnight preview with all the trimmin's were other of the highlights put across by the Washingtonians that earned them a corking May First Mention.



Ratto-Brown "Town" Car Parade

"Have You Contributed Lately?"

Doc Joe Lee Lands Sunday Feature Story

That was the old Doctor himself, yes sir, Joe Lee, pumper-upper of sick theatres, and now skipper of the Paramount, Brooklyn, New York, who landed a full page by-lined feature story in a recent issue of the New York *Sunday Mirror* entitled "Tricks of the Trade."

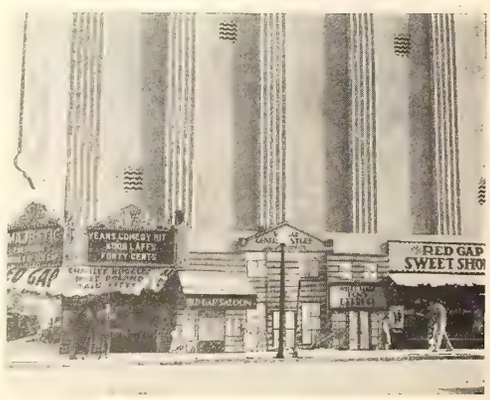
In the flash Joe detailed some of the inside on various exploitations he had put over to cure houses that were run down, story illustrated by photo of Joe himself.

Tompkins Goes Old West On "Ruggles" Front

That was a smart idea of Manager Al Tompkins, at the Majestic, Reno, Nev., to transform his front on "Ruggles" (see photo) to what he thought Red Gap looked like at the time of the picture.

Al had a wooden sidewalk laid over the concrete, covered over his box-office to resemble a log cabin, rigged up the side of the house with a saloon, general store and Wells Fargo front, and even changed the name of the next door sweet shop as shown in photo below.

Windows in the various units were transparencies with lights behind adding much to the effect after dark. Stunt was so well done that the local papers referred to it as one of the most unique advertising gags in Reno's theatrical history.



Tompkins' Atmospheric "Ruggles" Front

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers.

AMBASSADOR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Code of the Mounted	Kermit Maynard-Lillian Miles	June 8,'35		
Fighting Trooper, The	Kermit Maynard-Barbara Worth	Nov. 15		
Northern Frontier (G)	Kermit Mayard-Eleanor Hunt	Feb. 1,'35	57.	Mar. 9,'35
Red Blood of Courage	Kermit Maynard-Ann Sheridan	Apr. 20,'35		
Wilderness Mail (G)	Kermit Maynard-Fred Kohler	Mar. 13,'35	*58.	Mar. 16,'35

Coming Attractions

His Fighting Blood	Kermit Maynard	Sept. 25,'35	
Timber War	Kermit Maynard	July 15,'35	
Trails of the Wild	Kermit Maynard	Aug. 20,'35	

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Circumstantial Evidence	Chick Chandler-Shirley Grey	Mar. 30,'35	68.	
Shot in the Dark, A (G)	Charles Starrett-Marion Shilling	Feb. 15,'35	65.	June 1,'35
Sons of Steel (G)	C. Starrett-Polly Ann Young	Dec. 15	64.	Apr. 27,'35

Coming Attractions

Children of Broadway			
Girl Who Came Back	Shirley Grey-Sidney Blackmer		
Happiness C.O.D.	Donald Meek-Gail Patrick		
Song in My Heart			

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Hawks	Ralph Bellamy-Tala Birell	May 7,'35	70.	
(See "Air Fury" "In the Cutting Room," Mar. 30,'35.)				
Awakening of Jim Burke	Florence Rice-Jack Holt	May 20,'35	70.	
Behind the Evidence (G)	Norman Foster-Sheila Mannors	Jan. 20,'35	57.	Feb. 2,'35
Best Man Wins, The (G)	J. Holt-Florence Rice-E. Lowe	Jan. 5,'35	68.	Jan. 5,'35
Broadway Bill (G)	Warner Baxter-Myrna Loy	Dec. 27	103.	Nov. 10
Carnival (G)	J. Durante - Lee Tracy - Sally Eilers - Florence Rice	Feb. 10,'35	75.	Feb. 23,'35
Champagne for Breakfast	Joan Marsh - Hardie Albright - Mary Carlisle - Lila Lee	June 18,'35		
Death Flies East (G)	Florence Rice-Conrad Nagel	Feb. 28,'35	65.	Mar. 9,'35
Eight Bells	Ann Sothern-Ralph Bellamy	Apr. 11,'35	70.	
(See "In the Cutting Room," Feb. 23,'35.)				
Fighting Shadows (G)	Tim McCoy-Geneva Mitchell	Apr. 18,'35	58.	May 25,'35
I'll Love You Always (G)	Nancy Carroll-George Murphy	Mar. 20,'35	68.	Apr. 6,'35
In Spite of Danger (G)	Marian Marsh-Wallace Ford	Mar. 8,'35	56.	Apr. 13,'35
Justice of the Range	Tim McCoy-Billie Seward	May 25,'35	58.	
Law Beyond the Range	Tim McCoy-Billie Seward	Feb. 15,'35	58.	
Let's Live Tonight (G)	Lilian Harvey-Tullio Carminati	Mar. 1,'35	69.	Mar. 23,'35
Men of the Hour (G)	Richard Cromwell-Billie Seward	May 15,'35	57.	May 25,'35
Men of the Night (G)	Bruce Cabot-Judith Allen	Nov. 26	58.	Dec. 8
Mills of the Gods (G)	May Robson - Victor Jory - Fay Wray	Dec. 15	67.	Jan. 19,'35
Party Wire (G)	Jean Arthur-Victor Jory	Apr. 27,'35	69.	Apr. 20,'35
Revenge Rider	Tim McCoy-Billie Seward	Mar. 18,'35	57.	
(See "Alias John Law" "In the Cutting Room," Dec. 8.)				
Square Shooter (G)	Tim McCoy	Jan. 21,'35	57.	Mar. 9,'35
Swell Head	Wallace Ford-Barbara Kent	Apr. 8,'35	62	
Unknown Woman	Marian Marsh-Richard Cromwell	June 14,'35	67	
Unwelcome Stranger, The (G)	Jack Holt-Mona Barrie	Apr. 20,'35	65.	May 11,'35
Westerner, The	Tim McCoy-Marian Shilling	Dec. 10	57	
White Lies (A)	Victor Jory-Fay Wray	Nov. 27	74.	Jan. 5,'35
Whole Town's Talking, The (G)	Edw. G. Robinson-Jean Arthur	Feb. 22,'35	95.	Jan. 26,'35

Coming Attractions

After the Dance	Nancy Carroll-George Murphy	June 26,'35	
Black Room Mystery	Boris Karloff-Marian Marsh	July 15,'35	
China Roars			
Depths Below			
Feather in Her Hat, A	Ruth Chatterton-Louis Hayward-Billie Burke		
Frisco Fury	Jack Holt		
Girl Friend, The	Ann Sothern - Roger Pryor - Jack Haley	July 31,'35	
Grand Exit			
If You Could Only Cook	Claudette Colbert		
Lady Beware	Jean Arthur		
Lost Horizon			
Love Me Forever	Grace Moore - Leo Carrillo - Robert Allen	June 27,'35	
Maid of Honor			
Modern Lady	Ruth Chatterton		
Rich Men's Daughters	George Raft		
Riding Wild	Tim McCoy-Billie Seward	June 28,'35	
She Married Her Boss	C. Colbert - Michael Bartlett - Jean Dixon - Melvyn Douglas		
Together We Live	Willard Mack-Ben Lyon-Sheila Mannors-Wera Engels		
(See "In the Cutting Room," Nov. 3.)			
West Beyond the Law	Ken Maynard-Lucille Brown		

DANUBIA PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cornflower (Hungarian Dialogue)	Irene Agai	Jan. 11,'35	80.	
Father Knows Best (Hungarian Dialogue)	Szoke Szakall	Jan. 18,'35	80.	
Hungaria (The Volce of Hungary) (English Titles)	Scenic	May 15,'35	54.	
Hussar Romance (Hungarian Dialogue)	Irene Agai	Apr. 21,'35	75.	
Rakoczy Marsch (German Dialogue)	Gustav Froehlich-Camilla Horn	Mar. 1,'35	82.	

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Camille (A)	Y. Printemps-Pierre Fresnay	Apr. 15,'35	85.	May 18,'35
Dream of My People	Cantor Rosenblatt	June 1,'35		
Girl in the Case 5005	Jimmy Savo-Eddie Lambert-Dorothy Darling		60.	
Last Wilderness, The (G)	Howard Hill	May 14,'35	63.	May 25,'35
Man Who Changed His Name, The (A) 5036	Lyn Harding		65.	Oct. 27
Marie 5043	Annabella	Jan. 1,'35	67.	
Old Bill 5038	Anatole France story	Feb. 10,'35	70.	
Viennese Love Song	Maria Jeritza		72.	
World in Revolt	Graham McNamee	Mar. 1,'35		

Coming Attractions

Don Quixote	Chaliapin-Sydney Fox	July 1,'35	July 8,'33
Iceland Fishermen	Pierre Loti story	Sept. 1,'35	
Sans Famille	Robert Lynen	Aug. 1,'35	

FIRST DIVISION

(Releases First Division Productions and in certain territories Monogram, Liberty, Chesterfield and Invincible pictures.)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Convention Girl	Rose Hobart		Oct. 31		
Flirtation	Jeannette Loff-Ben Alexander		Nov. 9		
Hei Tiki (G)	(All Native Cast)	Principal	Feb. 1,'35	86.	Feb. 9,'35
Little Damozel	Anna Neagle		Dec. 1		
Rainbow's End	Hoot Gibson-Mary Doran		June 10,'35	60.	
Sunset Range (G)	Hoot Gibson-Mary Doran		May 1,'35	55.	Mar. 9,'35
White Heat	Virginia Cherrill				Oct. 1

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Fury (G) 852	Paul Muni-Karen Morley	May 18,'35	97.	Apr. 6,'35
Case of the Curious Bride 879	Warren William	Apr. 13,'35	68.	Apr. 13,'35
Flirtation Walk (G) 752	Dick Powell - Ruby Keeler - Pat O'Brien	Dec. 1	97.	Nov. 10
G Men, The (A) 880	James Cagney-Margaret Lindsay	May 4,'35	85.	Apr. 27,'35
Gentlemen Are Born (G) 872	Franchot Tone - Jean Muir	Nov. 17	74.	Oct. 20
Girl From Tenth Avenue, The (A) 858	Bette Davis-Ian Hunter	June 1,'35	69.	June 1,'35
Go Into Your Dance (G) 853	Al Jolson-Ruby Keeler	Apr. 20,'35	97.	Mar. 23,'35
Gold Diggers of 1935 (G) 851	Dick Powell-Gloria Stuart	Mar. 16,'35	95.	Mar. 23,'35
In Caliente 856	Dolores Del Rio-Pat O'Brien	May 25,'35	84	
(See "In the Cutting Room," Feb. 2,'35.)				
Living On Velvet 859 (G)	Kay Francis - George Brent - Warren William	Mar. 2,'35	80.	Mar. 16,'35
Mary Jane's Pa (G) 875	Aline MacMahon-Guy Kibbee	Apr. 27,'35	71.	Apr. 27,'35
Maybe It's Love (G) 876	Gloria Stuart-Ross Alexander	Jan. 12,'35	62	Nov. 24
Murder in the Clouds (G) 877	Lyle Talbot-Ann Dvorak	Dec. 15	61.	Jan. 5,'35
Oil for the Lamps of China (G) 867	J. Hutchinson-Pat O'Brien	June 8,'35	97.	May 18,'35
Red Hot Tires (G) 878	Lyle Talbot-Mary Astor	Feb. 2,'35	66.	Mar. 9,'35
Traveling Saleslady (G) 870	Joan Blondell	Apr. 8,'35	63.	Apr. 6,'35
While the Patient Slept (G) 874	Aline MacMahon-Guy Kibbee	Mar. 9,'35	61.	Mar. 9,'35
Woman in Red, The (G) 863	B. Stanwyck-Gene Raymond	Feb. 16,'35	58.	Mar. 30,'35

Coming Attractions

Broadway Joe	Joe E. Brown-Ann Dvorak	Aug. 17,'35	
(See "In the Cutting Room," June 8,'35.)			
Captain Blood 855	Robert Donat-Jean Muir		
Napoleon	Edw. G. Robinson-Bette Davis		
Singer of Naples	Enrico Caruso, Jr.		

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baboona (G) 530	Mr. & Mrs. Martin Johnson	Feb. 8,'35	72.	Jan. 26,'35
Black Sheep (A) 543	Edmund Lowe-Claire Trevor	June 14,'35	75.	May 18,'35
Charlie Chan in Egypt (G) 544	Warner Oland-"Pat" Paterson	June 21,'35	72.	June 8,'35
Charlie Chan in Paris (G) 526	Warner Oland	Jan. 25,'35	70.	Jan. 5,'35
Cowboy Millionaire (G) 538	George O'Brien	May 10,'35	67.	Apr. 27,'35
Daring Young Man, The (G) 528	James Dunn-Mae Clarke	May 24,'35	75.	Apr. 27,'35
Doubting Thomas (G) 542	Will Rogers	June 7,'35	73.	Apr. 20,'35
George White's 1935 Scandals (A) 534	Alice Faye-James Dunn	Mar. 29,'35	83.	Apr. 6,'35
Great Hotel Murder (G) 532	Edmund Lowe-Victor McLaglen	Mar. 8,'35	70.	Feb. 23,'35
It's a Small World (A) 536	Spencer Tracy-Wendy Barrie	Apr. 12,'35	71.	Apr. 6,'35
Ladies Love Danger 540	Gilbert Roland-Mona Barrie	May 3,'35	69	
(See "Secret Lives" "In the Cutting Room," Mar. 30,'35.)				
Life Begins at 40 (G) 533	Will Rogers	Mar. 22,'35	79.	Mar. 23,'35
Liliom (A)	Charles Boyer	Mar. 16,'35	90.	Mar. 23,'35
Little Colonel (G) 531	Shirley Temple-L. Barrymore	Feb. 22,'35	80.	Feb. 16,'35
Mystery Woman (G) 515	Mona Barrie-Gilbert Roland	Jan. 18,'35	69.	Jan. 26,'35
One More Spring (G) 529	Janet Gaynor-Warner Baxter	Feb. 15,'35	87.	Feb. 9,'35
Our Little Girl (G) 539	Shirley Temple	May 17,'35	65.	June 15,'35
Spring Tonic 535	Lew Ayres-Claire Trevor	Apr. 19,'35	58	
(See "Man Eating Tiger" "In the Cutting Room," Mar. 9,'35.)				
$10 Raise (G) 537	Edward Everett Horton	Apr. 5,'35	70.	Mar. 23,'35
Under the Pampas Moon (G) 541	Warner Baxter-Ketti Gallian	May 31,'35	78.	May 25,'35
Under Pressure 521	Edmund Lowe-Victor McLaglen	Feb. 1,'35	69.	Jan. 19,'35
(Reviewed under the title "Man Lock")				
When a Man's a Man (G) 527	George O'Brien	Feb. 15,'35	66.	Mar. 2,'35

Coming Attractions

Curly Top 549	Shirley Temple	July 26,'35	
Dante's Inferno	Claire Trevor-Spencer Tracy		
(See "In the Cutting Room," Mar. 2,'35.)			
Dressmaker, The	Clive Brook-Tutta Rolf		
Farmer Takes a Wife, The	Janet Gaynor-Henry Fonda		
Gay Deception, The	Francis Lederer-Frances Dee		
Ginger 545	Jackie Searl-Jane Withers	July 5,'35	74
(See "In the Cutting Room," June 1,'35.)			
Hard Rock Harrigan 548	George O'Brien	July 19,'35	
(See "In the Cutting Room," May 25,'35.)			
Here's to Romance	Nino Martini-Genevieve Tobin		
In Old Kentucky	Will Rogers		
(See "In the Cutting Room," May 25,'35.)			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Orchids To You 546	Jean Muir-John Boles	July	12,'35		
(See "In the Cutting Room," June 8,'35.)					
Redheads on Parade	John Boles-Dixie Lee				
(See "In the Cutting Room," May 11,'35.)					
Silk Hat Kid 547	Lew Ayres-Mae Clarke	July	19,'35		
Steamboat Bill	Will Rogers-Anne Shirley				
Thunder in the Night	Edmund Lowe-Karen Morley				
Way Down East	Janet Gaynor-Henry Fonda				
Welcome Home	James Dunn-Arline Judge				

GB PICTURES

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Jack Ahoy (G) 3404	Jack Hulbert	Feb.	8,'35	70.	Feb. 16,'35
Lover Divine 3410	Marta Eggerth	Mar.	30,'35		Oct. 13
(Reviewed under the title "Unfinished Symphony")					
Loves of a Dictator (A) 760	Clive Brook-Madeleine Carroll	June	15,'35	81.	Feb. 16,'35
Man Who Knew Too Much, The (G) 3415	Peter Lorre-Nova Pilbeam	Apr.	15,'35	74.	Dec. 29
My Heart Is Calling (G) 3409	Jan Kiepura	May	1,'35	90.	Feb. 2,'35
My Song for You 3414	Jan Kiepura	June	1,'35	70.	Nov. 10

Coming Attractions

Alias Bulldog Drummond (G) 3509	J. Hulbert-Fay Wray			63.	May 18,'35
Born for Glory 3508	Barry Mackay-John Mills			74.	
Clairvoyant, The (A) 3503	Claude Rains-Fay Wray	July	15,'35	72.	June 15,'35
King of the Damned 3504	Conrad Veidt-Helen Vinson				
Morals of Marcus, The 3502	Lupe Velez-Ian Hunter			74.	Apr. 13,'35
Thirty-Nine Steps 3501	Robert Donat-Madeleine Carroll	Aug.	1,'35	87.	

INVINCIBLE PICTURES
[Distributed through Chesterfield]

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Death from a Distance	Russell Hopton-Lola Lane	Apr.	30,'35		
Public Opinion	Lois Wilson-Shirley Grey	Mar.	15,'35	66.	
Symphony for Living	Evelyn Brent-Al Shean	Jan.	20,'35	75.	

Coming Attractions

Condemned to Live					
Murder at Pinecrest					
Room and Board					
Society Fever	Lois Wilson - Lloyd Hughes - Grant Withers				

LIBERTY PICTURES

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Dizzy Dames 1010	M. Rambeau-Florine McKinney	May	1,'35	73.	
No Ransom (A) 1004	Leila Hyams-Phillips Holmes	Oct.	8.	70.	July 21
Once to Every Bachelor (A) 1005	Marian Nixon-Neil Hamilton	Dec.	14.	72.	May 10
School For Girls (A) 1007	Sidney Fox-Paul Kelly	Feb.	19,'35	73.	Mar. 9,'35
Sweepstake Annie (G) 1009	Marian Nixon-Tom Brown	Mar.	5,'35	81.	Feb. 23,'35
Two Heads on a Pillow (A) 1006	Neil Hamilton-Miriam Jordan	Oct.	2.	71.	Oct. 13
When Strangers Meet 1002	Richard Cromwell-Arline Judge	July	20.	74.	
Without Children 1008	M. Churchill-Bruce Cabot	Apr.	15,'35	68.	

Coming Attractions

Born to Gamble 1012	H. B. Warner-Onslow Stevens	July	10,'35		
Old Homstead, The 1011	Mary Carlisle-Lawrence Gray	Aug.	10,'35		

MAJESTIC

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Motive for Revenge (G)	Donald Cook - Irene Hervey	Apr.	15,'35	64.	Mar. 30,'35
Mutiny Ahead	Neil Hamilton-Kathleen Burke	Mar.	1,'35	63.	
(See "In the Cutting Room," Jan. 26,'35.)					
Night Alarm (G) 505	Bruce Cabot-Judith Allen-H. B. Warner - Fuzzy Knight	Dec.	15.	65.	Sept. 22
Perfect Clue, The (G) 512	David Manners-Dorothy Libaire	Mar.	10,'35	69.	Dec. 1

Coming Attractions

Reckless Roads	Judith Allen - Regis Toomey - Lloyd Hughes	July	1,'35	66.	

MASCOT PICTURES

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Behind the Green Lights (G)	Norman Foster-Judith Allen	Mar.	11,'35	70.	Mar. 23,'35
Burn 'Em Up Barnes (G)	Frankie Darro-Lola Lane	Dec.	18.	70.	Apr. 27,'35
Crimson Romance (A)	Ben Lyon-Sari Maritza	Oct.	1.	67.	Oct. 6
Headline Woman (G)	Roger Pryor-Heather Angel	May	15,'35	70.	May 18,'35
In Old Santa Fe (G)	Ken Maynard-Evalyn Knapp	Nov.	15.	63.	Nov. 24
Little Men (G)	Erin O'Brien-Moore-R. Morgan	Dec.	14.	72.	Dec. 22
Marines Are Coming, The	William Haines-Armida Conrad Nagel-Esther Ralston	Nov.	20.	70.	Dec. 15
One Frightened Night (G)	Chas. Grapewin-Mary Carlisle	May	1,'35	65.	May 11,'35

Coming Attractions

Ladies Crave Excitement	Norman Foster-Evalyn Knapp				

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
After Office Hours (G)	C. Bennett-Clark Gable	Feb.	22,'35	73.	Feb. 16,'35
Age of Indiscretion (A)	May Robson-Madge Evans	May	10,'35	80.	May 11,'35
Baby Face Harrington (G)	Charles Butterworth	Apr.	12,'35	63.	Mar. 30,'35
Biography of a Bachelor Girl (A)	R. Montgomery-Ann Harding	Jan.	4,'35	84.	Dec. 29
Casino Murder Case (G)	Paul Lukas	Mar.	15,'35	84.	Apr. 27,'35
David Copperfield (G)	Frank Lawton - Freddie Bartholomew - W. C. Fields - L. Barrymore-Edna M. Oliver	Jan.	18,'35	133.	Jan. 19,'35
Flame Within, The (A)	Ann Harding-Herbert Marshall	May	17,'35	73.	May 18,'35
Mark of the Vampire (A)	L. Barrymore-Bela Lugosi	Apr.	26,'35	60.	Apr. 6,'35
Murder in the Fleet (G)	Robert Taylor-Jean Parker	May	24,'35	70.	May 18,'35
Naughty Marietta (G)	J. MacDonald-Nelson Eddy	Mar.	29,'35	106.	Mar. 2,'35
Night Is Young, The (G)	Ramon Novarro-Evelyn Laye	Jan.	11,'35	82.	Dec. 29
No More Ladies (A)	Joan Crawford-R. Montgomery	June	14,'35	82.	June 8,'35
One New York Night	Franchot Tone-Una Merkel	Apr.	5,'35	71.	
(See "Mystery in Room 309" "In the Cutting Room," Mar. 16,'35.)					
Public Hero No. 1 (A)	Chester Morris-Jean Arthur	May	31,'35	89.	May 25,'35
Reckless (A)	Jean Harlow-Wm. Powell	Apr.	19,'35	99.	Apr. 13,'35
Sequoia (G)	Jean Parker-Russell Hardie	Feb.	1,'35	72.	Nov. 17
Shadow of Doubt (G)	Ricardo Cortez-Virginia Bruce	Feb.	15,'35	75.	Feb. 9,'35
Society Doctor	Chester Morris-V. Bruce	Jan.	25,'35	68.	Jan. 12,'35
(Reviewed under the title "Only 8 Hours")					
Times Square Lady (G)	Robert Taylor-Virginia Bruce	Mar.	8,'35	69.	Mar. 2,'35
Vagabond Lady	Robert Young-Evelyn Venable	May	3,'35	73.	
(See "In the Cutting Room," Mar. 16,'35.)					
Vanessa: Her Love Story (A)	Helen Hayes-Robert Montgomery	Mar.	1,'35	77.	Feb. 23,'35
West Point of the Air (G)	Wallace Beery-Robert Young	Mar.	22,'35	90.	Mar. 16,'35
Winning Ticket, The (G)	Leo Carrillo-L. Fazenda	Feb.	8,'35	70.	Jan. 19,'35

Coming Attractions

Anna Karenina	Greta Garbo-Fredric March				
(See "In the Cutting Room," June 8,'35.)					
Bonnie Scotland	Laurel and Hardy				
(See "In the Cutting Room," June 15,'35.)					
Broadway Melody of 1936	Jack Benny-June Knight				
Calm Yourself	Madge Evans-Robert Young	June	28,'35	69.	
(See "In the Cutting Room," June 1,'35.)					
China Seas	Clark Gable-Rob't Montgomery-Wallace Beery				
Escapade	William Powell-Luise Rainer	July	5,'35		
(See "In the Cutting Room," May 11,'35.)					
Glitter	Joan Crawford-Brian Aherne				
Mad Love	Peter Lorre-Frances Drake	July	12,'35		
(See "In the Cutting Room," May 25,'35.)					
Mala	Mala-Lotus Long				
Manhattan Madness	Joel McCrea-Maureen O'Sullivan	July	19,'35		
Murder Man, The	Spencer Tracy-Virginia Bruce	July	26,'35		
Mutiny on the Bounty	Clark Gable-Charles Laughton-Franchot Tone				
O'Shaughnessy's Boy	Wallace Beery-Jackie Cooper				
(See "In the Cutting Room," June 15,'35.)					
Tale of Two Cities, A	Ronald Colman-Elizabeth Allan				

PARAMOUNT

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
All the King's Horses (G) 3430	Mary Ellis-Carl Brisson	Feb.	22,'35	85.	Feb. 23,'35
Car 99 (G) 3432	Fred MacMurray-Ann Sheridan	Mar.	1,'35	68.	Feb. 16,'35
College Scandal 3445 (G)	Arline Judge-Kent Taylor	June	21,'35	79.	June 8,'35
Devil Is a Woman, The (A) 3441	Marlene Dietrich-Cesar Romero	May	3,'35	80.	Mar. 2,'35
Enter Madame (A) 3414	Elissa Landi-Cary Grant	Jan.	4,'35	83.	Nov. 8
Four Hours to Kill (A)	Richard Barthelmess	Apr.	19,'35	74.	Apr. 6,'35
Gilded Lily, The (G) 3426	C. Colbert-Fred MacMurray	Jan.	25,'35	80.	Jan. 5,'35
Glass Key, The (G) 3444	George Raft	May	31,'35	77.	May 25,'35
Goin' to Town (A) 3442	Mae West	May	17,'35	71.	May 11,'35
Hold 'Em Yale (G) 3438	Patricia Ellis-Cesar Romero	Apr.	12,'35	63.	Mar. 30,'35
Lives of a Bengal Lancer (G) 3427	Gary Cooper-Franchot Tone	Jan.	18,'35	89.	Jan. 5,'35
Love in Bloom (G) 3434	Joe Morrison-Dixie Lee	Mar.	15,'35	75.	Mar. 9,'35
McFadden's Flats (G) 3436	Betty Furness-Richard Cromwell	Mar.	29,'35	65.	Mar. 9,'35
Mississippi (G) 3433	Bing Crosby-Joan Bennett	Mar.	22,'35	74.	Mar. 2,'35
Once in a Blue Moon 3425	J. Savo-Michael Dalmatoff	May	10,'35		
People Will Talk (G) 3443	Chas. Ruggles-Mary Boland	May	24,'35	67.	Apr. 6,'35
President Vanishes (G) 3416	Arthur Byron-Janet Beecher	Jan.	11,'35	83.	Nov. 24
Private Worlds (A) 3435	C. Colbert-J. Bennett-C. Boyer	Apr.	19,'35	83.	Mar. 2,'35
Rocky Mountain Mystery (G) 3428	R. Scott-Chas. "Chic" Sale	Feb.	8,'35	68.	Apr. 27,'35
Ruggles of Red Gap (G) 3431	Charles Laughton-Mary Boland-Charles Ruggles-Zasu Pitts	Mar.	8,'35	90.	Feb. 16,'35
Rumba (A) 3429	George Raft-Carole Lombard	Feb.	15,'35	71.	Feb. 2,'35
Scoundrel, The (A) 3437	Noel Coward-Julie Haydon	June	7,'35	68.	May 4,'35
Stolen Harmony (G) 3440	George Raft-Ben Bernie	Apr.	26,'35	74.	Apr. 27,'35
Virginian, The 3460 (Re-issue)	Gary Cooper - Richard Arlen - Walter Huston - Mary Brian	June	14,'35		
Wings in the Dark (G) 3424	Cary Grant-Myrna Loy	Feb.	1,'35	75.	Jan. 19,'35

Coming Attractions

Accent on Youth	Sylvia Sidney-Herbert Marshall	July	12,'35		
(See "In the Cutting Room," May 25,'35.)					
Annapolis Farewell	Tom Brown-Sir Guy Standing				
Big Broadcast of 1935, The	Jack Oakie-Burns & Allen				
Bride Comes Home, The	Claudette Colbert-F. MacMurray				
Crusades, The	Loretta Young-Henry Wilcoxon				
(See "In the Cutting Room," Mar. 30,'35.)					
Every Night at Eight	George Raft-Alice Faye				
Last Outpost, The	Cary Grant - Gertrude Michael - Claude Rains				
Man on the Flying Trapeze, The	W. C. Fields	July	26,'35		
Men Without Names 3446	Fred MacMurray-Madge Evans	July	5,'35		
(See "In the Cutting Room," May 11,'35.)					
Milky Way, The	Harold Lloyd-Adolphe Menjou				
Paris in Spring (G)	Tullio Carminati-Mary Ellis	June	28,'35	83.	June 1,'35
Peter Ibbetson	Gary Cooper-Ann Harding				
Shanghai	Charles Boyer-Loretta Young	July	19,'35		
(See "In the Cutting Room," June 1,'35.)					
Smart Girl	Kent Taylor-Ida Lupino	July	26,'35		
So Red the Rose	Margaret Sullavan-Pauline Lord				
This Woman Is Mine 3447	Gregory Ratoff - John Loder - R. Bennett-Kath. Sergrave	June	28,'35		
Two for Tonight	Bing Crosby-Joan Bennett				

PRINCIPAL

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Little Damozel 722	Anna Neagle-James Rennie	June	11.	59.	
Peck's Bad Boy (G) 516	Jackie Cooper-Thomas Meighan-Dorothy Peterson-Jackie Searl	Oct.	19.	69.	Sept. 8
Return of Chandu, The (G) 300-312	Bela Lugosi-Maria Alba	Oct.	4.	60.	Apr. 27,'35

REPUBLIC PICTURES Monogram)

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Dawn Ride, The	John Wayne-Marion Burns	June	20,'35		
Desert Trail	John Wayne-Mary Kornman	Apr.	22,'35	54.	
(See "In the Cutting Room," Feb. 23,'35.)					
Flirting with Danger (G) 3023	Robert Armstrong-Marion Burns	Dec.	1.	70.	Nov. 17
Girl of the Limberlost (G) 3001	Marian Marsh-Ralph Morgan	Oct.	15.	86.	Sept. 1
Girl O' My Dreams (G) 3015	Mary Carlisle-Creighton Chaney	Nov.	17.	65.	Nov. 16
Great God Gold (A)	Sidney Blackmer-Gloria Shea	Apr.	25,'35	72.	Mar. 9,'35
Healer, The (G)	Ralph Bellamy-Karen Morley	June	15,'35	77.	June 1,'35
Hoosier Schoolmaster, The (G)	Charlotte Henry-Norman Foster	May	15,'35	76.	Apr. 13,'35
Lawless Frontier (G) 3035	John Wayne-Sheila Terry	Nov.	22.	54.	Feb. 2,'35
Lost in the Stratosphere (G) 3020	June Collyer-William Cagney	Nov.	15.	64.	Oct. 27
Million Dollar Baby (G)	Arline Judge - Ray Walker - Jimmy Fay	Jan.	15,'35	65.	Dec. 20
Mysterious Mr. Wong, The (A) 3022	Bela Lugosi-Wallace Ford	Jan.	25,'35	68.	Jan. 19,'35
Mystery Man (G)	Robert Armstrong	Apr.	25,'35	62.	Feb. 18,'35
'Neath Arizona Skies (G) 3032	John Wayne-Sheila Terry	Dec.	5.	52.	Dec. 15
Nut Farm, The (G)	Wallace Ford	Mar.	25,'35	65.	Feb. 9,'35
Rainbow Valley (G)	John Wayne-Lucille Brown	Mar.	15,'35	52.	Mar. 16,'35
Reckless Romeos (G) 3019	Robt. Armstrong-Wm. Cagney				
Sing Sing Nights (A)	Conway Tearle-Mary Doran	Dec.	15.	60.	Feb. 2,'35
Texas Terror	John Wayne	Feb.	1,'35	51.	
Women Must Dress (G)	Minna Gombell-Gavin Gordon	Feb.	1,'35	77.	Jan. 26,'35

(THE RELEASE CHART--CONT'D)

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheers of the Crowd	Russell Hopton-Irene Ware			
(See "In the Cutting Room," June 8,'35.)				
Forbidden Heaven	Charles Farrell-C. Henry			
Honeymoon Limited	Neil Hamilton-Irene Hervey	July 1,'35		
Keeper of the Bees, The (G)	Neil Hamilton-Betty Furness	July 15,'35	*75	June 15,'35
Make a Million	Charles Starrett-Pauline Brooks			
(See "In the Cutting Room," June 1,'35.)				
Paradise Canyon (G)	John Wayne-Marion Burns	July 20,'35	52	May 18,'35
Westward Ho	John Wayne-Sheila Mannors			
(See "In the Cutting Room," June 1,'35.)				

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Break of Hearts (A)	K. Hepburn-Charles Boyer	May 31,'35	*80	May 25,'35
Captain Hurricane (G)	James Barton-Helen Westley	Mar. 1,'35	72	Feb. 16,'35
Chasing Yesterday (G)	Anne Shirley	May 3,'35	77½	Apr. 6,'35
Dog of Flanders (G)	Frankie Thomas-Helen Parrish	Mar. 22,'35	72	Mar. 2,'35
Enchanted April, The (A)	Ann Harding-Frank Morgan	Feb. 1,'35	66	Dec. 15
Gigolette (G)	Adrienne Ames-Ralph Bellamy	Feb. 15,'35	67	June 1,'35
Grand Old Girl (G) 519	May Robson-Hale Hamilton	Jan. 18,'35	72	Jan. 12,'35
Hooray for Love (G)	Gene Raymond-Ann Sothern	June 14,'35	*72	May 25,'35
Informer, The (A)	V. McLaglen-Margot Grahame	May 24,'35	91	May 4,'35
Laddie (G)	John Beal-Gloria Stuart	Apr. 5,'35	69½	Mar. 9,'35
Little Minister (G) 512	Katharine Hepburn-John Beal	Dec. 28	110	Dec. 22
Murder on a Honeymoon (G)	Edna May Oliver-J. Gleason	Feb. 22,'35	73½	Feb. 2,'35
Nitwits, The (G)	Wheeler and Woolsey	June 7,'35	*78	May 25,'35
People's Enemy (A)	Preston Foster-Melvyn Douglas	Mar. 15,'35	70	May 4,'35
Red Morning (G) 515	Steffi Duna-Regis Toomey	Dec. 14	63	Apr. 20,'35
Roberta (G)	Irene Dunne - Fred Astaire - Ginger Rogers	Mar. 8,'35	105½	Feb. 23,'35
Romance in Manhattan (G) 518	Francis Lederer-Ginger Rogers	Jan. 11,'35	78	Dec. 1
Silver Streak, The (G) 513	Sally Blane-Charles Starrett	Dec. 21	72	Dec. 8
Star of Midnight (G)	William Powell-Ginger Rogers	Apr. 19,'35	90	Apr. 6,'35
Strangers All (G)	May Robson	Apr. 26,'35	69½	Mar. 30,'35
Village Tale	Randolph Scott-Kay Johnson	May 10,'35	80	
(See "In the Cutting Room," Mar. 2,'35.)				
West of the Pecos (G) 516	Richard Dix-Martha Sleeper	Jan. 4,'35	69	Jan. 5,'35

Coming Attractions

Alice Adams	Katharine Hepburn - Fred Mac-Murray	Aug. 9,'35	
Arizonian, The (G)	Richard Dix-Margot Grahame	July 5,'35	*75 June 8,'35
Becky Sharp	Miriam Hopkins	June 28,'35	
(See "In the Cutting Room," Mar. 9,'35.)			
Freckles	Virginia Weidler		
Jalna	Ian Hunter-Kay Johnson	Aug. 2,'35	
Last Days of Pompeii, The	Helen Mack-John Beal		
Leander Clicks	James Gleason-Zasu Pitts		
Old Man Rhythm	Buddy Rogers-Betty Grable	July 26,'35	
(See "In the Cutting Room," June 8,'35.)			
Return of Peter Grimm, The	Lionel Barrymore-Helen Mack		
(See "In the Cutting Room," June 8,'35.)			
She	Helen Gahagan-Randolph Scott	July 4,'35	
(See "In the Cutting Room," June 8,'35.)			
Three Musketeers	Margot Grahame-Walter Abel	Aug. 30,'35	
Top Hat	Fred Astaire-Ginger Rogers		
(See "In the Cutting Room," May 25,'35.)			

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Calling All Cars (G)	Jack LaRue	Empire Films	Jan. 25,'35	67	Jan. 26,'35
Cowboy Holiday (G)	Big Boy Williams	Syndicate	Jan. 1,'35	57	Jan. 26,'35
Cyclone Ranger, The (G)	Bill Cody	Spectrum Pictures		60	Apr. 6,'35
Kliou (The Tiger) (G)		Bennett Pictures		*55	June 1,'35
Lost City, The (G)	Wm. Boyd - Claudia Dell	Regal Pictures	Feb. 14,'35	74	Mar. 9,'35
New Adventures of Tarzan (G)	Herman Brix	Burroughs-Tarzan Enterprises		*75	June 10,'35
Rustler's Paradise (G)	Harry Carey	Ajax Pictures	June 1,'35	61	May 11,'35
Sangen Till Heine (G)	Martin Osman	Scandinavian		75	Mar. 16,'35
Texas Rambler, The (G)	Bill Cody	Spectrum Pictures	May 15,'35	59	May 18,'35
Ticket to a Crime (G)	Ralph Graves	Syndicate	Dec. 15	67	Dec. 29

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brewster's Millions (G)	Jack Buchanan-Lili Damita	May 20,'35	78	Apr. 13,'35
Cardinal Richelieu (G)	George Arliss	Apr. 26,'35	80	Mar. 30,'35
Clive of India (G)	Ronald Colman-Loretta Young	Jan. 25,'35	90	Jan. 26,'35
Folies Bergere (G)	Maurice Chevalier-Merle Oberon	Feb. 22,'35	80	Feb. 23,'35
Kid Millions (G)	Eddie Cantor - Ann Sothern - Ethel Merman	Dec. 28	92	Oct. 27
Les Miserables (G)	Fredric March-C. Laughton	Apr. 21,'35	105	Apr. 6,'35
Let 'Em Have It (A)	Richard Arlen-Virginia Bruce	May 17,'35	95	June 8,'35
Mighty Barnum, The (G)	Wallace Beery - Adolphe Menjou-Janet Beecher-V. Bruce	Dec. 25	98	Dec. 1
Nell Gwyn (A)	Anna Neagle-Cedric Hardwicke	June 14,'35	75	July 14,'34
Private Life of Don Juan, The	Douglas Fairbanks, Sr. - Merle Oberon	Nov. 30		Sept. 22
Runaway Queen	Anna Neagle-Fernand Graavey	Dec. 21		
Scarlet Pimpernel, The (G)	Leslie Howard-Merle Oberon	Feb. 8,'35	95	Jan. 26,'35
Thunder in the East	Charles Boyer-Merle Oberon	May 13,'35	79	Dec. 1
(Reviewed under the title, "The Battle.")				
Wedding Night, The (G)	Anna Sten-Gary Cooper	Mar. 8,'35	90	Feb. 23,'35
We Live Again (A)	Anna Sten-Fredric March	Nov. 16	82	Sept. 29

Coming Attractions

Call of the Wild, The (G)	C. Gable-Loretta Young	91	May 4,'35
Dark Angel, The	Merle Oberon - Fredric March - H. Marshall-Kath. Alexander		
Escape Me Never (A)	Elizabeth Bergner-Hugh Sinclair	June 27,'35	80 Apr. 20,'35
Red Salute	B. Stanwyck-Robert Young		
Sanders of the River (G)	Leslie Banks - Paul Robeson - Nina Mae MacKinney	July 4,'35	95 Apr. 20,'35

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Mary Dow 8011	Sally Eilers-Ray Milland	May 27,'35	66	
(See "In the Cutting Room," Apr. 13,'35.)				
Border Brigands 8085	Buck Jones	May 27,'35	56	
Bride of Frankenstein (A) 8009	Boris Karloff	May 6,'35	80	Apr. 20,'35
Chinatown Squad (G) 8017	Lyle Talbot-Valerie Hobson	May 20,'35	65	June 8,'35
Crimson Trail, The (G) 8083	Buck Jones	Feb. 11,'35	58	Mar. 16,'35
Good Fairy, The (G) 8003	Margaret Sullavan-H. Marshall	Feb. 18,'35	98	Feb. 9,'35
Imitation of Life (G) 7003	Claudette Colbert-W. William	Nov. 26	111	Dec. 1
It Happened in New York (G) 8023	Lyle Talbot-Heather Angel	Mar. 18,'35	66	Apr. 13,'35
I've Been Around (A) 8025	Chester Morris	Dec. 31	66	Dec. 22
Man Who Reclaimed His Head (G) 8028	Claude Rains-Joan Bennett	Dec. 24	81	Dec. 8
Mister Dynamite (G) 8012	Edmund Lowe-Esther Ralston	Apr. 22,'35	69	Apr. 6,'35
Mystery of Edwin Drood (G) 8024	Claude Rains-Heather Angel	Feb. 4,'35	87	Mar. 30,'35
Night Life of the Gods (G) 8008	Alan Mowbray	Mar. 11,'35	73	Jan. 12,'35
Notorious Gentleman, A 8032	Charles Bickford-Helen Vinson	Jan. 21,'35	76	Jan. 19,'35
Princess O'Hara (G) 8013	Jean Parker-Chester Morris	Apr. 1,'35	80	Mar. 30,'35
Rendezvous at Midnight 8031	Ralph Bellamy	Feb. 11,'35	62	
(See "In the Cutting Room," Nov. 17.)				
Secret of the Chateau (G) 8033	Claire Dodd-Clark Williams	Dec. 3	69	Sept. 15
Stone of Silver Creek (G) 8084	Buck Jones-Noel Francis	Apr. 15,'35	60	Apr. 20,'35
Straight from the Heart (A) 8036	Mary Astor-Roger Pryor-Baby Jane	Jan. 14,'35	73	Feb. 16,'35
Strange Wives (G) 8020	June Clayworth-Roger Pryor	Dec. 10	75	Dec. 8
Transient Lady (G) 8019	Gene Raymond-Henry Hull	Mar. 4,'35	72	Mar. 23,'35
Werewolf of London (A) 8015	Henry Hull	June 3,'35	75	May 4,'35

Coming Attractions

Diamond Jim 9003	Edward Arnold-Binnie Barnes		
(See "In the Cutting Room," May 11,'35.)			
Lady Tubbs 8034	D. Montgomery-Alice Brady	July 8,'35	
(See "In the Cutting Room," May 25,'35.)			
Magnificent Obsession 8006	Irene Dunne		
Manhattan Moon 8026	Ricardo Cortez-Dorothy Page	July 22,'35	
(See "In the Cutting Room," June 15,'35.)			
Raven, The (A) 8016	Karloff-Bela Lugosi	July 15,'35	61 June 15,'35
Storm Over the Andes 9026	Jack Holt		
Untitled 8018	Zasu Pitts-Hugh O'Connell		

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alibi Ike 815	Joe E. Brown	June 15,'35	72	
(See "In the Cutting Room," Apr. 6,'35.)				
Dinky 824	Jackie Cooper-Mary Astor	May 11,'35	65	
(See "In the Cutting Room," Apr. 13,'35.)				
Florentine Dagger, The (G) 829	Donald Woods-Margaret Lindsay	Mar. 30,'35	69	May 4,'35
Night at the Ritz, A (G) 823	William Gargan-Patricia Ellis	Mar. 23,'35	63	May 25,'35
Sweet Music (G) 805	Rudy Vallee-Ann Dvorak	Feb. 23,'35	95	Mar. 2,'35

Coming Attractions

Anchors Aweigh	Dick Powell-Ruby Keeler		
Broadway Gondolier 804	Dick Powell-Joan Blondell	July 20,'35	
(See "In the Cutting Room," Apr. 27,'35.)			
Case of the Lucky Legs, The	Warren William		
Don't Bet on Blondes 813	Warren William-Claire Dodd	July 13,'35	
(See "In the Cutting Room," May 25,'35.)			
Dr. Socrates	Paul Muni-Ann Dvorak		
Front Page Woman	Bette Davis-George Brent	Aug. 24,'35	
(See "In the Cutting Room," May 25,'35.)			
Going Highbrow 818	Guy Kibbee-Zasu Pitts	July 6,'35	67
(See "Crashing Society," "In the Cutting Room," Apr. 13,'35.)			
Goose and the Gander	Kay Francis-George Brent		
(See "In the Cutting Room," Mar. 9,'35.)			
Irish in Us, The	James Cagney-Pat O'Brien	Aug. 3,'35	
Little Big Shot	Rob't Armstrong-Glenda Farrell		
(See "In the Cutting Room," June 15,'35.)			
Living Up to Lizzie	Aline MacMahon		
Midsummer Night's Dream	All Star		135
Money Man	Edw. G. Robinson-Bette Davis		
Page Miss Glory	Marion Davies-Dick Powell		
(See "In the Cutting Room," June 8,'35.)			
Present from Margate, A	Kay Francis-Ian Hunter		
Real McCoy, The	James Dunn - Claire Dodd - Patricia Ellis-Alan Dinehart		
Stranded 808	Kay Francis-Geo. Brent	June 29,'35	76
(See "In the Cutting Room," Apr. 27,'35.)			
We're In the Money	Joan Blondell-Glenda Farrell	Aug. 10,'35	
(See "In the Cutting Room," June 15,'35.)			

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abdul the Damned (A)	Nils Asther	B. I. P.		95	Apr. 13,'35
April Blossoms (G)	Richard Tauber	B. I. P.		85	June 1,'35
Avec l'Assurance (G)	Saint-Granier	Paramount	May 3,'35	83	May 18,'35
Brown on Resolution (G)	Betty Balfour	Gaumont-British		85	June 1,'35
Czardas Duchess, The (G)	Marta Eggerth	Ufa	Apr. 24,'35	102	May 4,'35
Dance Band (G)	Buddy Rogers	Assoc. British		65	June 15,'35
Dandy Dick (G)	Will Hay	Assoc. British		70	Mar. 16,'35
Der Judas von Tirol		Fritz Rasp	86th St. Corp.	Apr. 26,'35	78
Der Page vom Dalmasse-Hotel	Dolly Haas	86th St. Corp.	Mar. 22,'35	80	
Die Grosse Chance	Hans Soehnker	86th St. Corp.	May 3,'35	80	
Die Unschuld vom Lande	Lucie Englisch	86th St. Corp.	May 10,'35	85	
Die vom Niederrhein	Lien Deyers	86th St. Corp.	May 17,'35	84	
Drei von der Kavallerie	Paul Hoerbiger	86th St. Corp.	Apr. 12,'35	90	
Elizabeth of England (G)	Matheson Lang	Assoc. British		95	June 1,'35
Heroes of the Arctic (G)		Amkino	May 23,'35	70	June 1,'35
In a Monastery Garden (A)	John Stuart	R & S	Mar. 12,'35	77	Mar. 30,'35
It's a Bet (G)	Gene Gerrard-Helen Chandler	British Int'l		80	Mar. 16,'35
La Crise Est Finie (G)	Albert Prejean	European Films	Mar. 12,'35	81	Mar. 30,'35
Les As Du Turf (G)	Pauley	Paramount	May 10,'35	99	May 18,'35
Lorna Doone (G)	John Loder	Assoc. British		80	Feb. 2,'35
Men on Wings (G)	Koval-Samborsky	Amkino	June 7,'35	85	June 15,'35
Mimi (A)	Gertrude Lawrence-D. Fairbanks, Jr.	B.I.P.		98	June 8,'35
Moscow Laughs (G)	Leonid Utesov	Amkino	Mar. 21,'35	95	Apr. 27,'35
Oh! Daddy (G)	Leslie Henson	Gaumont-British		75	Mar. 16,'35
Old Curiosity Shop	Elaine Benson	Assoc. British		85	Feb. 2,'35
Phantom Fiend, The (A)	Ivor Novello-Elizabeth Allan	Olympic	Apr. 19,'35	67	Apr. 27,'35
Phantom Light, The (G)	Gordon Harker	Gaumont-British		75	Feb. 9,'35
Radio Parade of 1935	Will Hay - Helen Chandler	Assoc. British		85	Jan. 12,'35
Red Village, The (A)	S. Shkurat	Amkino	May 1,'35	90	May 18,'35
Rosen aus dem Sueden	Paul Hoerbiger	86th St. Corp.	Apr. 19,'35	87	
Schwarzer Jaeger Johanna	Marianne Hoppe	86th St. Corp.	Mar. 29,'35	90	
Scotland Yard Mystery (G)	Gerald DuMaurier	B.I.P.		75	June 8,'35
Shepherdess' Sweetheart	(Greek Feature)	Frank Norton	Feb. 17,'35	118	
So You Won't Talk (G)	Monty Banks	First National		85	Apr. 27,'35
Song of Happiness (G)	M. Victorov	Amkino	Apr. 6,'35	90	Apr. 20,'35
Soviet Russia Today (G)		Amkino	Mar. 3,'35	67	Mar. 16,'35
Strauss' Great Waltz (G)	Jessie Matthews	Tom Arnold	Mar. 6,'35	72	Apr. 27,'35
Strictly Illegal (G)	Leslie Fuller	Gaumont-British		70	Mar. 16,'35
Ten Minute Alibi (A)	Phillips Holmes	British Lion		80	Feb. 9,'35
They Are Looking Up (G)	Cicely Courtneidge	Gaumont-British		80	Feb. 9,'35
Triumph of Sherlock Holmes, The (A)	Arthur Wontner	Gaumont-British		87	Mar. 9,'35
Youth of Maxim, The (A)	Boros Chirkov	Amkino	Apr. 17,'35	80	May 11,'35
Zigeunerbluth	Adele Sandrock	86th St. Corp.	Apr. 5,'35	82	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PROD'TIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Jack and the Beanstalk	Apr. 27	8
Little Red Hen	May 18	7
Brave Tin Soldier, The	June 8	7
Puss in Boots	June 29	1 rl.
The Queen of Hearts	July 20	7
Aladdin	Aug. 10	7
The Headless Horseman	Oct. 1	1 rl.
The Valiant Tailor	Oct. 29	1 rl.
Don Quixote	Nov. 28	8
Jack Frost	Dec. 24	8
Little Black Sambo	Feb. 6,'35	8
Bremen Town Musicians	Mar. 6,'35	8
Old Mother Hubbard	Apr. 3,'35	7
Mary's Little Lamb	May 1,'35	7
Summertime	June 15,'35	1 rl.
Sinbad the Sailor	July 15,'35	1 rl.

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Alimony Aches Andy Clyde		
Captain Hits the Ceiling, The (All Star)		
Do Your Stuff (3 Radio Rogues)	June 15,'35	19
Gum Shoes (All Star)	Mar. 1,'35	21
His Bridal Sweet Harry Langdon	Mar. 15,'35	20
His Old Flame Charlie Murray	Jan. 25,'35	20
Horse Collars (3 Stooges)	Jan. 10,'35	20
I'm a Father Andy Clyde	Feb. 7,'35	20
Leather Necker, The Harry Langdon	May 9,'35	20
Old Sawbones Andy Clyde	Apr. 11,'35	17
Pep Goes the Easel (3 Stooges)	Mar. 29,'35	20
Restless Knights (3 Stooges)	Feb. 20,'35	16½
Stage Fright (All Star)	June 1,'35	19
Tramp, Tramp, Tramp Andy Clyde	May 22,'35	20
Uncivil Warriors (3 Stooges)	Apr. 26,'35	20
COLOR RHAPSODIES 1934-35		
A Cat, a Bell and Mouse	May 10,'35	7
Babes at Sea	Dec. 12	7
Little Rover	June 28,'35	9
Make Believe Revue, The	Mar. 22,'35	10
Shoemaker and the Elves	Jan. 20,'35	7
KRAZY KAT KARTOONS 1934-35		
4. Birdman	Feb. 1,'35	7
5. Hotcha Melody	Mar. 15,'35	7
6. King's Jester	May 20,'35	7
7. Garden Galties		
8. Peace Conference, The	Apr. 26,'35	
LAUGHING WITH MEDBURY 1934-35		
Among the Cacoons	Nov. 9	10
At a County Fair	Dec. 7	10
Medbury in Hollywood	Jan. 11,'35	10
In the Old Days	Mar. 22,'35	10
LIFE'S LAST LAUGHS 1934-35		
No. 2	Oct. 12	10
No. 3	Nov. 9	10
No. 4	Dec. 12	10
No. 5	Jan. 4,'35	10
No. 6	Feb. 1,'35	10
SCRAPPY CARTOONS 1934-35		
Gloom Chasers, The	Jan. 18,'35	7
Gold Getters	Mar. 1,'35	7
Graduation Exercises	Apr. 12,'35	7
Puppet Murder Case, The	June 21,'35	7
Scrappy's Ghost Story	May 24,'35	7
SCREEN SNAPSHOTS		
No. 3	Nov. 23	10½
No. 4	Dec. 21	10½
No. 5	Jan. 18,'35	10
No. 6	Feb. 22,'35	10
No. 7	Mar. 15,'35	10½
No. 8	Apr. 12,'35	10
No. 9	May 10,'35	10
No. 10	June 6,'35	10
SPICE OF LIFE 1934-35		
No. 3	Dec. 31	10
No. 4	Dec. 31	10
No. 5	Jan. 20,'35	10
No. 6	Mar. 1,'35	10
No. 7	Apr. 25,'35	10
WORLD OF SPORT (1934-35)		
Air Thrills	Mar. 1,'35	10
Flying Feet	May 3,'35	10
Flying Pigskins	Nov. 9	10
Hold That Shark	Mar. 29,'35	10
Pardon My Grip	Feb. 1,'35	10
Thrill Flashes	Dec. 12	10
Water Thrills	June 20,'35	10
When Men Fight	Jan. 4,'35	10

DU WORLD PICTURES

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1	26
Chump	Nov. 1	15
Frankie and Johnny Charles Laughton	Oct. 1	8
Mire Unger	Aug. 15	9
Prisoner	Sept. 15	18
Retribution of Clyde Barrow and Bonnie Parker Frank Albertson	July 10	20
Stars in the Making	Oct. 1	17
Sword of the Arab Duncan Renaldo	Sept. 15	28
Yokel Dog Makes Good	Sept. 1	18

EDUCATIONAL
[Distributed through Fox Films]

Title	Rel. Date	Min.
BING CROSBY SPECIALS		
3—Billboard Girl	Oct. 5	21
4—Dream House	Sept. 28	19
CORONET COMEDIES		
An Ear for Music	Mar. 8,'35	18
Easy Money	Feb. 8,'35	18
Grooms in Gloom	May 10,'35	17
Rural Romeos	Nov. 16	20
Second Hand Husband	Oct. 26	19
Two Lame Ducks	Nov. 30	18
FROLICS OF YOUTH		
Boosting Dad	Dec. 21	21
Campus Hoofer, The	Nov. 9	19
Educating Papa	Nov. 2	16
It Never Rains	May 24,'35	20
Little Big Top, The	Feb. 1,'35	21
MARRIAGE WOWS SERIES		
Dumb Luck	Jan. 18,'35	17
How Am I Doing?	Jan. 4,'35	20
MIRTHQUAKE COMEDIES		
Magic Word, The		2 rls.
Time Out	July 14,'35	20
MUSICAL COMEDIES		
Big Business	Dec. 7	19
Girl from Paradise, The	Nov. 23	21
Hail Brother	Mar. 22,'35	19
Nifty Nurses	Oct. 19	20
SONG HIT STORIES		
Bounding Main, The	Nov. 16	10
Fireman's Day Off	Apr. 12,'35	10
Gay Old Days	Jan. 4,'35	10
House Where I Was Born, The	Oct. 26	10
Life of the Party, The	Apr. 26,'35	9
Old Camp Ground, The	Mar. 15,'35	9
Song Plugger	Jan. 18,'35	9
Way Down Yonder	Dec. 7	11
STAR PERSONALITY COMEDIES		
A Nose for News	Apr. 5,'35	17
Friendly Spirits	May 31,'35	20
Hayseed Romance	Mar. 15,'35	20
Light Fantastic, The	June 28,'35	2 rls.
Mr. Widget	Jan. 25,'35	21
Object Not Matrimony	Mar. 1,'35	18
One Run Elmer	Feb. 22,'35	19
Only the Brave	Apr. 19,'35	17
Tars and Stripes	May 3,'35	20
TERRY-TOONS		
Amateur Night		1 rl.
Black Sheep, The	Oct. 5	6
Bull Fight, The	Feb. 8,'35	6
Chain Letters		1 rl.
Dog Show, The	Dec. 28	6
Fireman Save My Child	Feb. 22,'35	6
First Snow, The	Jan. 11,'35	6
Five Puplets	Apr. 19,'35	6
Flying Oil	Apr. 5,'35	6
Foxy-Fox, The		1 rl.
Hot Sands	Nov. 2	6
Jack's Shack	Nov. 30	6
King Looney XIV	June 7,'35	6
Magic Fish, The	Oct. 19	6
Moans and Groans	June 28,'35	6
Modern Red Riding Hood, A	May 17,'35	6
Moth and the Spider, The	Mar. 8,'35	6
Old Dog Tray	Mar. 21,'35	6
Opera Night	May 31,'35	6
Peg Leg Pete, the Pirate	May 3,'35	6
South Pole or Bust	Dec. 14	6
Tom Tom the Piper's Son	Nov. 16	6
What a Night	Jan. 25,'35	6
TREASURE CHEST		
Chums	Mar. 1,'35	9
Harlem Harmony	Dec. 21	10
Hollywood Movie Parade, The	Nov. 2	9
Personality and the Pen	May 10,'35	10
Ski-Scrapers	May 24,'35	8
Taming the Wild	Apr. 26,'35	10
YOUNG ROMANCE		
All for One	June 21,'35	2 rls.
Love in a Hurry	May 17,'35	16
Moon Over Manhattan	Feb. 15,'35	17

FIRST DIVISION

Title	Rel. Date	Min.
MARCH OF TIME		
No. 1	Feb. 1,'35	
No. 2	Mar. 8,'35	
No. 3	Apr. 19,'35	
No. 4	May 31,'35	
MUSICAL MOODS (Technicolor)		
Mexican Idyll	Oct. 16	
By the Waters of Minnetonka		
Hymn to the Sun		
Les Preludes		9
October Day		9
Italian Caprice		8
Voices of Spring		
Irish Melody		8
Countryside Melodies	May 4,'35	8
Mediterranean Songs		7
Barcarolle		8
In a Mountain Pass		
Fingal's Cave (Black & White)	Nov. 13	
Waltz in A Flat Major		
Dance of the Hours	Dec. 15	
Air for the G String	Nov. 3	
Liebestraum		
6 THRILLING JOURNEYS		
Old Faithful Speaks		8
Realm of Ghosts		
Deap Sea Harvest		
Ride Along Dude		
City of Proud Memories		
Craters of the Moon		

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Casting for Luck		10
Man's Mania for Speed		10
Marching with Science		9
On Foreign Service		9
Tracking the Explorers		10
MAGIC CARPET SERIES		
The Cost of Catalonia		
Crossroads of the World		9
Geneva-by-the-Lake		10
MOVIE TINTYPE SERIES		
The Heart of Valeska	Mar. 9	10

MASTER ART PRODUCTS

Title	Rel. Date (Variable)	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)		
1. Roosevelt Family In America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9
MELODY MAKERS		
Fields and McHugh		9
ORGANLOGUES		
What's in a Name		8
RAIN SONGS		
Irving Kaufman-Lew White		
SPECIAL		
Take a Letter Please Eddie Stanley-Evelyn San		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR COMEDIES		
Caretaker's Daughter	Mar. 10	10
Movie Daze		19
Mrs. Barnacle Bill	Apr. 21	20
CRIME DOESN'T PAY		
No. 1—Buried Loot		19
CHARLEY CHASE		
Chases of Pimple Street	Dec. 22	20
Fate's Fathead	Nov. 17	18
Okay Toots		18
Poker at Eight		21
Southern Exposure		21
You Said a Hatful	Oct. 13	19
IRVIN S. COBB		
Ballad of Paducah Jail	Oct. 20	19
Nosed Out	Sept. 15	18
Speaking of Relations		19
You Brings the Ducks	Nov. 24	16
FITZPATRICK TRAVEL TALKS		
Africa, Land of Contrast		9
Citadels of the Mediterranean		1 rl.
Colorful Guatemala		9
Colorful Ports of Call	Jan. 13	9
Cruising in the South Seas		1 rl.
Glimpses of Erin		1 rl.
Ireland, The Emerald Isle	Dec. 8	8
Los Angeles, Wonder City of the West		9
Rainbow Canyon	Feb. 2,'35	8
Zeeland, The Hidden Paradise	Jan. 5,'35	7
Zion, Canyon of Color	Nov. 10	8
GOOFY MOVIES		
No. 4	May 5	9
No. 5		8
No. 6		1 rl.
No. 7	Sept. 8	10
No. 8	Oct. 6	9
No. 9	Nov. 3	10
No. 10		10
HAPPY HARMONIES (Harman-Ising)		
4—Bosco's Parlor Pranks	Nov. 24	9
5—Toyland Broadcast	Dec. 22	8
6—Hey, Hey, Fever	Jan. 9,'35	9
7—When the Cat's Away	Feb. 16,'35	9
8—The Lost Chick		9
9—Galico Dragon		8
10—Good Little Monkeys		9
11—Chinese Nightingale		10
LAUREL & HARDY		
Fixer-Uppers		21
Going Bye-Bye		21
Live Ghosts		21
Them Thar Hills		2 rls.
Tit for Tat	Jan. 5,'35	20
MUSICAL COMEDIES		
Music in Your Hair	June 2	17
Roamin' Vandals	Apr. 28	18
MUSICAL REVUES		
Gentlemen of Polish		2 rls.
Gypsy Night		18
Memories and Melodies		16
Star Night at the Cocoanut Grove	Dec. 1	21
What Price Jazz?		18
ODDITIES		
Chain Letter Dimes		7
Dartmouth Days	Nov. 17	11
Donkey Baseball		8
Fightin' Fish		9
Little People, The		9
Motorcycle Cossacks	Jan. 12,'35	9
Pro Football		9
Rugby	Dec. 15	10
Sporting Nuts		9
Strikes and Spares	Oct. 20	9
Trick Golf	Mar. 24	8
Windy		9
OUR GANG		
Anniversary Trouble		18
Beginner's Luck		20
Teacher's Beau		20
Shrimps for a Day		21
Sprucin' Up		17
Wash-ee Iron-ee	Sept. 29	17
TODD-KELLY		
Bum Voyage	Dec. 15	20
Done in Oil	Nov. 10	18
Maid in Hollywood	May 19	20
Misses Stooge, The		19
One Horse Farmers	Sept. 1	18
Opened by Mistake	Oct. 6	19
Sing, Sister, Sing!		21
Three Chumps Ahead		2 rls.
Tin Man, The		19
Treasure Blues		19
WILLIE WHOPPER		
Cave Man		7
Good Scout		7
Jungle Jitters		7
Raslin' Round		
Reducing Creme	May 19	8
Robin Hood, Jr. (Color)	Mar. 10	8
Viva Willie		7

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Baby Be Good	Jan. 8,'35	7
Betty Boop's Prize Show	Oct. 19	7
Keep in Style	Nov. 16	7
Language All My Own, A	July 19,'35	
Little Soap and Water, A	June 21,'35	
No! No! A Thousand Times No!	May 24,'35	7
Stop That Noise	Mar. 15,'35	7
Swat the Fly	Apr. 19,'35	7
Taking the Blame	Feb. 15,'35	7
There's Something About a Soldier	Aug. 17	7
When My Ship Comes In	Dec. 21	7
COLOR CLASSICS		
Dancing on the Moon	July 12,'35	
Elephant Never Forgets, An	Dec. 28	7
Kids in the Shoe, The	May 10,'35	7
Little Dutch Mill	Oct. 26	7
Song of the Birds	Mar. 1,'35	7
HEADLINERS		
Cab Calloway's Jitterbug Party	May 24,'35	
Famous People at Play	June 14,'35	
Feminine Rhythm Ina Ray Hutton and Her Melodears	Feb. 8,'35	10
Hark Yo, Hark Ben Bernie-Grace Barry	Mar. 22,'35	10
Is My Face Black Molasses 'n' January	May 3,'35	10
Ladies That Play Phil Spitalny and His Musical Ladies	Dec. 7	10
Melody Magic Johnny Green and His Orchestra	Apr. 12,'35	10
Million Dollar Notes Red Nichols and His World Famous Pennies	Feb. 8,'35	11
Radio Announcer's Review	Sept. 14	10
Rhythm on the Roof Anson Weeks & Orchestra	Oct. 26	11
Song Writers of the Gay Nineties Pat Rooney	Mar. 1,'35	10
Yacht Club Boys Garden Party	Dec. 28	10
PARAMOUNT PICTORIAL (NEW SERIES)		
No. 6—Twilight Melody — Pets from the Wild—Howard Chandler Christy	Jan. 4,'35	10
No. 7—Queen of the Waters—Billy Blue Gum—Meri-cano	Feb. 1,'35	10
No. 8—Aubrey Rainier—Old Madeira—Rube Goldberg, World Famous Humorist.		1 rl.
No. 9—Marseilles — Bird City — Eddie Dowling (Thumbs Up)	Mar. 29,'35	10
No. 10—Metropolis Afloat—Lilies (Technicolor)—Lew Pollack	Apr. 26,'35	10
No. 11—	May 24,'35	10
No. 12—	June 21,'35	
No. 13—	July 19,'35	
PARAMOUNT VARIETIES		
No. 7—	Feb. 1,'35	10
No. 8—	Mar. 1,'35	
No. 9—	Mar. 29,'35	
Broadway Highlights	May 17,'35	10
Coo-Coo News	Jan. 25,'35	10
Jungle Antics	Feb. 22,'35	10
Madhouse Movies No. 1	Aug. 24	9
Manhattan Rhythm	May 3,'35	10
Monkey Shines	Nov. 16	10
Movie Sideshow	Jan. 11,'35	11
Nerve of Some Women, The	Nov. 2	10
No Motor to Guide Him	June 7,'35	
Old Kentucky Hounds	Sept. 7	10
Screen Souvenirs No. 1	Sept. 21	10
Screen Souvenirs No. 2	Nov. 30	10
Screen Souvenirs No. 3	Feb. 8,'35	10
Screen Souvenirs No. 4	Apr. 19,'35	10
Shorty on the Farm	Apr. 5,'35	9
Strings and Strains	Mar. 22,'35	10
Superstition of the Rabbit's Foot	Mar. 8,'35	9
Superstition of Three on a Match	Oct. 19	11
Superstition of Walking Under a Ladder	Dec. 28	11
POPEYE THE SAILOR		
A Dream Walking	Sept. 28	7
Be Kind to "Aminals"	Feb. 22,'35	7
Beware of Barnacle Bill	Jan. 25,'35	7
Choose Your "Weppins"	May 31,'35	7
Dance Contest	Nov. 23	7
Dizzy Dames	July 26,'35	
For Better or Worser	June 28,'35	
Hyp-Nut-Tist, The	Apr. 26,'35	7
Pleased to Me Cha!	Mar. 22,'35	7
Shiver Me Timbers	July 27	7
Two Alarm Fire	Oct. 26	7
We Aim to Please	Dec. 28	7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 5—Saddle Champs	Nov. 30	11
No. 6—A Sportlight Cocktail	Dec. 28	10
No. 7—King of the Everglades	Jan. 25,'35	10
No. 8—Feline Athletes	Feb. 22,'35	10
No. 9—Sporting Sounds	Mar. 22,'35	10
No. 10—Nerve Control	Apr. 19,'35	10
No. 11—Animal Intelligence	May 17,'35	10
No. 12—Top Form	June 7,'35	
TWO REEL COMEDIES		
Making the Rounds	July 6	21
Pallette-Catlett		
New Dealers, The	Apr. 6	20
Pallette-Catlett		
News Hounds	June 1	20
Pallette-Catlett		
No More Bridge	Mar. 16	21
Leon Errol		
Oil's Well	May 4	22
Chic Sale		
Old Bugler, The	Jan. 5	20
Chic Sale		
Petting Preferred	Apr. 27	10
Up and Down	Mar. 2,'35	21
Franklyn Pangborn		

PRINCIPAL

Title	Rel. Date	Min.
Death Day	Apr. 10	17
Glory of the Kill	May 23	28
Newslaugh—No. 2	Dec. 20,'33	9
Wonders of the Tropics	Dec. 13,'33	32
CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant Lion, The	Feb. 14	7
Farmer's Friend	Oct. 11	7
From Cacoon to Butterfly	Jan. 10	7
Her Majesty the Queen Bee	Dec. 1,'33	6
Insect Clown	Mar. 4	7
Queen of the Underworld	Dec. 6,'33	7

REPUBLIC (Monogram)

Title	Rel. Date	Min.
PORT O' CALL SERIES		
10. Dravidian Glamour	Sept. 1	10
11. Adventure Isle	Oct. 1	10
12. Queen of the Indies	Nov. 1	10
13. A Mediterranean Mecca	Dec. 1	10

RKO RADIO PICTURES

Title	Rel. Date	Min.
BLONDE and RED HEAD SERIES		
Dancing Millionaire	Dec. 14	19
Hunger Pains	Feb. 22,'35	17½
Pickled Peppers	June 7,'35	19½
Wig Wag	Apr. 12,'35	19½
CHICK CHANDLER COMEDIES		
Big Mouthpiece	Nov. 9	20
Horse Heir	Feb. 1,'35	19½
Raised and Called	Mar. 22,'35	20
Unlucky Strike	Aug. 31	20½
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	June 14,'35	21½
Everything s Ducky	Oct. 19	21
Flying Down to Zero	Apr. 19,'35	19
In the Devil Dog House	Feb. 2	21
In a Pig's Eye	Dec. 28	20½
DUMBBELL LETTERS		
No. 9	Jan. 18,'35	5
No. 10	Feb. 1,'35	5
No. 11	Feb. 15,'35	5
No. 12	Mar. 1,'35	5
No. 13		
No. 14	Mar. 29,'35	5
No. 15	Apr. 12,'35	5
No. 16	Apr. 26,'35	4
No. 17	May 10,'35	4½
No. 18	May 24,'35	4½
No. 19	June 7,'35	5
No. 20	June 20,'35	5
No. 21	July 5,'35	
EASY ACES		
Little New New York	June 14,'35	10
Pharaohland	Feb. 22,'35	9
Six Day Grind	July 26,'35	
Topnotchers	Apr. 19,'35	11
FOUR STAR COMEDIES		
Fixing the Stew	Nov. 2	20
Hit and Run	Apr. 26,'35	19
How to Break 90 at Croquet	Jan. 4,'35	15
HEADLINERS SERIES (1934-35)		
No. 2—Ferry Go Round	Nov. 23	20
No. 3—This Band Age	Jan. 25,'35	21½
No. 4—Simp Phoney Concert	Mar. 15,'35	21
No. 5—Drawing Rumors	July 12,'35	17
EDGAR KENNEDY COMEDIES		
Bric-a-Brac	Jan. 18,'35	19
Love on a Ladder	Sept. 7	20½
Poisoned Ivory	Nov. 16	21
Sock Me to Sleep	May 17,'35	
South Seasickness	Mar. 29,'35	20½
Wrong Direction	Nov. 16	21
MUSICALS		
Everybody Likes Music	Mar. 9	19½
If This Isn't Love	Sept. 28	21½
Night at the Biltmore Bowl, A	June 21,'35	17½
Spirit of 1976	Feb. 15,'35	21½
MUSICOMEDIES SERIES (Ruth Etting)		
An Old Spanish Onion	Mar. 1,'35	20
Bandits and Ballads	Dec. 7	18½
Ticket or Leave It	May 26,'35	21
PATHE NEWS Released twice a week		
PATHE REVIEWS (1933-1934) Released once a month		
PATHE TOPICS Released seven times a year		
RAINBOW PARADE CARTOONS		
Hunters Are Coming	Aug. 9,'35	
Japanese Lantern	Mar. 8,'35	8
Merry Kittens, The	May 31,'35	7
Parrotville Post Office	June 28,'35	
Parrotville Old Folks	Jan. 25,'35	7
Picnic Panic	May 3,'35	9
Putting on the Dog	July 19,'35	
Spinning Mice	Apr. 5,'35	8
Sunshine Makers, The	Jan. 11,'35	8
SPECIALS		
Century of Progress	June 15	22
A Day with the Dionne Quintuplets	Dec. 28	11½
Grand National Irish Sweepstakes Race, 1934	Apr. 2	10
La Cucaracha	Aug. 31	20½
Steffi Duna-Don Alvarado (Technicolor)		
A Trip Thru Fijiland	May 10,'35	14½
TODDLE TALE CARTOONS		
A Little Bird Told Me	Sept. 7	5
VAGABOND ADVENTURE SERIES		
Fakeers of the East	Dec. 7	18½
Isle of Spice	Jan. 11,'35	10½
Jamaica	May 17,'35	9½
Quebec	Aug. 9,'35	
Red Republic	Sept. 21	10
Roumania	June 28,'35	11
Saar, The	Mar. 22,'35	11

STATE RIGHTS

Title	Min.
CARTOON EXHIBITOR	
Of All Things	4
CENTRAL	
Child of Mother India	30
Hindu Holiday	9
METROPOLITAN LIFE	
Once Upon a Time	10
METROPOLIS-TAPERNOUX	
Bolero	14
Sorcerer's Apprentice, The	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
9. The Dognappers	Nov. 10	
10. Two-Gun Mickey	Dec. 25	8
11. Mickey's Man Friday	Jan. 17,'35	7
12. Band Concert (Color)	Feb. 23,'35	
13. Mickey's Service Station	Mar. 15,'35	9
14. Mickey's Kangaroo	Apr. 20,'35	9
15. Mickey's Garden (Color)		
SILLY SYMPHONIES		
10. The Golden Touch	Mar. 21,'35	8
11. Robber Kitten	Apr. 18,'35	9
12. Cookie Carnival, The	May 23,'35	8
13. Cock of the Walk		
14. Who Killed Cock Robin?		

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 2—Toyland Premiere	Dec. 10	9
No. 3—Candyland	Apr. 22,'35	1 rl.
No. 4—Springtime Serenade	May 27,'35	1 rl.
GOING PLACES with LOWELL THOMAS		
No. 6	Jan. 14,'35	9
No. 7	Feb. 18,'35	9
No. 8	Mar. 25,'35	11
No. 9	May 27,'35	1 rl.
No. 10	June 17,'35	1 rl.
No. 11	July 1,'35	1 rl.
No. 12	July 22,'35	1 rl.
No. 13	Aug. 19,'35	1 rl.
OSWALD CARTOONS		
At Your Service	July 8,'35	1 rl.
Do a Good Deed	Mar. 25,'35	7
Elmer The Great Dane	Apr. 29,'35	1 rl.
Hill Billy	Feb. 1,'35	9
Robinson Crusoe Isle	Jan. 7,'35	9
Towne Hall Follies	June 3,'35	1 rl.
Two Little Lambs	Mar. 11,'35	8½
STRANGER THAN FICTION SERIES		
No. 5—Novelty	Dec. 17	9
No. 6—Novelty	Jan. 28,'35	8
No. 7—Novelty	Mar. 4,'35	8
No. 8—Novelty	Apr. 1,'35	10
No. 9—Novelty	Apr. 22,'35	10
No. 10—Novelty	June 3,'35	1 rl.
No. 11—Novelty	June 24,'35	1 rl.
No. 12—Novelty	July 15,'35	1 rl.
No. 13—Novelty	Aug. 12,'35	1 rl.
UNIVERSAL COMEDIES		
Desert Harmonies (Mentone No. 12-A)	Apr. 10,'35	10
Doin' the Town (Mentone No. 9-A)	Jan. 30,'35	18
Double Crossed (Van Ronkel No. 5)	July 3,'35	2 rls.
Father Knows Best Sterling Holloway	Feb. 20,'35	2 rls.
Henry's Social Splash Henry Armetta	Dec. 19	21
Here's the Gang (Mentone No. 13-A)	May 8,'35	20
His Last Fling (Van Ronkel No. 6)	July 31,'35	2 rls.
Hollywood Trouble	Jan. 9,'35	20
Knickerbocker Knights Mentone	Dec. 12	20
Meet the Professor (Mentone No. 10-A)	Feb. 13,'35	19
My Girl Sally Sterling Holloway (Van Ronkel No. 5)	June 5,'35	2 rls.
Oh! What a Business (Mentone No. 5-A)	Nov. 26	2 rls.
Old Age Pension Henry Armetta	Mar. 27,'35	20
Revue a la Carte Tom Patricola (Mentone No. 8)	Jan. 16,'35	17
Sterling's Rival Romeo Sterling Holloway	Nov. 14	2 rls.
Telephone Blues (Mentone No. 11-A)	Mar. 13,'35	19
Well, By George (Mentone No. 4-A) George Price	Oct. 31	20
Whole Show, The (Mentone No. 7-A) James Barton	Dec. 26	20
World's Fair and Warmer	Oct. 17	22
Would You Be Willing? (Van Ronkel No. 4)	May 22,'35	2 rls.

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES 1934-35		
Get Rich Quick Allen Jenkins	Apr. 20,'35	2 rls.
His First Flame Shemp Howard Daphne Pollard	Mar. 9,'35	19
Old Grey Mayor, The Bob Hope	Apr. 6,'35	19
Vacation Daze Jenkins & Donnelly	Jan. 19,'35	2 rls.
Peach of a Pair, A Shemp Howard-Daphne Pollard	Dec. 29	2 rls.
Once Over Lightly Roscoe Ates	Jan. 12,'35	20
Radio Scout El Brendel	Jan. 26,'35	19
Why Pay Rent? Roscoe Ates-Shemp Howard	May 4,'35	2 rls.
Pretty Polly Polly Moran	June 1,'35	
Serves You Right Shemp Howard	June 15,'35	
Husband's Holiday Hobart Cavanaugh	July 6,'35	2 rls.
High, Wide and Hansom Herb Williams	July 20,'35	2 rls.
Watch the Birdie Bob Hope	Aug. 10,'35	2 rls.
BROADWAY BREVITIES 1934-35		
Gypsy Sweetheart Winifred Shaw-Phil Regan (Technicolor)	Mar. 30,'35	20
What This Country Needs Nick Lucas	Dec. 1	2 rls.
Hear Ye! Hear Ye! Vera Van and the Yacht Club Boys	Dec. 22	2 rls.
See, See, Senorita Tito Guizar-Armida	Feb. 2,'35	2 rls.
What, No Men? El Brendel-Phil Regan (Technicolor)	Jan. 5,'35	21
Soft Drinks and Sweet Music George Price-Sylvia Froos	Dec. 8	20
Radio Silly Cross & Dunn	Jan. 19,'35	2 rls.
Cherchez La Femme Jeanne Aubert	Feb. 2,'35	2 rls.
In the Spotlight Hal LeRoy & Dorothy Lee	Feb. 23,'35	20
Mr. & Mrs. Melody Homay Bailey-Lee Sims	Mar. 16,'35	20
Shoestring Follies Eddie Peabody	Feb. 16,'35	21
Singing Silhouettes, The Olga Baclanova	Apr. 30,'35	20
Castle of Dreams, The Morton Downey	Apr. 6,'35	20
Cure It with Music Fifi D'Orsay	Apr. 13,'35	2 rls.
In This Corner Roscoe Ates	Apr. 27,'35	2 rls.
Main Street Follies Hal Le Roy	May 11,'35	2 rls.
Love Department, The Bernice Claire	May 18,'35	2 rls.
$50 Bill Eleanore Whitney-12 Aristocrats	May 25,'35	
Better Than Gold Fifi D'Orsay	June 8,'35	
Springtime in Holland Dorothy Dare-Felix Knight (Technicolor)	June 22,'35	
Revue Ray Perkins	June 29,'35	
Surprise Duncan Sisters	July 27,'35	2 rls.
Romance of the Rockies Dorothy Dare-Phil Regan (Technicolor)	Aug. 3,'35	2 rls.
LOONEY TUNES (1934-1935)		
No. 2—Buddy the Dentist		1 rl.
No. 3—Buddy of the Legion		7
No. 4—Buddy's Theatre		7
No. 5—Buddy's Pony Express		1 rl.
No. 6—Buddy in Africa		7
No. 7—Buddy's Lost World		1 rl.
No. 8—Buddy's Bug Hunt		1 rl.
No. 9—Buddy Steps Out		1 rl.
MELODY MASTERS 1934-1935		
Richard Himber and His Orchestra	Nov. 3	10
Will Osborne and His Orchestra	Dec. 1	10
A & P Gypsies Harry Horlick	Jan. 26,'35	10
Charlie Davis and Band	Feb. 16,'35	10
Rimac's Rhumba Orchestra	Apr. 13,'35	1 rl.
Barney Rapp and His New Englanders	Mar. 16,'35	10
Freddy Martin and His Orchestra	May 11,'35	1 rl.
Dave Apollon and His Band	June 8,'35	
Borrah Minevitch and His Harmonica Rascals	July 6,'35	1 rl.
Rubinoff	Aug. 10,'35	1 rl.
MERRIE MELODIES 1934-35 (In Color)		
No. 6—Along Flirtation Walk		7
No. 7—My Green Fedora		1 rl.
No. 8—Into Your Dance		1 rl.
No. 9—Country Mouse, The	July 13,'35	7
No. 10—Merry Old Soul, The	Aug. 17,'35	7
SEE AMERICA FIRST E. M. NEWMAN		
No. 4—Remember the Alamo	Dec. 20	10
No. 5—Trail of the 49ers	Jan. 19,'35	10
No. 6—Dixieland	Feb. 9,'35	10
No. 7—Blue and the Gray	Mar. 2,'35	10
No. 8—The Mormon Trail	Mar. 23,'35	10
No. 9—Westward Bound	Apr. 13,'35	1 rl.
No. 10—Remember the Maine	May 4,'35	1 rl.
No. 11—The Yanks Are Coming	June 1,'35	
No. 12—Boom Days	June 22,'35	
No. 13—America Today	July 13,'35	1 rl.
PEPPER POT 1934-35		
Songs That Live Gus Edwards	Nov. 10	9
Good Badminton —.	Nov. 24	1 rl.
Stuffy's Errand of Mercy	Dec. 15	9
Listening In Radio Reel No. 2	Dec. 8	10
Vaudeville Reel No. 2	Dec. 29	10
Harry Von Tilzer	Jan. 5,'35	10
Chas. Ahearn	Jan. 19,'35	10
A Trip Thru a Hollywood Studio	Feb. 2,'35	9
We Do Our Part Radio Reel No. 3	Feb. 9,'35	1 rl.
Vaudeville Reel No. 3	Feb. 16,'35	1 rl.
Guess Stars Radio Ramblers	Mar. 22,'35	10
Billy Hill	Mar. 16,'35	
Eggs Marks the Spot Radio Reel No. 4	Mar. 30,'35	11
Some Bridge Work Easy Aces	Apr. 13,'35	10
Vaudeville Reel No. 4	Apr. 27,'35	1 rl.
Kings of the Turf	May 11,'35	1 rl.
Two Boobs in a Balloon Edgar Bergen	May 25,'35	1 rl.
Moving Melodies J. Fred Cotos-Lillian Shade	June 8,'35	
All Colored Vaudeville Adelaide Hall	June 22,'35	
Rah Rah Radio Ralph Kirbery	July 6,'35	1 rl.
What's the Idea? Lew Pollack	Aug. 17,'35	1 rl.

SERIALS

12 Episodes Each Unless Otherwise Specified

Title	Rel. Date	Min.
BURROUGHS-TARZAN ENTERPRISES		
New Adventures of Tarzan, The Herman Brix	June 10,'35	2 rls.
FIRST DIVISION		
Young Eagles Boy Scouts	July 1	2 rls.
MASCOT		
Burn 'Em Up Barnes Jack Mulhall - Frankie Darro - Lola Lane	June 16	2 rls. (each)
Law of the Wild Rex, Rin Tin Tin, Jr. Ben Turpin, Bob Custer	Sept. 5	2 rls. (each)
Miracle Rider Tom Mix	May 18,'35	1st episode, 5 rls. (followed by 14 two-reel episodes)
Mystery Mountain Ken Maynard-Verna Hillie	Dec. 3	2 rls. (each)
Phantom Empire Gene Autry-Frankie Darro	Feb. 23,'35	2 rls. (each)
PRINCIPAL		
Chandu on the Magic Island Bela Lugosi-Maria Alba		
Return of Chandu, The Bela Lugosi-Maria Alba	Oct. 1	(Seven-reel feature followed by eight two-reel episodes)
UNIVERSAL		
Call of the Savage Noah Beery, Jr.	Apr. 15,'35	20 (each)
Roaring West Buck Jones (15 episodes)	July 8,'35	20 (each)
Rustlers of Red Dog John Mack Brown	Jan. 21,'35	20 (each)
Tailspin Tommy Maurice Murphy-Noah Beery, Jr.	Oct. 29	20 (each)

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PANCHROMATIC NEGATIVE

w.c. fields
a paramount star



W. C. FIELDS' next picture is "MAN ON THE FLYING TRAPEZE" with Mary Brian, Kathleen Howard, Grady Sutton, Lucien Littlefield... Directed by Clyde Bruckman.

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

BLOCK BOOKING PROVIDES SECURITY, SAYS EXHIBITOR

Bought 700 Pictures in One Block Back in 1909 and Was Glad to Get Them, Declares Elmer H. Brient

DOUBLE FEATURES OPPOSED 4 TO 1 BY 45,000 PATRONS

Independent Exhibitors of Wisconsin Find Canvass of 44 Theatres Confirms Highest Grosses in Single Programs

ROCKEFELLER FUND FOR MOTION PICTURE MUSEUM

Family Provides Grant to Museum of Modern Art for First Study of the Motion Picture as a Living Art

Two Sections — Section One

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JUNE 29, 1935

BLESSED EVENT

in California!



A PREDICTION ABOUT TWO M-G-M PRODUCTIONS

WATCH FOR PREVIEWS!

READ EVERY WORD OF THIS. IT CONCERNS YOU VITALLY!

Shortly in California M-G-M will hold public previews of two completed attractions that are on the 1935-36 new season line-up of your pal Leo.

You'll hear plenty about these. Right now we'll go on record to predict that the critical notices from California will more than back up our most enthusiastic prophesies. Watch for the previews. Watch for the notices!

To the thousands of exhibitors who are currently being visited by M-G-M salesmen we take this opportunity to state that these productions are typical of the great M-G-M product of 1935-36, the extended run hits next season. **Blessed Events:**

CHINA SEAS

CHINA SEAS, starring CLARK GABLE, JEAN HARLOW, WALLACE BEERY and a big supporting cast. Irving Thalberg (a whole company in himself) produced it and not since his "Big Parade" has this industry been in line for a mightier entertainment. An August release.

ANNA KARENINA

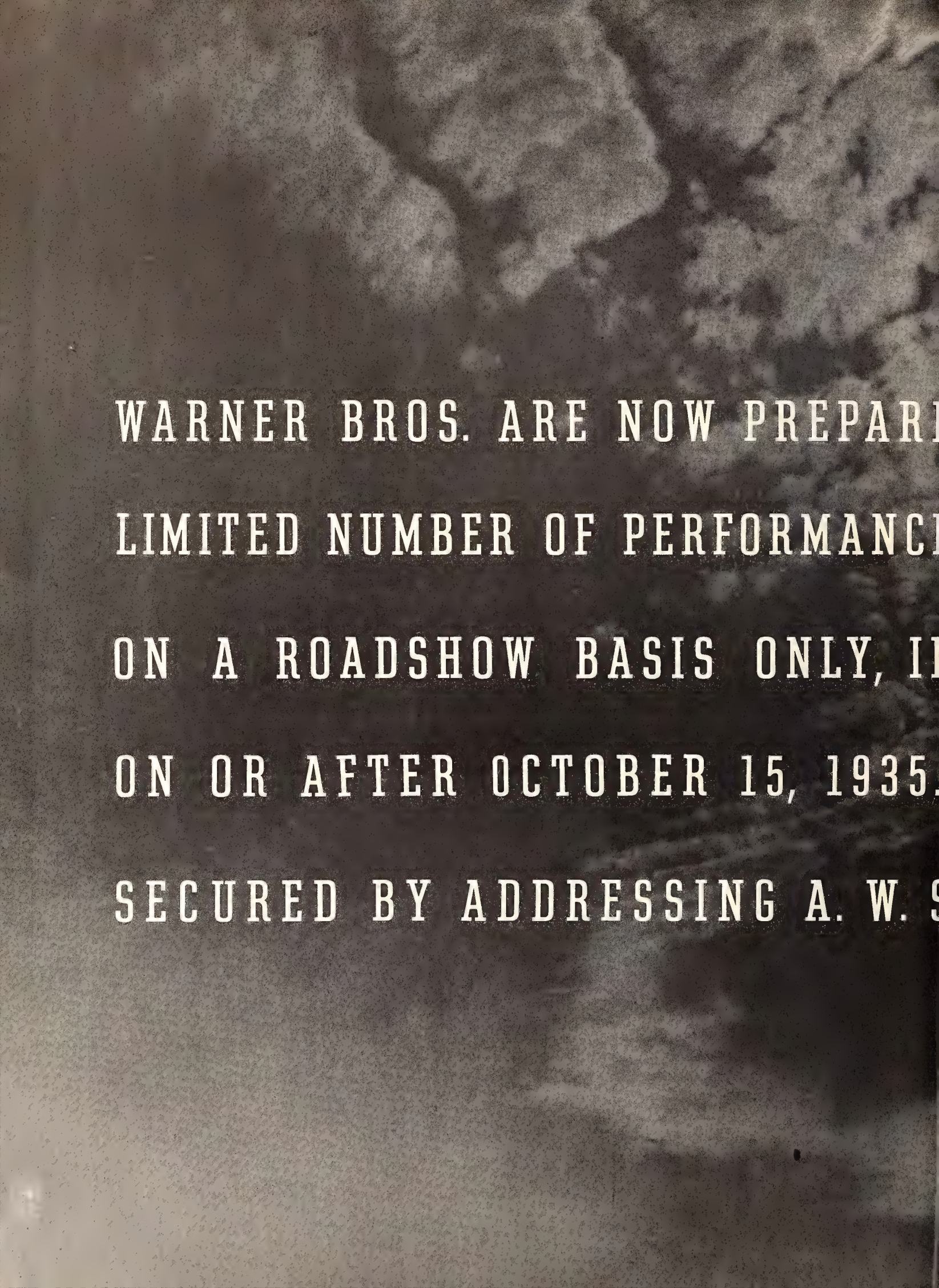
ANNA KARENINA is ready for preview. There will be excitement in this industry when it happens. GRETA GARBO and FREDRIC MARCH plus the first appearance of FREDDIE BARTHOLOMEW since "Copperfield." Plus Clarence Brown's direction of a brilliant M-G-M cast. Another production triumph from David O. Selznick. A September release.

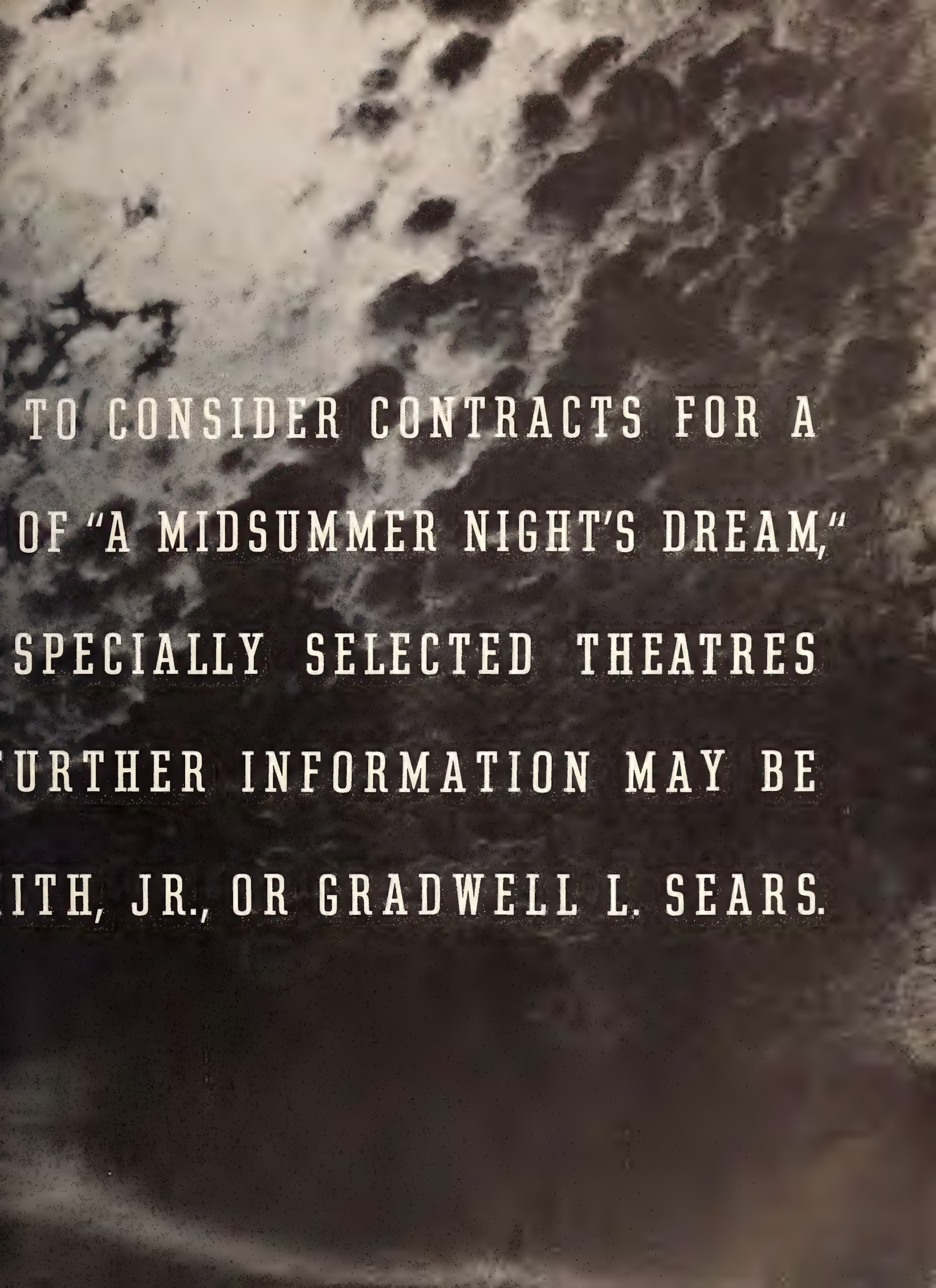
Somebody's coming to their house!



EXTRA! AS WE GO TO PRESS! "CHINA SEAS" PREVIEWED!

SEE PAGE 38


WARNER BROS. ARE NOW PREPARI
LIMITED NUMBER OF PERFORMANCI
ON A ROADSHOW BASIS ONLY, I
ON OR AFTER OCTOBER 15, 1935
SECURED BY ADDRESSING A. W. S


TO CONSIDER CONTRACTS FOR A
OF "A MIDSUMMER NIGHT'S DREAM,"
SPECIALLY SELECTED THEATRES
URTHER INFORMATION MAY BE
ITH, JR., OR GRADWELL L. SEARS.

Isn't it a lot of satisfaction to KNOW*  what you're going to play  during the new season?

*FOX has release dates set for August, September, October!

YOU HAVEN'T A SHOW WITHOUT FOX

MOTION PICTURE HERALD

Vol. 119, No. 13 June 29, 1935

POOR NELLY

AN inspired and contentious British press recently made great furore about the British cinema art and its rights at the hands of the American industry's self-regulative Production Code, basing the outcry considerably upon certain difficulties attendant upon getting a code seal for "Nell Gwyn".

In due season, however, a seal was issued to the production and it has gone to the public at the excellent Rivoli theatre in Broadway.

It develops, meanwhile, that the public has not gone to "Nell Gwyn". This triumph of British art, presenting in the amber of the cinema that mellowed historical classic of the King's mistress, appears to be due for the award for the all-time low at the Rivoli. On such a good show day as Sunday last, the box office takings were, we are informed, about $700. The dying King Charles said, and it seems in vain: "Let not poor Nelly starve." Must we blush for an American public that honors no kings and sees no art in Nelly—or what?

△ △ △

RUSSIAN BLANK

MISS MAE WEST is "of no great world significance" but Mr. Mickey Mouse "is of cosmic value" in the opinion of Comrade Boris Shumiatsky, director general of the Cinematography Industry of the U.S.S.R., now on a tour of study of the motion picture industry of America.

In his opinion, the Russian people would not be interested in Miss West. The proletariat would not understand her, he feels, although he admits, just admits: "the intelligentsia might know Mae West could exist, but they would not know why."

When Comrade Shumiatsky finds Mickey's whimsies cosmic, we are willing enough to agree, but when he denies for all the Russias and all the Russians a possibility of understanding that unsubtle something in the type that Miss West so ably delineates, we are again convinced that all the Soviet knows about machinery is said with tractors.

△ △ △

HOTTEST SPOT

THE hottest spot on earth has been discovered, and it is neither in Yuma nor in Mr. Martin Johnson's Africa. The National Carbon Company's research staff found it, in the crater of a carbon arc, the light that illumines the motion picture screens of the land.

When you see a motion picture, it is from the rays given off by a glowing bit of carbon at 6,687 degrees on the Fahrenheit scale.

Incidentally, the National Carbon's electrochemists have settled a long debated question concerning the behavior of carbon, which was once supposed to liquefy under heat. It is now found to pass directly from the solid to gas, somewhat as frozen carbon dioxide, or dry ice, does.

This gives every motion picture theatre a hot spot—and points to the responsibility of both the projectionist and the machine which he operates.

△ △ △

MERE FIGURES

DR. MARK A. MAY, executive director of the Yale Institute of Human Relations and president of the Council of Film Patrons, has been quoted in recent news dispatches as saying that the picture industry is "stupid not to see that actually 50 per cent of the market of theatre patrons is not yet exploited." This 50 per cent, he explained, so *Motion Picture Daily* reports, is represented by "the higher intellectual class."

The motion picture industry is currently serving a public of about sixty million persons. By Dr. May's estimate it is neglecting another sixty millions, all highbrow, or at least intellectual. Since our population is somewhere in the region of a hundred and thirty millions, that neglected sixty millions would take in most everybody not now going to the screen theatre.

There must be something wrong with Dr. May's arithmetic—among other things.

△ △ △

CABLE KICKERS

THE opposition of the Western Union and Postal telegraph companies to the proposed installation of a television cable between New York and Philadelphia by the American Telephone and Telegraph company, shortly to go to hearing before the Federal Communications Commission, partakes of the same quality of merit as the demonstration of the British weavers against Arkwright's invention of the machine spinning jenny a century ago.

The trouble seems to be that the specially shielded cable to be used in the intercity television project has also an incidental capacity for some two hundred message circuits, and the telegraph companies fear it may be used to carry messages, competitively.

It would appear that the progress of time will prove their objections either incompetent or irrelevant, and likely immaterial. If the cable proves to be the best instrument of communication it will be and nothing ultimately will prevent its use.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

MOTION PICTURE HERALD'S NEWS SUMMARY COVERING THE SCREEN WORLD

Block Booking

They called it service back in 1905; now it's termed block booking; but whatever it's labeled, it afforded the exhibitor security, a guarantee of continuous availability of product, and freedom from overbidding, says Elmer H. Brient, of the Naborhood Theatres, independent circuit of Richmond, Va. Formerly Mr. Brient was manager of Loew theatres in the South, so he speaks from the experience of one who has operated both independent and affiliated theatres.

One thousand pictures in one block—that was the renting policy in 1912 or thereabouts—and exhibitors were glad to get the product on that basis, Mr. Brient told the annual convention of the Motion Picture Theatre Owners of Virginia. (See page 13).

"In towns with one theatre, block booking gave to that theatre the choice of any one of the three products—Universal, Mutual, or General Film . . . the choice of any one of the three . . . one complete service," Mr. Brient explained. "And to keep down film costs in those days it was not unusual for three exhibitors to get together and decide in advance which service should go to each."

"If that was block booking," he declared, "we were grateful for it because it guaranteed us a change a day and a continuous supply of pictures. We set our policy on the strength of that contract. . . .

"The elimination of block booking is mythical at best, something without substance. It is a dream that will wind up like the proverbial fall from a restful bed. It is something that we really think we want, but which will be our downfall if we ever get it."

Film Museum

The Rockefellers have endowed the Museum of Modern Art, a public institution, with a sizable grant and promised perpetual aid to develop the cultural aspects of the motion picture in America, making possible for the first time a permanent and comprehensive study of the cinema as a living art, like sculpture, art, architecture. John Hay Whitney, of "Becky Sharp," is in charge.

Colleges and museums throughout the land will receive regularly from the museum motion pictures of fine and historical value so that the film may be studied and enjoyed at first hand by the student as any other one of the arts is studied and enjoyed.

The motion picture industry has promised its cooperation, turning over prints that are requested. But, in order to assure exhibitors there will not be any unfair competition, these will not at any time be made available until they have completed their course in theatrical distribution.

The Museum will trace, catalog, assemble, preserve, exhibit and circulate among colleges and museums single films or programs, production stills, music scores and historical data of the film since 1889. The plan and its purposes are described in full on page 15.

Summer Competition

Looking over the summer theatre, Fred Ayer, who recently left a reportorial post with the HERALD to go to dramatic production on Broadway, writes of the summer theatre and finds that what was once a workshop contributor to the metropolitan stage—and indirectly thereby to the screen—has become just another summer amusement activity, building nothing, going nowhere. His array of summer theatre projects suggests an amazing array of shoddy barn-theatre competitions for the box office dollars of the amusement seekers of the summer colonies from the seashores to the mountains. The article, statistically supported, starts on page 35.

Television Advances

Television broadcasting of newsreel pictures from the scene of the event to the screen for home or theatre was reported from Germany this week. Other new developments in the field were these: Montreal was looking forward to early establishment of citywide service; the first broadcast was made in the South; American interests concluded an equipment agreement with the Baird company in England; 500 exhibitors met in London to consider the relation of television to the theatre; television of color was reported from Belgium; Holland was showing interest in the medium. (Page 62.)

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Radio Institute

Radio, which the pundits have called "the Fifth Estate," has acquired a Radio Institute of the Audible Arts. Founded by the Philco Radio and Television Corporation as a public service contribution to the American people, the Institute attempts to stimulate public recognition and appreciation of the best in radio. It is a creation by Edward Bernays, celebrated public relations counsel.

The methods bear marked similarity to those of Carl E. Milliken's public relations department of the Motion Picture Producers and Distributors of America in its contacts with organizations and individuals interested in and by the field of radio. The Institute's formation, with Pitts Sanborn, music authority of the New York *World-Telegram,* as director, and a representative advisory committee, is seen as further tangible evidence of the stirrings within radio for self-reformation. Meanwhile there is continued public demand for a housecleaning and a bill in Congress by Representative Monaghan of Montana for government ownership of the nation's broadcasting plant.

A Radio Institute brochure defines radio as "the most impressive cultural medium discovered since the invention of printing." It is also the medium of the seller of toothpaste and patent medicines and breakfast foods. The story is on page 59.

New Product

Optimistic Gus McCarthy, reviewer of Hollywood production for MOTION PICTURE HERALD, having looked over the announcements of the news season's product and having already seen some of it in the making, reports with unwonted enthusiasm on its box office promise. Mr. McCarthy finds greater diversity of material, more individual attention to productions, less of the old program pell-mell. Mr. McCarthy's story is on page 54.

Profits

Wall Street banker witnesses, appearing before the Federal Securities and Exchange Commission investigating Paramount's reorganization, were somewhat startled when commission counsel faced them with "private" papers evidencing the extent of their quiet trading in Paramount securities during the time they served on Paramount "protective" committees. Kuhn, Loeb and Company netted $334,995 in this manner the while Sir William Wiseman, one of the partners, served on the bondholders' committee. It was a story of high finance as played by Wall Streeters "in the know" that was brought out by the Commission, and as told on page 49.

" . . . the elimination of block booking is mythical at best, something without substance. It is a dream that will wind up like the proverbial fall from a restful bed. It is something that we really think we want but which will be our downfall if we ever get it. . . ."

ELMER H. BRIENT
Independent circuit executive

Milwaukee Wants Singles

Single feature programs are preferred by four out of five patrons in Milwaukee, according to the results of a poll of theatregoers in 44 motion picture houses. The canvass was made by the Independent Theatres Protective Association of Wisconsin and Upper Michigan, Inc. Sixty-five thousand ballots were distributed in the theatres. Trailers urging the public to cooperate by filling in the questionnaires were shown in the participating houses. The Milwaukee *Sentinel* published ballots daily.

The independent exhibitors, members of the association, had felt that double featuring not only had not increased business in their theatres but had been accompanied by a decline of receipts. They went to the public direct for a check-up; a vote of 4 to 1 in favor of single features was the answer. See page 18.

Voluntary Code

Some form of voluntary code to fill the place made vacant by the demise of the Blue Eagle is the subject of deliberation by a Code Authority special committee consisting of Austin C. Keough, Harold S. Bareford, Charles L. O'Reilly, Nathan Yamins and Tyree Dillard, Jr. The group is conducting a thorough study of the legal angles involved preparatory to a report in about two weeks. Throughout the country there seems to be a fairly general desire to come to some sort of effective self-regulation, but how this can be accomplished is something else again. As the industry continues to discuss the pros and cons of voluntary agreements, sentiment is in evidence in New York and other cities for arbitration tribunals. At the moment, the situation hangs in mid-air. A comprehensive view of the situation is on page 48.

Resigned

Arthur and David Loew this week resigned their directorships in Loew's, Inc., but will continue in their posts of foreign sales chief and film booking, respectively. According to an announcement issued by David Loew, the step was taken by the two brothers to relieve them of the responsibilities of directors. No change in point of active duty is contemplated by either, Mr. Loew said.

Arthur Loew is a first vice-president of Loew's, Inc., and a director of Metro-Goldwyn-Mayer. David also is a director in the latter company. The Loew board will meet July 3 to act on the resignations.

No successor to Major Edward Bowes as vice-president of MGM has been named as yet, but it is expected the Loew board also will act on this matter at its July 3 meeting.

NBC TO AID RADIO TALENT

The National Broadcasting Company has devised a plan for aiding auditioners who display unusual talent. Facilities have been set up to coach such talent. Once each month the director of auditions, J. Ernest Cutting, will "exhibit" his "finds" to a select audience of NBC executives and experts in various phases of the amusement field. They will consider each candidate's possibilities for radio, motion pictures, vaudeville and the like.

Reelected

Reelection of Merlin Hall Aylesworth as chairman of the board of RKO Radio Pictures, Inc., and J. R. McDonough as president was voted Tuesday by directors, meeting in New York. The company is the producing subsidiary of RKO.

All other officers were reelected: B. B. Kahane, Ned E. Depinet and Herman Zohbel, vice-presidents; Mr. Zohbel, treasurer; William Mallard, secretary; W. H. Clark, assistant treasurer, and J. J. Nolan, assistant secretary. The directors, reelected last month by stockholders, discussed production matters. Mr. McDonough and Mr. Kahane returned to the studios Wednesday.

The Atlas Corporation, major investment organization, is reported to have abandoned the survey of RKO in which it has been engaged over the past several months, with a view to developing a reorganization plan for the company. The conclusion of the study is taken to indicate that Atlas will not submit a reorganization plan for RKO, at any rate, not at this time.

Verdict: "Obscene"

A jury in United States district court, New York, took only 35 minutes Wednesday to declare "obscene and immoral" the Czechoslovakian motion picture, "Ecstacy." The film has been banned by Pope Pius II, excluded from Germany and prohibited from exhibition in this country by Henry Morgenthau, Secretary of the Treasury. Attorneys for Eureka Production, Inc., said the company would appeal.

The state censorship board of New York at Albany last week denied an exhibition license to producers of the Hungarian picture, "Spring Shower," because it "makes a mockery of religion, the administration of justice and the action of respectable society generally." Distributors of the film had termed it a "high Sunday School lesson." The board also denied a license to distribute "The Last Will of Dr. Mabuse" because it "tends to incite crime, chaos and overthrow of civilization."

Giveaways

The "something for nothing" craze rolls into peak proportions as, free from code restraint, the number of exhibitors adopting giveaways mounts throughout the country. The latest of the circuits to join the movement, Loew's has picked three theatres in the Bronx, New York, for tests to determine which of three plans is the strongest draw, with possible wide adoption later. Along several fronts attempts were being made to halt the tide. The post office authorities in Chicago warned newspapers against lottery advertising by theatres. Women's groups in the same city took up arms against gambling menaces to their children, and declared a boycott on theatres using chance giveaways. Cleveland exhibitors wondered what would be the result if the courts should deny an appeal in a test case by Meyer Fischer of the Fountain to restrain bank nights at M. B. Horowitz's Haltnorth. And so it goes, as the story tells on page 41.

Lichtman on Sales

Announcing as his company's declaration of policy that production and sales will be continued on an individual basis, Al Lichtman, newly elected president of United Artists, expresses the belief the industry as a whole would benefit if all companies adopted the United Artists policy, which has withstood the test and storms of 17 years. Better product would result, he says, and standards automatically would be raised. They need raising, he continues, for the present practices of duals, low admissions and premiums are militating against higher film rentals, which in turn limit production budgets. Mr. Lichtman's statement of policy and his remarks on "the vicious cycle" will be found on page 58.

Five-Day Week

The International Alliance of Theatrical Stage Employees, meeting in St. Louis last week, ordered that all members of Projectionists Local 306 in New York go back on a five-day week, beginning this week, rescinding a previous order that one day be taken off each week to relieve unemployment. Another means of taking care of the 250 to 300 unemployed out of 1,800 members of the local will be devised.

Mayor LaGuardia in New York has appointed Frank Tichenor, publisher, as arbiter to attempt to settle the differences among rival projectionists' unions in the city. He has ordered that mass picketing in front of theatres is a menace to public safety and must be stopped.

Thomas Kohler, member of the recently organized "rebel" operators' union in Chicago, has confessed a plot to bomb the school for motion picture operators maintained by the Motion Picture Operators' Union.

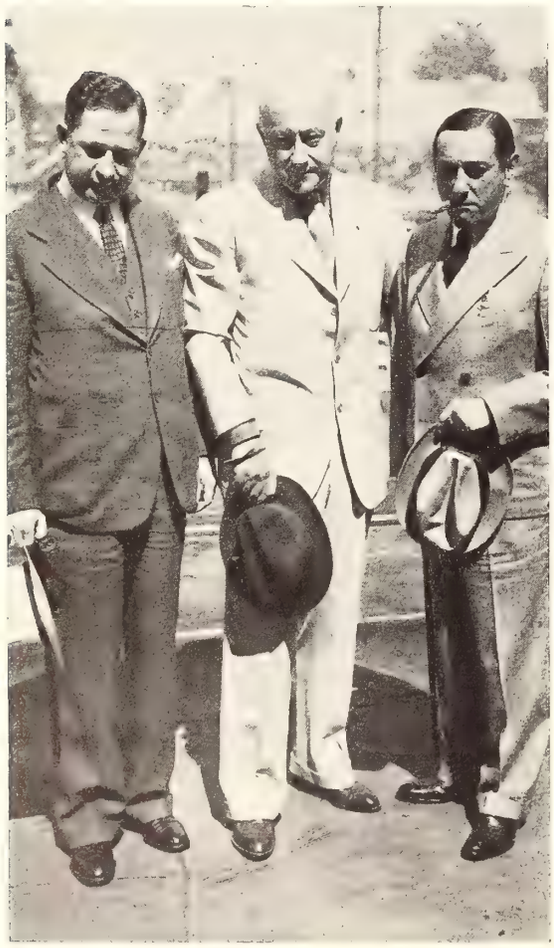
The Camera Reports



THEATRE VICTORY. Culminating in the signing by Governor Frank Merriam of the bill outlawing endurance contests in California. Left to right: W. H. Lollier, Fox West Coast; Hulda McGinn, state theatre association; Senator Leonard Difani, Governor Merriam, M. A. Walsh, ITOA Northern California.



DIRECTORS. Elected at the recent convention of the Indepenent Theatre Supply Dealers Association. From the left: B. F. Shearer, president; J. E. Robin, executive secretary; K. R. Douglass, vice-president; J. W. Graham, Clem Rizzo, treasurer; George McArthur, A. F. Morrone, J. C. Hornstein, Fredrica Wexman.





PRODUCER. (Above) David O. Selznick, who will produce several films for United Artists next season.

RETURNS. (Right) Joseph M. Schenck, board chairman of Fox, reaches the United States after a business visit to England. Picture deals were made.

BACK TO WORK. (Left) Henry Herzbrun, Ernst Lubitsch, heading Paramount production, back on the Coast after New York conferences. C. B. DeMille, producer (center), also returned.



The News of the Week



FOR COAST ONCE-OVER. Joseph Brandt, former Columbia president, with son Jerrold T., and Mrs. Brandt, abroad the Grace Liner "Santa Elena," en route to the production center in Hollywood to look at production. A southern cruise will precede the business of the trip.



NEWSREEL AWARD. Presented to Jack Connolly, general manager of Pathe News, by Governor Harold Hoffman of New Jersey, in international contest sponsored by the National Headliners Club for the outstanding achievement, exclusive pictures of the Dionne quintuplets, at the annual dinner at Altantic City.





DISCOVERY. (Above) Grace Ford, dancing teacher, considered a "find" and signed to a long MGM contract.

VACATION. (Right) For Clarence Brown, MGM director, arriving in New York after completing "Anna Karenina" with Greta Garbo as star.

THE FOURTH. (Left) As personified attractively by Joan Blondell, Warner star, who has completed her latest, "We're in the Money," but not necessarily as an "Aunt" Sam.





RKO CONVENTIONERS IN CHICAGO. The RKO Radio sales staff, in session at the Drake Hotel in Chicago for the annual sales meeting last week, which was presided over by Ned Depinet, president of RKO Distributing, and Jules Levy, vice-president and general manager. Announced was a new season schedule of 48 features and 107 short subjects. Merlin Hall Aylesworth, president of RKO Corporation, assured the gathering there was no basis in fact in the rumors that RKO will merge.



SAILING TO STAR. Walter Huston, stage and screen star, leaving New York for London to star in "Rhodes, the Empire Builder," for GB. Miss Stark of "British World" presents a bound volume of the publication, While Arthur A. Lee, GB vice-president, looks on.



MICKEY MOUSE MERCHANDISER. Kay Kamen, with Mrs. Kamen, returning to the United States aboard the "Normandie" after a short honeymoon spent in Europe. Mr. Kamen is in charge of the sale of franchises on the production of articles based on Walt Disney cartoon characters.

BLOCK BOOKING PROVIDES SECURITY FOR EXHIBITOR, DECLARES SHOWMAN

by ELMER H. BRIENT

Independent Circuit Executive

Block booking, currently a lively issue within and outside the motion picture industry, has been a part of it almost since the very beginning of the business, in the early 1900's. Elmer H. Brient, pioneer of the early theatre days, always keenly interested in the problems of block booking, points out herewith what might happen should "open booking" or single-picture booking become a reality, as sponsored by some exhibitor groups and by outside "crusading" interests advocating governmental regulation. His ideas were expressed last week at Roanoke to exhibitors gathered for the annual convention of the Motion Picture Theatre Owners of Virginia.

Mr. Brient speaks from the experience of one who has operated for and with both affiliated and independent theatre interests. Before his present position, in an executive capacity with the Naborhood Theatres circuit, independent, of Richmond, he was manager of Loew theatres in the South.

'Way back in 1905, when I first entered the business, we received our films from the old Pittsburgh Calcium Light Company's branch office in Cincinnati—and our contract called for six reels per week, or one each day. We received these films on a flat rental per week basis. There was no other source of supply at that time so we bought their full lineup.

We merely called it service in those days but the present day exhibitor would more than likely term it block booking. If that was block booking we were grateful for it because it guaranteed us a change a day and a continuous supply of pictures. We set our policy on the strength of that contract.

True enough, a special came along occasionally—"The Great Train Robbery," "Runaway Train" and "The Curfew Shall Not Ring Tonight" are a few that come to mind. They were one-reelers. We bought them and shelved pictures from Pittsburgh Calcium Light in order to play them. That was in 1906 and, though 30 years have passed since then, the same practice is still in vogue today.

Along in 1908 or 1909 the Motion Picture Patents Company began to release pictures. They started with two pictures each day or 14 a week. It was their policy to sell a regular service of all their releases—14 each week or something like 700 per year. Well, we bought their output and were glad to get it. Block booking again, and this was back in 1908—not 30 to 60 pictures as is the case today, but 700 pictures in one block.

Carl Laemmle entered the field in 1909. Then in 1912 came John R. Freuler and his Mutual Film Company. These three companies then began to release 21 reels each per week, and when you bought from any one of them you entered into a block booking arrangement for better than 1,000 pictures in one block. We didn't worry about block booking because we knew we had a constant source of supply and I willingly venture the statement that it was because of block booking that we had the courage back in those days to build other theatres. I firmly believe that the much discussed system of block booking had much to do with the growth of our industry.

In towns with one theatre, block booking gave to that theatre the choice of any one of the three products—Universal, Mutual, or General Film, outgrowth of the old Patents Company of 1908. The choice of any one of the three, mind you—not the choice from all three—but just one complete service.

That was block booking sure enough, and with better than 1,000 pictures in the block. In towns with three theatres there was enough service to go around. And to keep down film costs in those days it was not unusual for three exhibitors to get together and decide in advance which service should go to each. Yes, the exhibitors were obliged to put their heads together to avoid sky-rocketing of film prices. These exhibitors got together, each taking a full block of 1,000 pictures with no chance to pick the pet pictures from any of the other services. Block booking, if you please, and in its severest form, for you only had the output of one company in those days.

In 1914 came the feature films "Zigomar," "Last Days of Pompeii," "Love and Aviation," the first of the big air spectacles, and "A Tale of Two Cities," which will be re-created this coming season by one of the major producers.

For a short time these features were sold on open booking by outside concerns. We bought them and shelved some regular service to make playing time. Oh, yes! Block booking in those days sewed up your playing time just as it does today. The only difference was that in those days you sewed up 365 days per year to one company instead of a few as is the case today. The old-time companies quickly went into feature production and asked for extended running time, fewer pictures, but still giving you a full service—blocks that took up every play date in the year.

Bigger prices, higher admissions and advertising followed, with the result that the public began to get star conscious—Mary Pickford, Owen Moore, Mary Miles Minter, James Cruze, Marguerite Snow, Katherine Williams, Florence LaBadie and Pearl White were favorites about 1914 and 1915. Then came Charlie Chaplin, Fred Mace, Mack Sennett, Ford Sterling, Bessie Barriscale, Florence Turner, Francis X. Bushman, Beverly Bayne, Bill Hart and a lot of other names that are dear to those who were in the business 20 years ago.

The old Famous Players-Lasky Corporation was organized about this time and started out right off the bat with two features and several shorts each week. Their initial sales policy in 1915 was on a basis of *all or none*. Many of you can recall that all-or-none idea when we were already booked solid with other product.

Block Booking Name in 1917.

It was full or complete service back in 1906 and on through 1914. In 1915 it became an all-or-none policy. You can call a rose by any other name, but they still cost $10 a dozen—we had block booking back in those days, but we hadn't really found that name for it until the "Star Series" era started, in the fall of 1917.

There were rumblings against the system, but time seems to have proved that there was no good substitute, because block booking in one form or another has been with us since the very inception of the industry, and we must all admit that the industry has grown to enormous proportions under the system.

The security it afforded an exhibitor, the guarantee it gave for continuous service, the freedom from overbidding were made because of block booking and we have grown because of it, in my opinion, instead of being stifled by it.

Paramount came out with their "Star Series" policy in 1917, with 104 features per year. They offered six Marguerite Clark pictures, six with Mary Pickford, Douglas Fairbanks four, Wallace Reid eight, two Griffith productions, six with Pauline Frederick, six with Bill Hart, etc. The exhibitors had been using complete service up to that time on the all-or-none policy, but this new "Star Series" selling brought separate quotations on each star according to their box office value, and the exhibitor quickly seized the opportunity to think in terms of stars rather than complete service. He was willing to pay the old price for the "pet" stars, but didn't want to include the "palookas" in the deal. Paramount didn't weaken, but the battle was on.

Selling the "Weak Sisters"

The old Metro Company, Mutual, Universal, Fox and V. L. S. E. were producers at that time. They all went "Star Series" and they all had difficulty in selling the weak sisters with the better pictures. They all stood their ground and have done so ever since in the highly competitive spots, even though they split their blocks quite regularly where the exhibitor has a controlled situation. As more money was spent in specials, bigger prices were demanded and the inclusion of weak pictures in a block became a tougher selling problem. Block booking then became a necessity on the part of the distributor because he could not survive without selling his whole product. The rentals, no matter how high, on the few outstanding pictures could never offset production costs on other pictures if they were excluded from the sale.

Block booking became more desirable on the part of the producer-distributor and less desir-

(Continued on following page)

THIRTY YEARS OF BLOCK BOOKING

(*Continued from preceding page*)

able with the exhibitor. I hasten to add that the exhibitor and distributor had entirely different problems and the exhibitor in my opinion failed to recognize that the distributor must get back his full investment on a season's product or the industry could never survive.

The Other Pasture

This controversy that exists on the merits and demerits of block booking is an issue that may never be settled. It is too theoretical because we have never had a full taste of open booking and I'm afraid it's the old story of the other pasture looking greener.

United Artists is the only company that has ventured on the open booking plan and they have never gone as far in that direction as the advocates of one picture and open booking are promoting as a cure-all for our ills of the depression.

It is not amiss to ask each exhibitor to ponder a moment on how you have relished open booking in your dealings with United Artists. They have made many wonderful pictures and sold them on a more or less one-picture basis. It would perhaps be better to say they have sold on a basis that is a cross between block booking and a one-picture basis. Every exhibitor I have ever talked to says in no uncertain terms that he has had to pay much higher for his films on that basis than on the block booking system of other companies, so high in fact that it was not uncommon a few years ago to have to raise the price of admission when showing a United Artists picture. Then, lo and behold, the next picture with that star in it cropped up in our opposition house—our competitor had outbid us and gotten the pictures.

A United Artists man may take exception to this statement of fact, but he is not to be held accountable for the policy. It is the system of open booking and a system is a system and nothing else. The cost of selling is higher and higher rentals must be gotten. Exhibitors have had their experiences along this line and know that what I have said is exactly the truth.

Should we ever get open booking through legislation or by any other means (and it is my daily prayer that this will never happen), we can expect nothing but a recurrence of our experiences with the one company that has always championed the open booking policy of selling.

British Law's Workings

The Films Act of Great Britain prohibits blind booking and has been in force in that country since October, 1930, so it might be well to look into the workings of that law for a moment. It is the only law now existing that we can use by way of comparison.

The British law is supposed to be air-tight. One of the clauses says, "No film may be booked until it has been shown to the trade and officially registered." Another clause says, "A film bought should be used within six months." These two clauses would eliminate both block booking and socalled "blind booking," but they don't work that way in practice.

It is still possible for a distributor to book 40 to 60 pictures providing they have already been produced, screened for the trade and registered, and he can have legal support in getting all his dates within six months. By withholding films a producer can book a theatre solid for six months and at the same time sell an option on the balance of his product which in effect is block booking plus forced dating. True enough, this is not practical except in the smaller situations.

In strictly first-run situations block booking has not been eliminated because of "gentlemen's agreements" and the "options," and it has created no end of trouble when one exhibitor finds his competitor has a gentleman's agreement or has taken an option on two or three "pet" producers' output. This is especially true in towns where circuits are operating. Blind booking has become a thing of the past, but block booking under one guise or another is being continued in a number of spots. In those spots where there is keen competition and no circuit theatre, the options are not given and open bidding has become the vogue, resulting in film costs rising as much as 400 per cent on the better films. Let's not pass over that point too quickly. Film rentals have increased as much as 400 per cent in England under the Films Acts which is similar or identical to what many theatre men are urging for this country. Yes, they get to eliminate an occasional picture, but when they do their competitor usually gets the preference from then on. Bidding, swapping of accounts, turmoil, rising costs—this is what the elimination of block booking has brought down on the heads of the exhibitors in England.

Bigger guarantees against stiffer percentage terms, and longer playing time are the order of the day in Great Britain. Nearly all contracts are now written on a guarantee and percentage basis. Options and gentlemen's agreements have taken the place of term contracts where it is to the best advantage to the producer. Bargaining power has passed from the exhibitor to the distributor. Instead of picking and choosing their films, exhibitors now have to fight for them. Poor films on which one loses money are the only ones that can still be bought on fair terms.

Fewer Theatres

There are fewer theatres in England today by far than there were before blind booking became illegal. Some of this decrease no doubt is because of the depression. However, it is a known fact that bigger and finer theatres have been built in the thickly populated districts in order to pay larger film rentals and with the opening of each big house several of the smaller ones have been forced to go out of business for the want of suitable product.

Yes, the elimination of block booking is mythical at best, something without substance. It is a dream that will wind up like the proverbial fall from a restful bed. It is something that we really think we want but which will be our downfall if we ever get it.

I firmly believe that an exhibitor who advocates open booking is one who has failed to reckon with the facts in the case. Or perhaps he is one who is in a non-competitive spot and believes he can in a fashion club the exchange into selling him the better pictures at the same prices he now pays without reckoning with increased selling costs. I doubt that he has considered the need of nearly 400 first-run pictures in cities with two theatres or more. He is more than likely thinking only in terms of localities where 150 pictures would supply the demand, and wishes against all possible hopes that he could pick the 150 best out of the 400 that are now produced each year and live in eternal luxury. I am inclined to think that he is supporting the Pettengill Bill with the hope that he can pick his pictures, without recognizing the turmoil it would throw our industry into and without realizing that film costs would go sky high as they have in England, where the principles of the "Pettengill" bill are now in operation, where it is illegal to sell or buy on the blind booking plan.

Let us not forget that most of our troubles today are the outgrowth of the depression. There is nothing wrong with our present system, nor with the industry in any respect that good times will not rectify. Let us profit from the experiences of the Great Britain experiment. Let us not plunge into deeper water than the depression itself.

THE WRONG INTERPRETATION

Nat Turberg, manager of the Paramount, at Hamilton, Ohio, found it politic to pull Paramount Newsreel No. 91 after a two-day showing, when patrons persisted in placing the wrong construction on one of the scenes, as evidenced by spontaneous laughter whenever the scene appeared. The shot referred to a prize offered any Canadian couple producing the largest family over a certain number of years, and showed a father, mother and 14 children as among the contestants. When interviewed, the father said he was a street car conductor, and did most of his work at night. One lady patron complained that this was positively indecent. That was too much for the management.

Meyerfeld, Circuit Head, Is Dead at 80

Morris Meyerfeld, Jr., 80, head of the old Orpheum Circuit in San Francisco for 23 years, died last week at his home there.

Mr. Meyerfeld took over the Orpheum in San Francisco in 1897. He engaged the best talent and presented them at popular prices through his circuit of theatres, with the assistance of Martin Beck and John Morrissey. He expanded his local circuit and theatres in Los Angeles to fifty houses, with widespread affiliations. He retired in 1920, until that time remaining as president of the circuit.

Stars who played in his theatres included Ethel Barrymore, Blanche Bates, Sarah Bernhardt and Ruth St. Denis.

He was born in Beverlunger, Westphalia, Germany, in 1855, and was educated at Cologne. He is survived by his widow, Mrs. Nannie Friedman Meyerfeld, and a daughter, Mrs. Leon Roos, of San Francisco.

Roosevelt Suggests Corporation Tax Change

The imposition of a graduated income tax on net incomes of corporations, ranging from 10¾ to 16¾ per cent, replacing the present flat rate of 13¾ per cent, was asked of Congress last week in a special message from President Roosevelt. The President also suggested increases in the tax on very large personal incomes. The suggested corporation tax change was indicated as a method of offering relief to weaker corporations.

ROCKEFELLER FAMILY GRANTS FUND FOR A MOTION PICTURE MUSEUM

John Hay Whitney Is President of Corporation; Museum and Library to Make Old Films Available for Close Study

The Rockefeller millions, which flowed into open amusement channels first to sponsor, and eventually to operate, the motion picture and stage theatres set down among the towers of the $250,000,000 Rockefeller Center at Radio City, are to be expended in part to develop the cultural aspects of the motion picture in America. A Rockefeller endowment to the Museum of Modern Art, public institution, makes possible for the first time a permanent and comprehensive study of the cinema as a living art.

The first step, taken this week, was the establishing of a motion picture museum and library, to be extended nationally, to trace, catalog, assemble, preserve, exhibit and circulate to museums and colleges single films or programs—outstanding and historical films of all types, but none new—in exactly the same manner in which the art museums and other mediums of esthetic expression circulate paintings, sculpture, models and photographs of architectural design, or reproductions of works of art, so that the film may be studied at first hand and enjoyed by the student as any other one of the arts is studied and enjoyed.

That part of the industry that is represented by Will H. Hays as its official spokesman is in complete accord, and promises tangible cooperation in achieving this cultural inclination of the sponsoring Rockefellers, the Museum and those wealthy art patrons of the Museum, all of whom are together in the project, financially and otherwise.

The motion picture theatre owner is assured by the Museum that his box office will not suffer from any functions of the plan, which could not be workable in its present form without industry support.

Nor need producers in Hollywood worry for years to come about this new cultural appreciation having an influence on the standards under which they produce motion picture entertainment for the masses. Study is limited to films taken out of theatrical circulation, by class study groups in attendance at colleges or museums sponsoring "strictly non-commercial" exhibitions.

Corporately, the grant from the Rockefeller Foundation established the Museum of Modern Art Film Library Corporation, chartered in New York with the following officers:

John Hay (Jock) Whitney, president.

John E. Abbott, vice president and general manager.

Edward M. M. Warburg, treasurer.

Miss Iris Barry, curator.

The board of trustees of the Art Museum selected Mr. Whitney, himself a trustee, because of his familiarity with the motion picture and not because of his position as a large stockholder in Technicolor or as the president of Pioneer Pictures, producer in Technicolor of "Becky Sharp," now showing. So said Mr. Abbott, well known heretofore in the Museum's developments and in the cultural films, who will manage the new project.

Edward M. M. Warburg, likewise a Museum trustee, is the son of Felix M. Warburg, member of the Wall Street banking firm of Kuhn, Loeb & Co.

Miss Barry, wife of General Manager Abbott, was formerly librarian of the Museum. She founded the London Film Society and is a director of the New York Film Society, both intended, on a lesser scale, to further the motion picture culturally.

The Rockefeller grant is not the only financial support enjoyed by the new film museum, although it is considerably larger than that made by private sponsors, presumably the wealthy Museum trustees. With it went a gilt-edge promise from the Rockefeller Foundation to match, in addition to the original sum, every dollar obtained from the private sources, thus assuring perpetuation of the study.

Museum officers would not disclose the extent of the Rockefeller patronage, the amount subscribed by, or the identities of the other supporters.

Some idea of the strength of the Museum's patronage may be obtained from a study of its trusteeship, which embraces:

A. Conger Goodyear, president of the Museum. Manufacturer; president of the Great Southern Lumber Company and of Bogalusa Paper Company; chairman of the board of Swayne and Hoyt; chairman of the executive committee of the Gulf, Mobile and Northern Railroad Company; a director in other large corporations.

Stephen C. Clark, secretary and treasurer. Banker; director of Chartered Investors, Fulton Trust, Safe Deposit Company, Singer Sewing Machine Company.

William T. Aldrich, noted architect, and brother of Winthrop Aldrich, president of Chase National Bank and director of Rockefeller Center, Inc.

Cornelius N. Bliss, director of Bankers Trust, Bliss and Fabyan, National Broadcasting, New York Life Insurance, Otis Company, Radio Corporation of America, Radio-Keith-Orpheum and other RCA subsidiaries.

Mrs. Robert Woods Bliss, wife of the diplomat.

Mrs. W. Murray Crane, wife of the New England paper manufacturer.

Frank Crowinshield ("Arthur Loring Bruce"), editor of *Vanity Fair*.

The Lord Duveen of Millbank.

Raymond B. Fosdick, lawyer, of the firm of Curtis, Fosdick and Belnap; director of Consolidated Coal, China Medical Board, Rockefeller Foundation, Rockefeller Institute for Medical Research and of various education boards.

Philip Goodwin.

Mrs. Charles S. Payson, wife of the president of Payson and Company and of Rustless Iron and Steel Corporation.

Duncan Phillips.

Nelson A. Rockefellr.

Paul J. Sachs, professor of fine arts, Harvard University.

Mrs. John S. Sheppard, wife of the senior member of Sheppard, Jones and Seipp.

Edward M. M. Warburg.

John Hay Whitney.

There exists a widespread and growing demand on the part of colleges and museums for the means and material for such study, which are now lacking, in the opinion of sponsors. Already 180 colleges and museums have agreed to embrace the plan, out of 500 contacted last spring. The full 500 are expected to take part eventually.

Non-Profit Project Has Full Co-operation of M.P.P.D.A.; Exhibitors and Producers Assured of No Competition

The charter of the Museum of Modern Art stated that it is "established and maintained for the purpose of encouraging and developing a study of modern art and the application of such art to practical life, and furnishing popular instruction."

The trustees of the Museum have planned, since the foundation of the institute in 1928, to develop such a motion picture department.

"The art of the motion picture is the only great art peculiar to the 20th century," said a general statement of purposes. "It is practically unknown as such to the American public, and as such almost wholly unstudied."

The sponsors do not mean that there is a lack of study of the educational film in the grade or high school classroom, nor of the scientific film as such in the laboratory, nor of the motion picture as entertainment, but explain:

"People who are well acquainted with modern painting and literature, the drama and architecture, are almost wholly ignorant (from a purely cultural viewpoint) of the work of such great directors as Pabst, Sennett, Clair, Eisenstein, Pudovkin, Griffith, Chaplin or Seastrom. Yet the films which these and other men have made have had an immeasurably great influence on the life and thought of the present generation.

"This new and living form of expression, a vital force in our time, is such a young art that it can be studied from its beginnings: the primitives among movies are only 40 years old. Yet, the bulk of all films, whether foreign or domestic, new or old, which are of importance historically or esthetically, are not merely invisible under existing circumstances but are in serious danger of being permanently lost or destroyed."

Cite Lack of Study Facilities

Although much has been written and much said in the past ten years about the cultural influence of the film and its inherent esthetic qualities, the library sponsors are of the opinion that little has been done to treat the motion picture as if it actually possessed esthetic qualities, and that nothing has been done to make possible any consistent study, nationally, of its content, style, history, development. The considerable number of individuals interested in the film as art rather than merely as a current distraction, have been able to view the material only haphazardly as isolated films, it is held. And, they added, from year to year it is more and more difficult to see old films of importance.

"Some 70,000,000 people are said to attend cinemas each week in the United States," the Museum statement pointed out. "The very great influence of the motion picture in forming the taste and affecting the life of the large bulk of the population is well known. This influence has both been deplored and occasionally lauded. Yet, little has been done to arouse a critical, selective attitude toward the film in that part

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MOTION PICTURE MUSEUM FOUNDED

(Continued from preceding page)

of the public which is usually considered as most educable—students, visitors to museums and art galleries and the active group in each community which is readily responsive to the arts.

"The situation is very much as though no novels were available to the public excepting the current year's output. It is difficult to avoid the conclusion that had the novel since Defoe and Behn been known under circumstances similar to those under which the film is shown, the repute of the novel and the level of creation in novel-writing would both have remained considerably lower than they are."

The film museum will undertake a number of activities, chief of which will be to assemble, catalog and preserve as complete a record as possible, in the actual films, of all types of motion pictures made in this country or abroad from 1889 to the present day. In addition to exhibiting and circulating these films to museums and colleges in the same manner in which other departments of museums now assemble and exhibit works of art, the film library will assemble, and encourage colleges and other museums to assemble books and periodicals on the film, production stills and such, and gather other historical and critical material, including the vast amount of unrecorded data in the minds of the men who were either active participants in or close observers of the development of the motion picture from its beginning.

The film library also hopes to assemble a collection of old music scores originally used to accompany the silent films.

All activities of the museum will be "strictly non-commercial." The fee charged each college or museum, arbitrarily set down for the first year's programs, will be $250 for the year, whereas the sponsors estimate that it will cost them $1,000 to service each unit participating.

Any college or museum that desires to charge a nominal fee must agree to spend 50 per cent of any net receipts in promoting cultural appreciation of the film in their institution and pass on to the museum headquarters in New York the remaining 50 per cent for perpetuation of the idea.

Under the agreement entered into by and with the Rockefellers, the Museum itself and the motion picture industry, the venture must be non-profitable. All excess sums must be expended in the development, either in film research, or for acquisition of material for the library.

Conversations have been held with the Motion Picture Producers and Distributors, Will H. Hays, president, over a period of weeks, and although none of the Museum's officials or of the Hays organization would confirm it, Mr. Hays is understood to have obtained from the member companies their consent to cooperate.

However, all requests made to distributors for films would be confined to those pictures which have run their course at all regular theatres, thus eliminating the possibilities of unfair competition. Aside from the competitive angle the Museum feels that with current films available for viewing in thousands of theatres it would be pointless to embrace them in the plan.

The distributor would turn over a single print of the film requested and the Museum then would make duplicates on its own, sufficient in number to care for the needs of the college and museum circulation. Some 16mm prints will be made available for institutions thus equipped.

The first group of films assembled by the library will be circulated in single units in the fall at the beginning of the academic year. There will be four groups of from eight to ten features the first season, four in the second, two in the third, two in the fourth and one program each year thereafter. All the programs will be kept intact in permanent circulation, each season's group being added to the previous.

The programs will be made up in advance of the season and will treat of narrative types, documentary, spectacular, western, slapstick, comedy-drama, musical, animated cartoon, abstract, scientific, educational, sound, dramatic, newsreel, and such.

Acceptable subjects will be made up from each group, so that a complete program of, say, eight features, shown over a period of eight weeks, will tell the complete story of the advancements in that particular subject. One program, for example, would trace the development of slapstick, another the western, still another the musical.

Test Program Shown Colleges

The museum made up a test program for the Film Society of Bryn Mawr and Haverford colleges, where they screened, one each Sunday evening, the "four most famous films": "The Great Train Robbery," American, 1903: "Birth of a Nation," American, 1915: "The Cabinet of Dr. Caligari," German, 1919, and "The Battleship Potemkin," Russian, 1926.

They designated "The Great Train Robbery" because, until the time it was shown, "the motion picture was chiefly regarded as a semi-scientific curiosity or toy," while "Birth of a Nation," 11 years later, "established the full-length picture and conferred social prestige on the cinema generally." Of "The Cabinet of Dr. Caligari" they said: "Though it had been acknowledged much earlier that the film contained at least the germ of an original art form, the "Cabinet" was the first film consciously to set out to *be* art." "Potemkin" was included because "it was not until 1925 that the Russian directors brought about a definite break with the theatrical unrealities which the German cinema as a whole conferred on cinematography, and from which many current Hollywood films still suffer," and, although "the Russian films derived from D. W. Griffith and the open-air American films of action generally, it is they who are restoring, at any rate in part, the naturalness and fluidity which the earliest American films spontaneously achieved."

Sound projectors will be made available to colleges and museums lacking this facility until such time as they obtain their own equipment. Arrangements have not yet been made with any of the sound manufacturers for the purchase of reproducers, nor has the Museum decided how or at what rate these projectors will be loaned.

Printed programs will be composed on each exhibition, including a critical appraisal of the films, to aid the student in appreciation of the medium. These criticisms, however, will not be directed at the box office or entertainment capabilities, but at the esthetic value.

The Museum, in addition to preserving and circulating the musical scores which were originally issued with the silent films, will arrange scores (sheet music or phonograph records) to be used when needed.

There are other basic ambitions:

(1) To act as a clearing house for information on all aspects of the film, and to maintain contacts with all interested groups, both in America and abroad;

(2) To make available the sources of technical information to amateur makers of motion pictures; and,

(3) To publish a "Film Museum Bulletin" with articles and illustrations to make known the organization's activities and to further the appreciation of the motion picture.

The Museum will not publish "reviews" of motion pictures as such. And, even if it did they would have little or no influence on the box office because of the age of the films studied.

Backed by the Rockefeller influence, the Museum already has made overtures to the principal foreign governments for their aid in enlisting the support and cooperation of their respective film industries. Contacts will be made with the government film bureaus in those countries where the motion picture is either a government subsidy or under government control. Trade associations will be communicated with elsewhere.

The program plan and service for the colleges and museums will be elastic. Any institution may make an agreement, all to be in writing, for as many single pictures or programs as are available, or as few as required. Also, any specific picture may be requested by an institution and it will be provided if not in use elsewhere.

From five to a dozen prints per picture will be required the first year, enabling the Museum to route the expected lineup of 32 pictures of the first four programs to at least 160 institutions at one time. The institutions must pay express charges from and to the nearest shipping office, of which there will be three: New York, Chicago, Los Angeles.

Museum to Pay Printing Costs

All printing costs will be paid for by the Museum. Whether the distributors will charge the cost of the print which they supply as the master print has not been determined.

The Museum believes that the motion picture industry never would succeed on its own in developing a study of the film as an art medium, this because it must function for the masses in much the same commercial manner as the merchandiser of any other product. "Let the industry produce as it will," they said, "but it's art's right to say what is art."

The plan later will embrace the Japanese and Scandinavian motion picture, both of which are virtually unknown in this country. Japan is said to be the largest film producing country in the world, turning out 600 to 800 features each year.

At the end of four years the Museum expects to have "the finest motion picture library in the world," according to Mr. Abbott, but he added, at no time will it enter production.

Yearsley to Handle Roadshow for Warner

C. L. Yearsley on Monday will join S. Charles Einfeld's Warner publicity and advertising staff, starting with special handling of "Midsummer Night's Dream," a roadshow. Mr. Yearsley had been operating a Warner West Virginia theatre.

Edison Foundation Formed as Tribute To Great Inventor

A Thomas Alva Edison Foundation has been incorporated at Albany, N. Y., for the purpose of creating a living tribute to the great inventor. The charter provides a wide range of activity, in which education is to play an important part, according to the announcement. It has "for its particular objects the advancement and diffusion of knowledge in the fields of physics, chemistry and the engineering arts and sciences, both basic and applied."

The Foundation was developed by the Edison pioneers, a group of co-workers of the inventor, and the American Institute of Electrical Engineers, with the approval of the Edison family.

The first accounting of the Edison estate, as filed this week in Newark, N. J., showed a valuation of $2,871,000.

Incorporators of the Foundation are: William S. Barstow, president of the Edison Pioneers; Howel H. Barnes, Jr., L. W. W. Morrow, editor of the *Electrical World*, and Chas F. Scott, professor of electrical engineering at Yale, representing the American Institute of Electrical Engineers, and W. S. Mallory and F. A. Scheffler, representing the Edison Pioneers.

Mr. Barstow said:

"The name of Thomas Alva Edison needs no publicity, but the public must be reminded of the debt it owes to him and his memory and be given the opportunity of paying this debt.

"It is planned by directors of the Edison Foundation properly to recognize the debt of the world to Edison's memory and to secure a fund with which to put this recognition into concrete form.

"The week of October 21, 1935, is to be the starting point for nationwide efforts to obtain such a fund.

"As the entire cost of the campaign itself will have been underwritten by friends of the inventor, every dollar thus secured is to be placed to the credit of the Thomas Alva Edison Foundation.

"One of the aims of the Foundation is to continue and perpetuate Edison scholarships, initiated by Mr. Edison, for the better preparation of American youth along technical educational lines."

Photo Color Officers Guilty in Stock Action

Justice Edgar J. Lauer in New York supreme court last week delivered a verdict of guilty against the Photo Color Corporation, Photo Color Pictures, Inc., and four of the officers and directors, charged with violation of the laws prohibiting the fraudulent sale of securities.

Convicted were John A. Bolles, Frank E. Nemee, Henry A. Tupper, Arthur Waddingham. They were accused of issuing false prospectuses, falsifying their books and misrepresenting securities offered for sale by agents of the companies. They were permanently enjoined from dealing in securities in New York state.

Viewpoints

BY MARTIN QUIGLEY « « « « « «

AFTER pleading for several years for cooperation from other studios on the loaning of production personalities, Columbia's resignation from the producers' association in Hollywood may be interpreted as Mr. Harry Cohn's announcement to the world that he is dropping the plea for cooperation for a program of attack.

While it is generally understood that in the mad scramble for outstanding personalities there are headaches and heartaches for all concerned and particularly for such producers as those who do not happen to have long lists of important contract players, yet the opening of a star-raiding interlude in Hollywood involves several serious considerations for the industry at large—*including in an important way the persons who pay the price of film rental.*

Inflated salaries for performers whose box office value is not proportionate is already a sufficiently grave factor in the rental charges. The prospect of an open warfare in Hollywood—which in the Hollywood fashion would receive stimulus from vanity as well as other more practical motives—is not at all pleasant to contemplate.

Mr. Cohn doubtlessly feels much aggrieved, which may be warranted in this instance—although this may not be conclusively assumed as he is known at times to have become aggrieved about not much—but the record seems to disclose that Columbia has made some important borrowings from other studios — among them the stars that gave it the Academy Award this year.

There is not only an advantage for the industry but an imperative need for cooperation among the studios in Hollywood. Samuel Goldwyn withdrew sometime ago from the producers' association. His example has now been followed by Mr. Cohn. It would seem that there should be important advantages to membership in the association. Up to now it seems to have been possible, at least in some instances, to enjoy the advantages of membership without the responsibilities of actual membership. Perhaps this rather illogical state of affairs will soon be brought to an end.

△ △ △

SEVERAL months ago rumors were broadcast in the trade relative to profit-making operations of insiders connected somehow with the estate of the Paramount company, then in bankrutpcy, growing out of speculation in the company bonds.

Last week in a federal commission hearing in Washington it developed that certain bankers and brokers formed a bondholders' "protective" committee, the members of which acquired ownership of bonds only after the formation of the committee and, presumably, after they had acquired inside information on the real worth and the probable future market value of the bonds.

Here, then, is another item to be added to the already long list of instances of banks and brokers approaching the motion picture industry in a patronizing and superior manner and, immediately that the first chance presents itself, proceeding to display a brand of ethics that makes the attitude of their approach appear decidedly counterfeit.

△ △ △

WHEN Paramount showed no further interest in the services of Mr. Joseph Von Sternberg following his unforgettable, if not unforgivable failure, with the effort unpleasantly known as "The Devil Is a Woman," it was freely predicted that in the well-known Hollywood tradition some other producer would immediately hurry after him. The expected has happened and Mr. Von Sternberg is to make a picture for Columbia.

After "The Devil Is a Woman" there is of course reasonable question as to the wisdom of placing too great reliance upon Mr. Von Sternberg's efforts, not merely because this picture happened to be a failure but rather because of the utter disregard of his employer's interests and the public's tastes which were strongly indicated in the history of this picture. Mr. Von Sternberg has, as is generally recognized in the trade, demonstrated in the past a fine talent in motion picture production. But his last effort for Paramount and his method of handling the assignment suggested that in his own mind his greatness had evolved to a point at which he could rightfully hold the industry and the public in hearty contempt.

Mr. Von Sternberg's next picture may be very good and we hope that it will be. It may prove that Mr. Von Sternberg is really ready now for another important assignment—and not a course of reconstruction in some subordinate capacity; but if there is to be no penalty for such high-handed procedure as was demonstrated in connection with "The Devil Is a Woman," then periodic instances of this sort of thing will continue to be part of the Hollywood system. And the industry at large may continue to shoulder the burden.

FOUR OF FIVE OPPOSE DOUBLE BILLS IN VOTE OF 45,000 AT 44 THEATRES

Independent Exhibitors of Wisconsin Find Heavy Majority Against Double Featuring at Advanced Admission Prices

by WILLIAM SCOLLARD
Milwaukee Correspondent

Four out of five patrons prefer single feature programs, Milwaukee film circles learned in a poll conducted in 44 theatres of the county by the Independent Theatres Protective Association of Wisconsin and Upper Michigan, Inc.

Sixty-five thousand printed ballots were distributed among the theatregoers in the canvass, which started June 10th. Forty-five thousand replied. The questions presupposed an increase in admission prices if double featuring is to be continued. The questionaire read:

"Do you want this theatre to continue the double feature policy with a necessary increase in admission price? Or do you prefer seeing one outstanding picture with cartoon, newsreel, comedy, etc., at the same admission?"

Trailers depicting a courtroom scene were run in all the participating theatres with the following copy: "Dear Patrons: You are the judge and the jury. Help us to determine whether you prefer double or single feature programs. Your desires will assist the management in giving you the kind of entertainment that you prefer. Thank you."

In addition, the cooperation of The Milwaukee *Sentinel* was obtained, and the newspaper daily published ballots similar to those distributed by the theatres. Approximately 500 of these were mailed back.

A letter to the *Sentinel* from the Better Films Council of Milwaukee voiced its sentiment as follows:

"If such a thing is possible, you may count the attached vote as 21 votes against double features. This action was taken the other morning when the previewing group of the Better Films Council of Milwaukee county voiced that opinion at its meeting."

Members of the Independent Theatres Protective Association have felt for some time that it would help the industry to revert back to single features. These same exhibitors have found the double features have failed to increase their business and that they are taking a loss instead of a profit.

Among the reasons advanced for this decline were these: Many patrons are lost because they have seen one of the pictures on a double feature bill at another theatre; they may not wish to see one of the films; shows with double features are too long and parents complain because their children fail to get home early enough, while many adults become bored.

These exhibitors also believe that while one good picture may appeal to the patron, on a double feature bill, the other may fail to, thereby nullifying the effect of the pleasing picture and leaving the patron disgruntled. The showmen feel that double features fail to permit proper exploitation of pictures, together with authors, novels and stars.

Call Cost Higher

Turnover of patrons is considerably less under double feature programs, these theatre operators point out, and the cost of film rental and operating is higher because the projectionist is obliged to work overtime in many instances. It is also felt by these exhibitors, all of whom are neighborhood operators, that if double features become a general policy, the producers will turn out many fill-in films to run as twin features.

For these reasons, the Milwaukee county exhibitors in the association have sought to banish the double feature. In their efforts, however, they failed to obtain the cooperation of Fox, operator of about a dozen theatres in the county. It was said that H. J. Fitzgerald, general manager of Fox, had declared he would rather raise prices and keep double features than go back to a single feature policy. The questions in the poll were framed with this situation in mind, to prove to Fox that the public desired single features at present admission prices in preference to double bills at increased prices.

"Substitute for Hotel"

Comments received from patrons in connection with the votes were in many instances similar to those voiced by the exhibitors as reasons for opposing dual bills. Some declared the policy was driving them from the theatre, other that double features, no matter how good, are too tiresome. One with a sense of humor, signing himself "Hotel Night Clerk," declared, "Double features are cutting into the hotel business. Traveling men now go to a 25-cent movie to sleep instead of a hotel."

—

Following a report that Arthur Stiegel, stepson of Albert L. Warner, and a partner are to open two double-feature theatres in Philadelphia, Joseph Bernhard, general manager of Warner theatres, said in New York Tuesday:

"If this gossip is true, I want to say emphatically that these men have no relation whatsoever with our theatre setup. I am unalterably opposed to the introduction of such a policy in Philadelphia and we will regard them as unfair competition."

—

Cleveland exhibitors' single feature agreement expires July 8th, but no plan for a uniform policy has been adopted, although substitute plans have been in the making for the past three months. It looks as if exhibitors of the Greater Cleveland area will fail to get together this season, with the result that the city will be wide open with cash nights, duals, premiums and all the other policies eliminated last year by ironclad agreement. Within the past few weeks there has been a general tendency to cut admission prices in the smaller subsequent-runs.

Allied Directors In Regional Meet

The regional meeting of directors of Allied States Association units was held in Boston this week at the Hotel Touraine, and at the headquarters of the Independent Exhibitors of Massachusetts, local affiliate. Discussion of a voluntary code for the industry and its possible provisions received most attention from the delegates. Sidney Samuelson, president of national Allied, and Abram Myers, general counsel attended the sessions. Walter B. Littlefield acted as chairman.

Allied Theatre Owners of Indiana has been incorporated at Indianapolis. Associated Theatre Owners of Indiana, whose officials filed the incorporation papers, said there is no indication that the unit is to affiliate with national Allied. The action was merely to set aside the name so that no other group might use it.

Ed Kuykendall, president of the Motion Picture Theatre Owners of America, is to address the Kansas-Missouri Theatre Association convention in Kansas City this week at the President Hotel. National affiliation will be an important topic of discussion.

The Independent Theatre Owners of Mississippi, meeting in Jackson, last week passed a resolution protesting against publicity concerning the representation of Mississippi exhibitors at the recent Allied national convention, believed to have been authored by Allied. Another resolution endorsed Ed Kuykendall, president of the MPTOA.

A plea for closer member cooperation is being made by the Independent Theatre Owners of Ohio to combat pending legislation which would restore the 12 per cent admission tax, which was suspended for one year on January 1.

The Southeastern Theatre Owners Association anticipates a large gathering at the convention scheduled for Jacksonville Beach, Fla., August 11-13. M. C. Moore is general chairman. The business program committee includes R. B. Wilby, Sam H. Borisky and Oscar Lam. H. V. Manning of Etowah, Tenn., is president of the organization.

The West Virginia Motion Picture Exhibitors are holding a convention at White Sulphur Springs, W. Va., this week.

The Saskatchewan Exhibitors Association, Canadian organization, held a meeting at Regina last week. Officers elected were: P. W. Mahon, president; Jack Fields, vice-president; Walter F. Davis, treasurer; Larry Graburn, secretary.

Newsreel Man Freed

Abelardo Domingo Rios, Universal Newsreel cameraman in Havana, has been acquitted of a charge of espionage by an urgency court. He was arrested following the showing of films of the execution of a Cuban before a firing squad. He proved that he had been given permission to make the films.

PARAMOUNT



The acknowledged leader in 1934-35 will be PARAMOUNT in 1935-36 as the following pages show...

1934-35

"SHE LOVES ME NOT"

"NOW AND FOREVER"

"BELLE of the NINETIES"

"WAGON WHEELS"

"CLEOPATRA"

"MRS. WIGGS"

"COLLEGE RHYTHM"

"LIMEHOUSE BLUES"

"HERE IS MY HEART"

"BEHOLD MY WIFE"

"LIVES OF A BENGAL LANCER"

"GILDED LILY"

"WINGS IN THE DARK"

"RUMBA"

"RUGGLES OF RED GAP"

"MISSISSIPPI"

"PRIVATE WORLDS"

"STOLEN HARMONY"

"GOIN' TO TOWN"

"THE SCOUNDREL"

"ACCENT ON YOUTH"

"SHANGHAI"

PARAMOUNT LEADS

PARAMOUNT, every month during 1934-35 has delivered at least two outstanding box-office attractions per month . . . a record not equaled by any other company . . . PARAMOUNT was able to do this because PARAMOUNT, in every sense of the word was PARAMOUNT in players, stories and directors. PARAMOUNT will again lead in 1935-36..and the following pages bear witness to this fact.



GARY COOPER



BING CROSBY



CLAUDETTE COLBERT

PARAMOUNT IN PLAYERS

Paramount presents an unrivaled list of "name" players headed by The Big Five . . . Colbert, Cooper, Crosby, Dietrich and West . . . five box-office names unmatched in drawing power by any similar group in any other company . . .



MARLENE DIETRICH



MAE WEST



HAROLD LLOYD



W. C. FIELDS

FUNNIER, and recognized as such by the box offices of the world . . . than any other group of five comedians in any other company, are Harold Lloyd, W. C. Fields, Joe Penner, Mary Boland and Charlie Ruggles.



JOE PENNER



BOLAND & RUGGLES



CAROLE LOMBARD



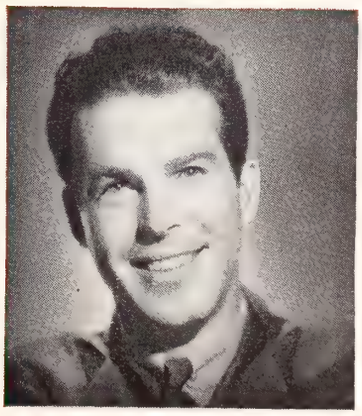
GEORGE RAFT

A RISING STAR is often the brightest. These will be particularly brilliant at the box-office in 1935-36 . . . Margaret Sullavan in "So Red the Rose", George Raft in "Every Night at Eight", Carole Lombard in "Hands Across the Table", and Fred MacMurray again with Claudette Colbert . . .

Margaret Sullavan—By arrangement with Universal



SYLVIA SIDNEY



FRED MacMURRAY



MARGARET SULLAVAN



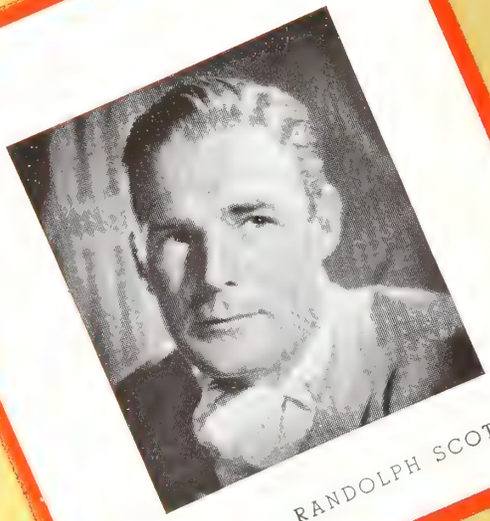
ANN HARDING



JOAN BENNETT

GENTLEMEN PREFER BLONDES and there are none more attractive to gentlemen and box-offices than Ann Harding, who will play in "Peter Ibbetson"... Joan Bennett in "Two for Tonight"... Alice Faye in "Every Night at Eight". Blonde, tall and handsome, Randolph Scott stars in "So Red the Rose".

Ann Harding—By arrangement with R.K.O.



RANDOLPH SCOTT



ALICE FAYE

31 STAR PICTURES FROM 28 STARS

- 2 WEST
- 1 DIETRICH-COOPER
- 1 DIETRICH
- 1 COLBERT-MacMURRAY
- 2 COLBERT
- 1 COOPER-HARDING
- 1 COOPER
- 1 CROSBY
- 1 CROSBY-J. BENNETT MARY BOLAND
- 2 CROSBY
- 1 HAROLD LLOYD
- 3 LOMBARD
- 1 RAFT-ALICE FAYE
- 3 FIELDS
- 1 PENNER-OAKIE
- 1 SULLAVAN-LORD-SCOTT
- 1 BOLES-SWARTHOUT
- 1 SWARTHOUT
- 1 LORETTA YOUNG HENRY WILCOXON
- 1 SIDNEY-MARSHALL
- 1 JAN KIEPURA
- 1 BARBARA STANWYCK
- 2 MARY ELLIS

PARAMOUNT IN DIRECTORS

23 outstanding directors who have guided to box-office success such great attractions as "The Sign of the Cross", "Cleopatra", "A Farewell to Arms", "Seventh Heaven", "Little Miss Marker", "Now and Forever", "Lives of a Bengal Lancer", "Ruggles of Red Gap", "Belle of the Nineties", "Horse Feathers", "Scarface", "Front Page", "She Loves Me Not", "I'm No Angel", "College Rhythm", "Mrs. Wiggs", "Big Broadcast of 1933", "The Big Parade", "Street Scene", "The Cockeyed World", "House of Rothschild",

23 OUTSTANDING DIRECTORS

ROSTER of DIRECTORS

CHARLES BARTON

CLYDE BRUCKMAN

FRANK BORZAGE

[Courtesy of Warner Bros.]

HECHT-MacARTHUR

CECIL B. DeMILLE

MARION GERING

ALEXANDER HALL

HENRY HATHAWAY

ARTHUR JACOBSON

MITCHELL LEISEN

LEO McCAREY

NORMAN McLEOD

LEWIS MILESTONE

RALPH MURPHY

ELLIOTT NUGENT

WESLEY RUGGLES

ALFRED SANTELL

NORMAN TAUROG

FRANK TUTTLE

KING VIDOR

RAOUL WALSH

ALFRED WERKER

HAROLD YOUNG

PARAMOUNT IN STORIES

It is a well-known fact that Paramount possesses the largest library of motion picture properties of any company in the industry. Some of these great properties from which Paramount will produce pictures during the coming year are as follows:



"ANYTHING GOES"—The No. 1 musical comedy of the year. 260 performances to date and still S.R.O. Cole Porter's score, with such songs as "You're the Top" and "I Get A Kick Out of You", is the sensation of the nation.



"SO RED THE ROSE"—The No. 1 best-selling novel of 1934. Over 100,000 copies sold to date. Over 1,000,000 readers. Publicized by newspapers, magazines, and word-of-mouth to additional millions.



"NATIONAL VELVET"—The No. 1 best-selling novel of 1935. The "Book of the Month" for May with advance sale of 50,000. Every company in the business tried to buy this great story of the famous Grand National Race.



"CARMEN"—The No. 1 opera. For many years the most popular operatic attraction on the boards. Bizet's flaming and tempestuous "Carmen" should make a musical entertainment of gigantic box-office proportions.



VICTOR HERBERT OPERETTAS—The No. 1 operettas. Paramount, in possessing these great properties, owns romances that all the world wants to see—music that all the world loves.



"ROSE OF THE RANCHO"—The No. 1 David Belasco stage hit. So many requests have been made to turn this famous Belasco stage hit into a motion picture that Paramount now produces it as the first "big outdoor musical."



"PETER IBBETSON"—The No. 1 classic. Read by millions as Du Maurier's novel. Seen by millions as the celebrated stage play. Heard by thousands more as Deems Taylor's magnificent opera. This is sure to be a big hit.



"THE LIGHT THAT FAILED"—Rudyard Kipling's No. 1 writing achievement in pathos. A novel of world-world fame—a dramatic love story of universal heart appeal. A No. 1 property from which to make a No. 1 picture.



"THE CRUSADES"—The No. 1 historical romance . . . from Harold Lamb's famous books . . . the magnificent adventures of Richard, the Lion-Hearted . . . set against the spectacular background of the world's first great war.



"CASE vs. MRS. AMES"—The No. 1 magazine story of 1934. The 5,000,000 people who read this story in Collier's last year found it so exciting they could scarcely wait a week for the next installment.



ZANE GREY NOVELS—The No. 1 Western fiction of all time. These popular novels are the favorite stories of millions the world over. For years they have made the best "Westerns."



"HOPALONG CASSIDY"—The No. 2 Western fiction. Clarence Mulford's famous and exciting novels have sold in excess of 3,000,000 and have delighted more than 20,000,000 readers.



If it's a

Paramount Picture

it's the best show

in town!



SUMMER THEATRE TURNS PEEP-SHOW BUT IT'S PROBLEM TO EXHIBITORS

Institution, Once Launched as Gateway to Broadway for Promising Talent and Plays, Now Suspected by Producers

700 Productions Expected to Hold Forth in 70 Theatres, but Only 100 Plays at Outside Will Be New Material

by FRED AYER

The summer theatre, onetime indirect contributor to the screen through its function as a proving ground for talent and entertainment material, albeit a seasonal competitor of the motion picture theatre, has become just a shoddy summer amusement activity, writes Fred Ayer, former member of the HERALD'S reportorial staff and now in Broadway's dramatic production field. Statistical information, naming the summer theatres and the productions they promise, appears on the following

The summer theatre, precocious child of Broadway, is off again on its annual junket in the easily-satisfied wilderness of the country's resorts, seaside and mountain, fashionable and not-so-fashionable. It appears, however, that what originally was intended eight or ten years ago to become a medium through which Broadway managers could look at and judge new plays and players—a laboratory in which new actors and directors might be given opportunities to test their latent talents, where managers and playwrights might work harmoniously away from the turbulence of Times Square to sharpen their wits—has turned into little more than a summer peep-show, a commercial institution in which a few would-be managers who seldom are heard from during the colder months attempt to "clean-up" in a few short weeks, generally to the detriment of the theatre as a whole.

Some 70 theatres, according to the announcements, are promising repertoires for the current summer, but few seem to be maintaining the concept of this experimental medium as a means for trying out new plays on a constructive basis. The majority are sticking to the old and tried material, apparently afraid to trust themselves or their audiences with something new, whether it be play or player, director or stage manager. This is borne out by the many announcements from summer stock managers.

Most of the plays to be seen this summer are old to Broadway, most of the players have been selected because of their name value alone. Few hope-to-be actors and actresses will be given their "big chance" and still fewer unknown directors.

Only 100 New Productions

The 70 or so theatres—most of them along the eastern seaboard, the inland New England states, a few in the Middle West—which have announced summer seasons to date will probably place before the public at least 700 productions during the next two and one-half months. Of this number, however, it is safe to say that, at the outside, only 100 productions will be the new works of unknown or even of established playwrights. Practically every summer theatre averages an eight-week season, or plans for one, and some of these are straight repertory. Some managers may present one production a week, while others may adopt a twice weekly change of bill. Some managers plan no new plays and others tentatively contemplate the production of one or, at the most, two in a season.

Many playwrights are in favor of the summer theatre as a means of improvement of their own works before submission to Broadway managers. There was a time, prior to the depression years, with far fewer seasonal stock companies dotting the resort areas, when Broadway managers made a habit of attending them on a rotation basis, chiefly concerned with new material and talent discoveries. Today, so many factors have combined to break down the original ideal that New York producers are growing to regard them almost as an evil.

Few Carrying On

The summer theatre had its inception in the efforts of such groups as the original Provincetown Players and the Jitney Players, and through the individual enterprise of such men as Jasper Deeter and Charles Leatherbee who believed that new and intelligent acting and playwriting talent should be given an opportunity.

Jasper Deeter still carries on the tradition at his Hedgerow theatre in Moyland-Rose Valley, Pa. Mr. Leatherbee, who died last winter, was responsible to a large extent for the continued success of the Beach theatre in West Falmouth, Mass., and several of his former associates are applying his policies in other endeavors.

For the most part, however, the men now heading summer stock theatres are looking more toward what they can immediately gain for themselves. There seldom has been a time in any division of the organized theatre in which abuses have been so flagrant. Parasites from many theatrical and semi-allied strata have crept in; their credo has been the exploitation of the actor and the frustration of Broadway managers and the public.

The reaction of Broadway managers and the most important artists' representatives to the present-day summer theatre is, perhaps, best summed up in a recent column devoted to the subject by Robert Garland, dramatic critic of the New York *World-Telegram*.

"With openings as scarce as hen's teeth on Broadway and current offerings down to eighteen in number, the persistent playgoer must turn to the highways and the byways for dramatic sustenance," said Mr. Garland. "Good, bad or indifferent, Ye Cowshed Showshoppe is his theatre-going auditorium of last resource. That, or nothing!

"More often than should be it is that and nothing. Last summer, within an evening's easy motoring from Manhattan, I came upon some of the most deplorable plays, the most deplorable playing and the most deplorable production I have ever seen. Then and there I damned the theatre with hayseeds in its hair, the drama's hot dog stand.

"There's no gainsaying that the average summer theatre is pretty hard to take. Makeshift, pretentious, inefficient, nothing more momentous than Tonio Selwart and 'The Pursuit of Happiness' has come of it. That there's something rotten in the rural rialto when taken as a whole, nobody will deny. Yet the rural rialto keeps on going. How and why?"

The "why" can be answered with the old faithful platitude that summer resort audiences are easily entertained and are seldom as discerning as they would be in the strictly commercial theatre. In many situations, the average Broadway manager will say, audiences have come to regard these summer theatres as little more than first, second or third-class art or Little Theatres.

Then, again, the artistic sincerity of many leading legitimate actors and actresses has fallen so low that they are indifferent to management and production quality and are interested chiefly in furthering their own individual cause.

Smaller actors take on the general atmosphere of inefficiency and makeshift about them, while the new actor who works for little or nothing, and generally works hard for it, is not permitted to tread on the toes of his betters.

Equity's Hopes

Here comes up one of the most important matters, the relation of Actors' Equity Association to the summer theatre management. For several seasons Equity has been waiting an opportunity to curb many of the abuses rampant in this field. Equity has a completely closed shop in the legitimate acting profession. What Equity's Council and membership agree to can and will be enforced, and right now there is strong agitation to establish for Equity members working in summer stock a minimum salary basis comparable to that adopted in the legitimate theatre's NRA code, which, incidentally, Equity will continue to enforce on Broadway and on the road, namely, $25 weekly for junior members (actors with two years' or less experience) and $40 for senior members. If Equity does this, in addition to several other matters to be dealt with in relation to this subject, it will go far toward elimination not only of many unfair practices but of a number of irresponsible fly-by-night managers as well.

For many years summer managers have been offering little more than "pin money" for small-part and featured players. Stars, regarding a summer season more or less in the nature of a holiday, have consented to remuneration far below their normal Broadway salaries. In a great many situations smaller actors received no salaries at all, being given room-and-board for the season. In some instances managers actually have had the temerity to demand "tuition" fees from amateurs looking for a break.

The theory has been advanced time and again by champions of the summer theatre that if Equity "cracks down" and forces summer managements to pay minimum salaries the majority will be forced to discontinue their production activities. Equity hopes to do just that.

WHAT SUMMER THEATRES PROMISE

The following listing of plays promised and hoped for by the summer theatres of the country was culled from official and tentative announcements and is subject to change. The listing represents, however, the most accurate information obtainable as of June 20.

CONNECTICUT

Town	*Theatre*	*Productions Promised*
GREENWICH	The Havemeyer Playhouse.	"Prodigal Father" only selection thus far.
IVORYTON	New York Players.	Six old plays; Selected: "Dodsworth," "Emperor Jones," "Time," the latter a new play.
MADISON	New Jitney Players.	Repertory includes "The Murder in the Red Barn," "She Stoops to Conquer" and one new children's play, "Adventures in Oz."
NORWALK	Theatre in the Woods.	Only musical production; "Naughty Marietta," "Carmen," "Robin Hood," "The Pirates of Penzance," "Eileen," "The Red Mill," "Hansel and Gretel."
SAYBROOK	Anhalt's Summer Theatre.	Current New York successes, revivals and tryouts. Nothing definitely set.
STONY CREEK	The Stony Creek Theatre.	Opening July 8th for eight weeks.
WESTPORT	Country Playhouse.	Opening bill: "Country Wife."
WILLIMANTIC	The Allied Theatre Group. New England Studio.	Nothing definitely set.
WINSTED	The Delaware Playhouse.	Two musicals scheduled.

▽

DELAWARE

ARDEN	Robin Hood Theatre.	"Goodbye Again," "Laburnum Grove," "The Late Christopher Bean," "Rain from Heaven," "Aren't We All?" "The Milky Way," "The Vinegar Tree," "Ode to Liberty," "Hay Fever," "As Husbands Go," "The Bishop Misbehaves," "The Perfect Alibi," "Accent on Youth."

▽

MAINE

BAR HARBOR	Bar Harbor Dramatic Festival, Mt. Desert Playhouse.	"Birds," "The Way of the World," "Inspector General."
BOOTHBAY HARBOR	Theatre in the Woods.	"The Milky Way," "Goodbye Again," "Accent on Youth," "Hay Fever," "Fashion," "Her Master's Voice," "Hardy Perennial."
KENNEBUNKPORT	The Garrick Players.	"Outward Bound," "Dulcy," "S. S. Tenacity," "The Wren," "Hay Fever," "Black Coffee," "Maria Marten," "Holiday," "The Distaff Side," "Ten Minute Alibi."
OGUNQUIT	Ogunquit Players. Manhattan Theatre Colony.	Nothing definite set.
SKOWHEGAN	Lakewood Theatre.	"Mr. Pim Passes By," "Ten Minute Alibi," "Accent on Youth," "Aren't We All?" "Romance," "All Thrcugh the Night," "Stag At Bay," "St. Helena," "Petticoat Fever," "June Moon," "The Bishop Misbehaves," "Rain," "Laburnum Grove," "The Cricket on the Hearth," "Post Road," "Page Miss Glory," "Detour," "The Return of the Prodigal."

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MASSACHUSETTS

COHASSET	The South Shore Players. Town Hall.	"Post Road," "Accent on Youth," "The Bishop Misbehaves," "Trelawney of the Wells," "Both Your Houses," "Meet the Prince," "Louder Please."
DENNIS	Cape Playhouse.	"It's a Wise Child."
GLOUCESTER	Gloucester School of the Little Theatre.	Nothing definitely set.
LUNNENBERG	Whalom Park Theatre. The Manhattan Players.	"Loose Moments," "Accent on Youth," "She Couldn't Say No," "The Curtain Rises," "Your Uncle Dudley," "Cradle Snatchers," "Candlelight," "Post Road," "Three Men on a Horse," "They Never Grow Up," "Square Crooks," "So Many Paths."
MARSHFIELD HILLS	Marshfield Hills Theatre.	Nothing definitely set.
MARTHA'S VINEYARD	Phidelah Rice Players.	Nothing definitely set.
NANTUCKET	Nantucket Theatre.	"Accent on Youth."
STOCKBRIDGE	Berkshire Playhouse.	"The Shining Hour," "Trelawney of the Wells," "American," "Very Early," "Ode to Liberty," "The Cat and the Canary," "The Mad Hopes," "The Mistress of the Inn," "The Tavern," "Noah," "Enter Madame," "Bunty Pulls the Strings," "Patience," "All This While."
WEST FALMOUTH	Beach Theatre.	"The Curtain Rises," "Her Masters' Voice," "Accent on Youth," "Post Road," "On Stage," "Ned McCobb's Daughter," "The Petrified Forest," "They Knew What They Wanted."

▽

NEW HAMPSHIRE

BARTLETT	Notchland Players.	Nothing definitely set.
BRIDGEWATER	Pasquaney Music Colony. Wagon-Wheel Theatre.	"Belinda," "Enter Madame," "Men Must Fight," "Hay Fever," "Ten Minute Alibi," "What Every Woman Knows," "Three Wise Fools," "The Late Christopher Bean," "Pigs."
NEW LONDON	The Barn Playhouse.	"The Enchanted Cottage," "Dangerous Corner," "I'll Leave It to You," "Tourists Accommodated," "See Naples and Die," "Enter Madame," "Pygmalion," "Pillars of Society," "The Crime at Blossoms."
PETERBORO	Peterboro Players.	"Dr. Knock," "The Dead Are Free," "At the Sign of the Thumb and Nose."
RYE BEACH	Farragut Players.	Nothing definitely set.
TAMWORTH	The Barnstormers.	"Accent On Youth," "Hay Fever," "Post Road," "The Bishop Misbehaves," "Jealousy," "Hedda Gabler."

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NEW JERSEY

ATLANTIC CITY	The Toy Theatre.	"The Would Be Gentleman," "Twelfth Night," "Oedipus Rex," "Everyman."
BLOOMFIELD	No Theatre Engaged.	Nothing definitely set.
DEAL	Deal Casino.	Nothing definitely set.
RED BANK	No Theatre Engaged.	Nothing definitely set.
SPRING LAKE	Library Community Centre.	Nothing definitely set.

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NEW YORK

BANGALL	Stagecrafters. Village Oprey House.	"Bertha the Sewing Machine Girl," "Only a Farmer's Daughter," "The Drunkard," "Alone in London," "Rose Michel."
CARMEL	Carmel Repertory Theatre.	"The Bishop Misbehaves."
CLINTON HOLLOW	The Reginald Goode Players.	"Double Door," "Broken Dishes," "Stepping Sisters," "Meet the Wife."
CROTON-ON-HUDSON	The Studio Theatre.	"Iphigenia." Nothing else set.
ESSEX-ON-LAKE CHAMPLAIN	Harlan Community Hall. Essex Community Players.	Nothing definitely set.
FALLSBURGH	Flagler Playhouse.	Nothing definitely set.
FERNDALE	Grossinger Playhouse.	Nothing definitely set.
HUDSON RIVER	Bobby Sanford's Showboat.	Nothing definitely set.
HURLEYVILLE	Resident stock company.	Nothing definitely set.
ITHACA	Cornell Summer House.	Nothing definitely set.
LAKE MAHOPAC	Edward Raquelle.	"Petticoat Fever."
LIVINGSTON MANOR	White Roe Players.	Nothing definitely set.
LOCUST VALLEY, L. I.	The Red Barn Theatre.	Nothing definitely set.
LONG ISLAND SOUND	Periwinkle Players, Inc.	Repertory of four old plays; "Rattlin' of the Reefer" or "The Tiger of the Seas," "The Bitter Reckoning," "Retribution" or "The Mother's Dying Child," "The Gamester."
MALDEN BRIDGE	The Nell Gwyn Theatre. Berkshire Theatre Workshop.	"Blood Stream," "Another Language," "Autumn Crocus," "The Tavern," "Fly Away Home," "Mary Rose," "Oliver," "Once in a Lifetime."
MILLBROOK	The Millbrook Theatre.	Nothing definitely set.
MOUNT KISCO	Westchester Playhouse.	"Accent on Youth," "The Royal Family," "The Front Page," "St. Joan," "The Petrified Forest," "Autumn Crocus," "Petticoat Fever," "Hay Fever," "Post Road," "Sweet Nell of Old Drury," "The Virginian," "Saturday's Children."

(Continued on following page)

LITTLE NEW MATERIAL FOR STAGE

(Continued from preceding page)

Town	Theatre	Productions Promised
NEW ROCHELLE	New Rochelle Players.	"There's Always Juliet," "The Play's the Thing," "Biography," "Beyond the Circle," "By Persons Unknown."
PAWLING	The Starlight Theatre.	"Sea Shells," "Virgin Soil," "The Ghost Train," "The Broken Wing," "The Wooden Kimono," "Three Live Ghosts."
SACKETT LAKE	(Producers unknown.)	"Time Marches On."
SCARSBOROUGH	Beechwood Theatre.	"Original Sin," "Road to Paradise."
SAUGERTIES	The New Barn Theatre.	Nothing definitely set.
SCHENECTADY	Mohawk Drama Festival and Institute of the Theatre.	"The Merry Wives of Windsor," "Lysistrata," "Rip Van Winkle," "Master of the Revels."
SOUTHAMPTON, L. I.	Hampton Players.	"How Like a God," new play.
TARRYTOWN	Washington Irvington Playhouse, Westchester Institute of Fine Arts.	"The Shining Hour," "Three Cornered Moon," "There's Always Juliet," "Fly Away Home," "The Wind and the Rain."
SUFFERN	Suffern County Theatre.	Opening Bill: "Accent on Youth."
WHITE PLAINS	The Ridgeway Theatre	"The Second Man."
WHITESTONE, L. I.	The North Shore Summer Theatre.	"Henrietta the 8th," "The First Eve," "Small Miracle," "Rain," "Death Takes a Holiday," "Mrs. Moonlight," "Post Road," "Petticoat Fever," "Fly Away Home," "Accent On Youth," "Ten Nights In a Barroom."
WOODSTOCK	The Meverick Theatre.	Nothing definitely set.
PENNSYLVANIA		
BUCK HILL FALLS	Buck Hill Players.	"Three Cornered Moon," "The Royal Family."
CROYDON	Sarobia Players. Manor Theatre Guild.	Nothing definitely set.
MOYLAN ROSE VALLEY	The Hedgerow Theatre.	"Plum Hollow," "Heartbreak House," "Arms and the Man," "St. Joan," "Androcles and the Lion," "The Doctor's Dilemma," "Candida."
NUANGOLA	Nuangola Theatre Grove.	"The Bishop Misbehaves," "Post Road," "Three Men on a Horse," "No More Ladies."
SHAWNEE-ON-DELAWARE	Shawnee Summer Theatre.	Nothing definitely set.
TAMIMENT	Tamiment Players.	Nothing definitely set.
KINGSTON	Kingston Playhouse.	"Autumn Crocus," "Laburnum Grove," "The Church House," "Smiling Through," "What Every Woman Knows," "Children of Darkness."
MATUNUCK	Theatre-By-The Sea. South County Players.	"Accent on Youth," "Post Road," "Comedy of Errors," "Meet the Prince," "Brothers Karamarzov," "Trelawney of the Wells," "Petticoat Fever," "Around the World in Eighty Days," "There's Always Juliet," "Intermezzo."
NEWPORT	Newport Casino Theatre.	Nothing definitely set.
CALIFORNIA		
PASADENA	Pasadena Community Playhouse.	The Chronicle Plays of Shakespeare will be presented.
IOWA		
MT. VERNON	The Cornell College Summer Theatre.	Nothing definitely set.
MICHIGAN		
ANN ARBOR	*Ann Arbor Festival.	"Laburnum Grove," "The Bishop Misbehaves," "Up to the Stars," "The Ugly Runts," "Ode to Liberty."
VIRGINIA		
ABINGDON	Barter Theatre.	"The First Year," "Mrs. Moonlight," "Her Master's Voice," "The Pursuit of Happiness," "The Shining Hour," "The Squall," "The Virginian," and a Folk Drama Festival.
DISTRICT OF COLUMBIA		
WASHINGTON, D. C.	National Theatre.	"Three Men on a Horse," "Accent on Youth," "Post Road," "Silhouette," "Man About Women," "Shining Armor."
CANADA		
SAINT JOHN, N. B.	Maritime Summer Theatre.	Nothing definitely set.

*Closed last week.

Sues for Radio Remark, To Ask Senate Inquiry

The Summit Hotel Company of Uniontown, Pa., has filed suit in Pittsburgh asking $25,000 damages from Al Jolson and the National Broadcasting Company, for injury to the "good name, credit and reputation" of the hotel, as a result of four words used by Jolson in an interview on the air with Sam Parks, Jr., new national open golf champion. It is charged Jolson said, "That's a rotten hotel."

In addition to the suit a protest is being lodged with the Federal Communications Commission by Leo L. Heyn, president of the hotel company, who said he will ask the commission to issue a cease and desist order. "I have also asked Senators Davis and Guffey to demand an immediate Senate investigation of the whole practice of commercial broadcasting," he said.

Jackie Coogan Sued as Result of Auto Accident

Two damage suits, totaling $500,000, were filed last week against Jackie Coogan in Los Angeles, as a result of the automobile crash on May 4 in which four, including Jackie's father, were killed. Young Coogan was the sole survivor. The suits were filed by Anna V. Horner, mother of Robert J. Horner, playwright, and by Grace Durkin, guardian of Trent (Junior) Durkin, both killed. The plaintiff's charge that John H. Coogan, Jackie's father, was driving "at an excessive speed while under the influence of liquor." Damages of $250,000 are asked in each suit. It is contended that Jackie is liable because he failed to remonstrate with his father for driving so fast.

Kansas City Paper Drops Star System

Lowell Lawrence, motion picture critic of the Kansas City *Journal-Post,* recently discontinued the use of the star system in rating films. He explained that the system, which was expected to become the standard over the country, has petered out. He said further, "Rating a picture artistically or technically does not always indicate the entertainment character of the picture. A lot of pictures poor technically are good entertainment." Mr. Lawrence expressed the belief the brief written summaries at the beginning of the reviews provide a system which is simpler, fairer and more effective.

Mexico City Theatre Strike Is Spreading

The strike of the Cinematographic Employees' Union, in Mexico City, has spread to seven neighborhood theatres. It is predicted that unless exhibitors accede to the strikers' demands that dismissed employees be reinstated, the strike will extend to every theatre in the city within a week. The government is trying to settle the dispute. It has been estimated that the strike already has cost exhibitors more than $20,000.

Braddock Signs for Screen, Radio, Stage

James J. Braddock, new heavyweight champion, last week signed a contract with William Morris, theatrical agent, for motion picture, stage and radio appearances. According to Mr. Morris, the contract will yield the champion a total of $500,000, guaranteeing him a salary of $6,000 per week for stage appearances alone, plus a percentage of receipts. Mr. Morris said he was arranging for a nationwide tour for Braddock, and that the Morris Hollywood office was negotiating a motion picture contract.


THE FIRST
M-G-M
BOMBSHELL
OF 1935-36

June 24, 1935 THE Hollywood REPORTER

'CHINA SEAS' CINCH HIT: THRILLING ENTERTAINMENT

Gable, Harlow And Garnett The Tops

"CHINA SEAS"

(MGM)

Associate Producer.....Albert Lewin
Direction .....Tay Garnett
Novel .....Crosbie Garstin
Screen Play: Jules Furthman, James Kevin McGuinness.
Photography .....Ray June

Cast: Clark Gable, Jean Harlow, Wallace Beery, Lewis Stone, Rosalind Russell, Dudley Digges, C. Aubrey Smith, Robert Benchley, William Henry, Live deMaigret, Lilian Bond, Edward Brophy, Soo Young, Carol Ann Beery, Akim Tamiroff, Ivan Lebedeff.

"China Seas" is one of the best straight movies produced in many a day. It has everything that any audience could want and is chock full of the stuff that shoved the picture business to the top of all amusement enterprises.

Any picture that offers the combined talents of Clark Gable, Jean Harlow and Wallace Beery is destined for great box-office success, but place these three in a story that has all the thrills, chills and entertaining values of "China Seas," and you have an important picture and one that will bring out the old fans and create a lot of new ones.

Jules Furthman and James K. McGuinness have taken what was an idea by Crosbie Garstin and shaped it into a story with at least a half dozen plots, all taking place on a boat sailing the China seas, mastered by Clark Gable. On this boat are passengers from all walks of life, with entirely different destinations, plus a cargo of gold that is the bait for Wallace Beery and his conniving pirates. During the voyage you are treated to a typhoon, a great drunk by Robert Benchley, and Harlow's greatest characterization as a lady of easy virtue in love with Gable.

The yarn is packed with suspense and moves at lightning speed, with the main characters backed by as fine a cast as has ever been thrown together for any one picture, all under the masterful direction of Tay Garnett. There is never a dull moment in the picture, nor is there a moment for the audience to relax, for if it's not sitting on the edge of its seat thrilled by the plot's intrigue, it is laughing at the antics of Benchley and others or enraptured by the romance indulged in by Harlow in her winning battle for Gable.

Clark Gable plays the captain of the ship with ease and assurance that will win him many new admirers (as though he needed any new fans). The captain is a natural for Gable, a kindly fellow who hides his warm heart with gruffness. It is a grand piece of casting.

Jean Harlow takes another step forward as a dramatic actress. It is unquestionably the finest portrayal she has ever given, one that offers a wide emotional range.

Wallace Beery is swell as the undercover leader of the pirates. His work is minus any of his usual mannerisms and he plays a straight menace. Lewis Stone, too, has a greater opportunity than has fallen to his lot for some time. Rosalind Russell is again impressive. She is going far. Robert Benchley does the best drunk the screen has ever seen.

Among the others of the perfect cast, there are particularly outstanding moments by William Henry, an up and coming juvenile, Dudley Digges, C. Aubrey Smith, Akim Tamiroff, Lilian Bond, Ivan Lebedeff and Edward Brophy.

Production is ace high in every department, and the photography of Ray June tops even his usual high standard. Several of his shots, the lighting on the bridge for instance, should be framed. The storm sequence is a technical wonder. Herbert Stothart's musical score also deserves your attention.

"China Seas" is sure to ring a merry tune on every cash register. It has everything.

(And see what else on next page)



★ Held Over in its first 20 BIG opening engagements!

★ Business equals "Chained" which played last Fall! Wow!

★ "NO MORE LADIES" is the season's merry life-saver!

★ Just an old M-G-M custom—HITS when you need 'em!

★ Nice work JOAN CRAWFORD—ROBERT MONTGOMERY

★ Some Cast! Charlie Ruggles, Franchot Tone, Edna May Oliver

★ "Public Hero No. 1" doing swell—and now "NO MORE LADIES"

★ *This* season—*next* season—*any* season. M-G-M's the answer!

BOX OFFICE STIMULATORS SPREAD RAPIDLY FOLLOWING END OF CODE

New Sales Problem Developing As Exhibitors Ask Cuts in Rentals on Ground Premiums Are Draining Their Profits

Spreading with the speed of a grass fire since the NRA and its codes were killed by the supreme court, box office stimulators of many sorts are engulfing theatre operation throughout the country, and new schemes are springing up as in spots legal bans and disputes over their use enliven the scene.

Premiums and lottery enterprises, which have reached major, and to some industry quarters, alarming, proportions, are a factor to be reckoned with by sales forces of film companies as they launch their 1935-36 drives. Exhibitors in some centers are demanding adjustments of film rentals on the ground that the cost of the stunts and the cash prizes given away are devouring profits.

From many states come reports of large-scale giveaway operations engaging the attention and concern of the industry. The situation, as reported from the field this week, is:

Prosecutors in Detroit and Fort Worth ordered screeno discontinued at theatres in compliance with the law.

Loew's will start games of chance at three theatres in the Bronx, New York, in an experiment to find the most effective stimulator, with a view to general adoption later.

The Chicago post office notified newspapers it would bar them from the mails if they ran advertising mentioning lotteries.

Women's groups in Chicago launched a move to boycott theatres conducting lotteries.

Owners of the bank night copyright released an attack against infringements on several fronts.

The success of the owners of bank night, screeno and a few other pioneers in the field of cash giveaway enterprises has led others to devise similar schemes. Among stunts which have made an appearance in recent weeks are: treasury night, jack pot, buck-night, ritz night, prosperity night, big money night, keno, tango, cash night, pay nite, sweepstakes, pay-off and gold mine.

Three states have been added to those which regard theatre stimulators in violation of the law. In two widely separated cities, screeno has been declared a lottery and ordered stopped. Duncan McRea, prosecuting attorney at Detroit, has sent warnings to theatres to stop the game, which is distributed in the motor city territory by Louis Weinberg. In Fort Worth, Texas, three Interstate circuit houses, the Hollywood, Palace and Majestic, have been ordered to abandon screeno by District Attorney Will R. Parker, who ruled it violates the gambling statutes.

Bank nights are continuing throughout North Dakota, however, despite an opinion by the state's attorney general they are illegal. Missouri is another state where bank night has been outlawed officially, but where it continues.

The state's attorney of Louisiana is reported to have said unofficially that he considers screeno in violation of the gambling laws.

Claiming they are forced to adopt the practice by similar operations at competing theatres, houses affiliated with the large circuits are veering toward giveaways and games of chance, the latest being Loew's in the New York area. Fox, Skouras operated, and Warner circuit theatres have been using giveaways for some time. About 10 Balaban & Katz subsequent runs in Chicago are on the policy, as are 20 Mullen & Pinanski theatres in the Boston territory and 12 A. H. Blank operations in Iowa and Nebraska. All three circuits are Paramount affiliates. Mr. Blank has a large interest in Affiliated Distributors of Des Moines, which handles bank night in the midwest area.

Loew's is instituting a test of three different games at as many theatres with a view to determining the most effective inducement before general adoption. The Boston Road, Victory and Elsmere in the Bronx section of New York have been chosen as the proving ground. The three are last run houses on the circuit.

RKO, Loew's largest competitor in the New York zone, will stear clear of giveaways for the time being and until such time as circuit heads feel that its theatres are being hurt by schemes at opposition houses.

"Lucky" Used in New York

With 112 houses in the metropolitan New York area already signed up, Parco Company, distributor of Lucky, expects to have 250 theatres playing the game within the next three months. William Raynor, general manager of the company, said since last month the firm has increased its sales more than 100 per cent. Independents in New York have adopted Lucky.

Federal post office authorities in Chicago ordered all newspapers to delete mention of illegal cash prize stunts from theatre advertising on penalty of being barred from the mails. Such advertising has been ruled in violation of the postal regulations by the New York post office and elsewhere.

Women's Clubs Act

Women's clubs and groups launched a crusade in Chicago last week against theatres using screeno, bank night, keno, sweepstakes and other chance games, circulating petitions pledging families to boycott these houses. Chance games have spread in Chicago to a point where screeno is now being offered in 18 Essaness circuit houses, while sweepstakes is in force at 15 and bank night at six.

Alleged infringers on the copyrighted bank night plan owned by Affiliated Enterprises, Inc., of Denver are encountering legal difficulties. Three actions charging copyright and trademark infringements have been filed against Kansas and western Missouri exhibitors, according to R. W. McEwan, Kansas City distributor for bank night. S. P. Halpern, Minneapolis attorney, recently was retained by Affiliated Enterprises to serve as general counsel for such actions nationally. Infringement suits are to be instituted soon in Minneapolis.

The first of an expected number of infringement actions in Boston was to be inaugurated this week in federal court. George Ryan, attorney for E. M. Loew in his anti-trust suits and attorney for the bank night distributor in New England, was preparing to move against James Kennedy, former Educational-World Wide representative at Boston, who left the bank night firm to sponsor a premium plan of his own, called "gold mine."

Affiliated Enterprises also moved against alleged infringers in San Francisco, where R. H. McNeill, president of Golden Gate Theatres, and M. A. Naify, circuit operator in northern California, are preparing a defense.

Success of Bank Night, Screeno, Pioneers in Field, Has Led to Many Similar New Ideas, Several States Ban Schemes

Exhibitors Disturbed

The playing of percentage pictures in conjunction with bank night and other cash giveaways is causing exhibitors worry in a number of centers. A hotly contested court battle to halt the spread of money giveaways is in progress in Cleveland. The court of appeals has overruled a motion to advance a hearing on the local bank night appeal by Meyer Fischer of the Fountain, and Saul Danaceau was appointed referee to hear the issues of fact. M. B. Horwitz as operator of the Haltnorth is defendant.

If bank nights are sustained in the courts, it is considered inevitable that the city will be thrown wide open to duals, giveaways, two-for-ones and premiums.

The battle of automobile giveaways between theatre groups has been renewed in Denver.

Bank Nights in Milwaukee

In Milwaukee, exhibitors are resorting to bank nights in an effort to bolster summer grosses and reports have it that by early in July approximately 80 per cent of the theatres in the city will be sponsoring some sort of giveaway.

Premium promotions of theatres in Kansas City and its territory have reached a new high. The Publix Newman, downtown first run operated by B. & K. of Chicago, which has been running screeno on Tuesday since June 4, beginning next week adds bank night as a regular Wednesday night feature. Emanuel Rolsky, operator of the St. John and National and official of the Independent Theatre Owners, said that with practically every theatre giving away something, even over the weekends, premiums are losing their pulling power.

In the suit brought by Mrs. Hazel Greene against the Tampa theatre, Tampa, Fla., for a $650 bank night prize, Mrs. Greene says she was outside the theatre when her name was drawn and she claimed the prize as soon as she could, but it was refused her on the ground she had not purchased an admission. In an amended petition Mrs. Greene alleges that the Tampa theatre has a direct financial benefit from the bank night drawings because it stimulates business and "makes it possible to show inferior pictures on these nights."

Mitchell Fitzler, who with his brother, Joseph, operates the Kenmore theatre in Buffalo and the Rivoli and two other houses in Syracuse, said in New York on Tuesday that as the owner of the copyright of the "treasury night" promotion plan, he will prosecute anyone infringing, having been informed that New York exhibitors are adopting the plan without the right to do so.

Another new scheme is the Invisible Club Color premium, for which Sam Davidson, head of Cameo Screen Attractions in Boston, has acquired New England rights.

Exemption on Tax May Be Increased

The possibility of an increase in the exemption on the federal admission tax next year was indicated last week in Washington by the Senate finance committee in reducing from two years to one the period for which the emergency taxes are to be continued. The committee reported to the Senate the measure passed earlier by the House, and indicated the shorter period has been adopted in the expectation that the enactment of tax legislation as suggested by President Roosevelt would make possible the elimination of the socalled nuisance taxes.

Admission tax collections in May reached $1,343,876, as reported by the Internal Revenue Bureau at Washington, which compares with $1,164,598 in May of last year and $1,157,970 in April of this year.

The California legislature finally completed its session, the motion picture industry coming through unscathed, although no fewer than 200 bills affecting the industry were introduced. Not one developed into a law which could be considered as adversely affecting motion pictures. Governor Merriam has set July 12 as the date for public hearings on the bill legalizing pari-mutuel betting on dog races. The bill has been passed by the legislature. The Beverly Hills city council has passed an ordinance imposing a license fee of $50 per year on theatrical and film agents.

The legislature in Massachusetts has killed a bill imposing a $5 tax on all vending machines.

A delegation of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois conferred with state auditor Forest Smith of Missouri on methods of passing along to patrons the state's one per cent sales tax which becomes effective July 27.

United Artists is acting as the point of attack in a test case in New York city to ascertain whether or not the city tax collector can collect taxes from film exchanges, the distributors contending they rent film to theatres, and do not sell it. Conferences will be held with the comptroller, it was decided by the legal committee of the Motion Picture Producers and Distributors of America. If no decision is reached the matter will be taken to court.

Retaliating against passage in Ohio of a bill raising the censorship fee from $1 to $3 per 1,000-foot reel, Universal will make no more newsreel pictures in Ohio, according to a telegram from the home office to Ralph Lembeck, Cleveland cameraman. It is expected the action will cause exhibitor protest which will force abandonment of the tax. Bookers predict the tax will reduce the number of Ohio prints, retarding distribution.

A conference has been arranged for late this week at Cincinnati between local attorneys for RKO and Judge Charles H. Moorman of the United States district court, to determine whether RKO's case to test the validity of the state law banning designated playdates can be heard by that court and when. An effort is being made to transfer the case to the United States circuit court of appeals, since three judges are required and are not available in the district court.

Governor Earle of Pennsylvania has signed the four per cent tax on theatre admissions, effective July 22. The law requires exhibitors to have permits at $1 per year. A two per cent discount is granted "if the tax return is paid on time."

State tax commissioner Carlisle H. Morrisett of Virginia, indicated to the MPTO convention at Roanoke that he would oppose any general state sales tax, according to Morton G. Thalheimer, president.

Five bills in the Wisconsin legislature affecting exhibition have been indefinitely postponed with the likelihood they will not be acted upon during this session.

Exhibitors, sport organizations, amusement parks and other amusement interests are uniting in the fight against the Ontario government in Canada in its recent drastic admission tax increases. Allied Sports and Amusement Association has been organized to press the fight. Exemption of low price tickets is sought.

RKO Loses Case Under Arbitration

Operation of the Apollo as a neighborhood first run, to play day and date with the Academy of Music or the Jefferson, and payment of $45,000 damages to the former Meyer & Schneider circuit was ordered in an arbitration award given against RKO in New York Tuesday. The decision disposed of a case pending for months on breach of lease charges involving the Apollo and Hollywood, East Side houses leased by RKO from Meyer & Schneider.

While the lessors accept the award as a "complete victory," RKO sees it as a further complication in an already involved situation, and RKO attorneys indicated they would attempt to ask the arbitrators to "clarify" their findings, with a definite appeal to the supreme court for modification of the award. Representatives of RKO said the arbitrators were imposing an order that could not be fulfilled without product concessions from Skouras, operators of the Academy of Music.

The award also ordered that RKO designate the Apollo as an RKO or Keith theatre and to advertise it as any other first run. It was also directed that the Hollywood be operated as a second run following the Apollo or as a neighborhood first run, or, as an alternative, to operate the Hollywood as a subsequent run on giving the lessors 30 days' notice of such intent. In the latter event, the lessors would be permitted to terminate the lease on the first of the following month.

The award for damages was designated as $25,000 to the Apollo and $20,000 to the Hollywood The arbitrators, Robert McC. Marsh, George W. Retz and Maurice Deiches, granted leave to open or modify the awards only in case of a "substantial change of circumstances during the term of the leases." M. & S. contended the leases were breached by the operating policies maintained by RKO and that damages through loss of earning power resulted.

Jesse Huffman Dies at 66

Jesse C. Huffman, general dramatic director for Lee and J. J. Shubert, theatrical producers, died late last week at his home in New York, of heart disease. He was 66 years old and unmarried.

Action Is Desired In Films Abroad

The ideal production for the English and Continental European markets should contain 50 per cent action, 25 per cent dialogue and 25 per cent music, according to Red Kann, editor of *Motion Picture Daily,* as the result of interviews of RKO Radio's foreign managers who were attending the RKO convention in Chicago last week.

The English subsidiary will release, in addition to the company's 48 features, 15 to be made under the Films Act, made by Stafford Productions, Embassy Productions, G. S. Enterprises, and Joseph Ermolieff, Russian. Hollywood talent will be used, with half of the product planned for American distribution. E. D. Leishman, chairman of Radio Pictures, Ltd., and managing director of Radio Pictures International, said the negative cost of each will run between £30,000 and £40,000. Ralph Hanbury, general sales manager in England, said business in England had dropped off in April but regained in May. He foresaw danger of overseating in the building activity current in England today.

Harry W. Leasim, general sales manager of Radio Pictures International, Ltd., and managing director of Radio Pictures, S. A., France, said the greatest obstacle to the normal progress of American distribution abroad is the successful effort of many European governments to halt the flight of capital. He declared that European production is gaining.

Joost Smit, director of Radio's distribution unit in Holland, said that a slight increase in Dutch production would not affect Hollywood product there, since American films "had the edge" in facilities and quality of product. Two of the features to be made for Radio in England will be made also in Dutch.

Max Bosman, in charge in Belgium, suggested less dialogue and a consequent decrease in superimposed titles. He considers Belgium admission scales too low. Pierre Le Long, in France, favors dramatic pictures, although he reported success with musicals. He plans two French originals this year and will "dub" eight of Radio's 48.

Most of the group of foreign representatives will sail from New York at the end of this week.

Karl K. Kitchen, Writer, Dies in New York at 51

Karl Kingsley Kitchen, newspaper columnist and for a long period a commentator on the theatre, died last week in New York from an infection followed by pneumonia, at the age of 51. He was buried in Ferncliff Cemetery, Westchester. Among the floral offerings were those of Adolphe Menjou and Charlie Chaplin. Watterson R. Rothacker was among the honorary pallbearers.

Philip Leigh, Actor, Dies

Philip Leigh, English actor who had appeared in many productions of the Theatre Guild in New York, died last week in his room at the Hotel Irving, the victim of a heart attack. He was 55 years old.


Surprise!
More happy news from FOX . . . studio of pleasant surprises. A picture classified as "program" . . achieves greatness! Sweeping to the fore a new, important marquee personality. Take a tip from the trade reviewers . . . boost, plug, advertise, shout, exploit, work for a smash opening. Your audiences will sell it for you!


Remember
THIS YEAR'S
PROFITS
come from
THIS YEAR'S
PRODUCT!

Sensation!



Variety Daily: "Swell audience appeal and promise of important box office through certain word-of-mouth. Jane Withers is sure-fire. Her name will be a household word. Fox has fine stellar material in this youngster!" *** *Hollywood Reporter:* "Sure-fire stuff guaranteed to please one and all. Jane Withers turns in an astounding performance. Give her the largest possible play!" *** *Boxoffice:* "Go the limit to get the customers in for the opening. Word-of-mouth will take care of the balance of the week." *** *The Exhibitor:* "Will more than satisfy audiences. Certain to build through word-of-mouth. Little Miss Withers steals all the scenes." *** *Film Daily:* "This is one swell comedy with Jane Withers enough to put one in stitches. Give it everything."

'Ginger'

JANE WITHERS
O. P. HEGGIE
JACKIE SEARL
KATHARINE ALEXANDER

Produced by Sol M. Wurtzel

Directed by Lewis Seiler
Story and screen play by Arthur Kober

YOU HAVEN'T A SHOW WITHOUT FOX

6 MORE PRODUCERS GET SET FOR SEASON

United Artists Prepares for Five-Day Meet in Hollywood; Sid Grauman in Production

The addition this week of only six new producing companies to the lengthy list of old and new producers who in the past two months disclosed to exhibitors their plans for engaging in the competitive race to sell their lines in the new season, comes near the end of the pre-season period of moulding product forms and sales policies. Hollywood already is deep in production and the sales forces are by this time widely scattered in the field selling on paper the promised product, while United Artists, practically the last of the large companies to get started on 1935-36 activities, was preparing to move its personnel to Hollywood for five days to attend their annual sales convention, which starts next week.

The new production possibilities which entered the field in the week were: France-Film, which will import; Sid Grauman, pioneer showman, who will enter film production for the first time; Harry Sherman, financed by Nicholas Ludington of the Fiske-Curtis-Ludington combination; Ray Friedgen and Ray Heinz, working together, and All-Star and Bernardi, independents. Their plans and those of others which came to light this week follow:

▽

Ajax

Bob Savini's Ajax Pictures was reported considering a plan to follow this season's series of four Harry Carey westerns with a similar group for 1935-36.

▽

All-Star

Interests behind Hollywood's Overdoff Casting Agency were reported backing the new All-Star Productions, with I. O. Overdoff, president; P. B. Mahoney, vice-president; Edward Gear, second vice-president and treasurer, and Jack Rochelle, business manager. "Kid Carnival," Josh Binney directing, will lead a feature series, to which will be added some short subjects, both groups with juvenile leads.

▽

Beaumont

Charles Hutchinson will supervise all of Beaumont Pictures' new series, six with Black King, a horse, eight westerns with Conway Tearle, and six Jack Hoxie westerns. Mitchell Leichter, president, was also reported to be negotiating with Mr. Hutchinson for two serials.

▽

Bernardi

Bernardi Productions started casting for musicals for pictures and roadshows.

▽

British Lion

Sam W. Smith, managing director of British Lion Pictures, arrived in New York from London to get under way a contemplated invasion of the American market. The company may double its 1935-36 schedule of 20 features if expansion plans are consummated, these involving N. L. Nathanson and Lord Beaverbrook, both important in Canadian and English motion affairs, respectively. Mr. Nathanson would spend some time in London if arrangements are concluded.

Many of the new pictures would be produced with an eye toward this new market, while the program in England would be augmented by Republic's product under terms of a distribution deal now being negotiated for England with Norton V. Ritchey, Republic's foreign sales director. Republic, however, is also considering proposals from other companies for the United Kingdom.

Mr. Smith brought six pictures with him for distribution here.

▽

Celebrity

In addition to a third series of ComicColor cartoons already scheduled for 1935-36, Celebrity Productions is considering an entirely new line of Ub Iwerks cartoons.

▽

DuWorld

With a feature lineup of 25 already arranged for distribution in 1935-36, DuWorld this week obtained distribution rights to "Legong, Dance of the Virgins," produced in Technicolor in the tropics by Bennett Pictures and directed by the Marquis Henry de la Falaise. The Marquis returned to New York this week from the Island of Bali.

▽

Fox

The completion already of eight 1935-36 features has enabled Fox Film to cease shooting at Movietone City until July 8, when there will be placed in work "Ball of Fire," with Alice Faye and Jack Haley, and the Jane Withers production, "Meal Ticket." One week later "Beauty's Daughter," "Charlie Chan in Shanghai" and "Ramona" will start.

▽

France Film

Robert Hurel, president of France-Film Corporation, Ltd., of Canada, has formed France-Film, Inc., with headquarters at 66 Fifth Avenue, New York, to distribute French films in the United States. In Canada the company imports 80 per cent of all French films shown, operates six theatres and shows its product in 60 others. Only 10 French features were imported into the United States this season, whereas the new division will bring in 25 in 1935-36, showing first at the Fifth Avenue Playhouse, which will be rechristened the "Cinema de Paris," and serve as the key showspot. Mr. Hurel will also import short subjects and newsreels from France.

France-Film, through its Parisian headquarters, 92 Bvd. des Courcelles, also plans to act as sales agents in Europe for American films, with Mr. Hurel in charge there, too.

First of the new group to arrive in New York for fall release are "Le Dernier Milliardaire," the last film to be directed by Rene Claire; "Maria Chapdelaine," from the story by Louis Hemon, winner of the Grand Prix du Cinema Francais 1934; "L'Ordonnance," from Guy de Maupassant's novel, and "Charlemagne" with Raimu. All will have English titles.

▽

Friedgen-Heinz

A new company was reported in the making in Hollywood, headed by Ray Friedgen and Ray Heinz, to produce a serial for distribution through William Pizor's Imperial Pictures.

▽

G-B Pictures

Arthur Lee, G-B vice-president in this country, this week set the first new releases, starting in July, as follows: "Loves of a Dictator," Toeplitz production starring Clive Brook and Madeleine Carroll and directed by Benn W. Levy; "My Song for You," with Jan Kiepura; "The Clairvoyant," from Ernst Lothar's novel, directed by Maurice Elvey, and "The 39 Steps," directed by Alfred Hitchcock.

▽

Grauman

Sid Grauman, pioneer showman in California and one of the leaders in elaborate presentations at theatres, arrived in New York this week with Darryl Zanuck and indicated that he will enter film production, making three or four features yearly for distribution through one of the large companies. He was scheduled to return to Hollywood Thursday.

▽

International

Four Negro features will be produced by International Road Shows, Inc., starring outstanding Negro talent: Ethel Waters, Bill Robinson, the Mills Brothers, Paul Robeson, Cab Calloway and Duke Ellington. Saverio Gugliotta is said to be financing the enterprise. International now distributes British productions.

▽

MGM

Metro-Goldwyn-Mayer continued active in rounding out 1935-36 releasing plans, having signed Grace Moore, now in Europe, for at least one feature, arranged with Robert Benchley for five additional novelty shorts, and agreed to Hal Roach's plan to produce at least four features.

Jack Chertok, assistant to Harry Rapf, will produce the Benchley shorts, of which Mr. Benchley will act both as writer and star.

Full length comedies will be a regular Hal Roach policy hereafter, this arrangement having been decided at New York conferences between Mr. Roach and Nicholas M. Schenck, president. Heretofore Mr. Roach's policy has been concentrated on shorts, with only an occasional venture into the feature form. For the feature group he already has assembled a stock company of comedians, including Charley Chase, Thelma Todd, Patsy Kelly, Jimmy Finlayson, Spanky McFarland and Our Gang. The first will be "The Honesty Racket," written and directed by Mr. Roach.

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Metropolis

Next season's Metropolis feature schedule will be augmented with "The Rich Uncle," Italian musical, which starts a Broadway run June 28 at the Westminster Cinema. It was directed in Rome by Amleto Palermi.

▽

Monarch

Hollywood reports indicated that Monarch Productions, headed by Ralph G. Fear, will finance independents next season in addition to producing 26 on its own.

▽

Northern

Jesse Goldberg's Northern Films will make six features next season, starting with "Trans-Pacific," with Heather Angel, Conway Tearle, Ralph Forbes and William Cagney.

▽

Paramount

Paramount Pictures was holding regional conventions, following New York's main meeting, in Chicago, Atlanta, Buffalo, Boston and Kansas City, to be followed later this week and next by Denver and San Francisco. Charles Reagan is presiding over western regionals, J. J. Unger over those in the East.

The company finally decided, as expected, to road show Cecil B. DeMille's "Crusaders," starting late in the summer.

▽

Radio

At the final RKO convention sessions, held last week in Chicago, it was said that the 1935-36 sales policy, driving for increased preferred playing time, will call for a guarantee against percentage on four specials in small towns, based on the receipts of "Roberta" or "Little Women," depending upon which had the largest gross.

Jules Levy, sales manager, will take charge of the policy in large cities, but model contracts

(*Continued on page 50, column 3*)

The Crusades

First pictures of Cecil B. DeMille's ambitious work, just completed for the new season. A Paramount release.





VOLUNTARY COMMITTEE IS NAMED TO SIFT ALL-INDUSTRY BOARD IDEA

Keough Heads Subcommittee to Consider Legal Phases of Establishing Voluntary Code Structure for Film Industry

Viewing several hundred letters received by the Motion Picture Code Authority and individual members as crystallizing demand for the creation of a setup to perpetuate the benefits of the code, the Code Authority this week initiated the first steps in what may result in a voluntary code for the industry and a clearing house for its problems.

Code Authority members and alternates have formed a Voluntary Industry Committee to investigate the possibilities of setting up an all-industry board for quasi-judicial handling of industry disputes. Members of the Authority are unanimous that certain features of the code should be continued.

Members of the Voluntary Industry Committee are J. Robert Rubin, MGM, temporary chairman; Austin C. Keough, Paramount general counsel; Nathan Yamins, national Allied leader; Ed Kuykendall, president of the Motion Picture Theatre Owners of America; Charles L. O'Reilly, head of the Theatre Owners Chamber of Commerce of New York; Harold S. Bareford, Warner counsel; Leslie E. Thompson of RKO; W. C. Michel of Fox; Edward A. Golden, Republic general sales manager, and Jack Cohn. John C. Flinn will act as secretary and Tyree Dillard, Jr., as general counsel.

A subcommittee headed by Mr. Keough was named, with Bareford, O'Reilly, Yamins and Dillard, to explore the legal aspects of establishing voluntary code structures, with special reference to the antitrust laws. This committee is to make known its findings at a meeting of the larger group on July 8.

While industry opinion is divided on the feasibility of codes depending on voluntary observance, advocates believe enforcement could be obtained through a threat of removal of code benefits.

Other Industries to Be Guide

The special committee studying the legal phases of codes will be guided by what is being done towards establishing voluntary agreements by other industries through trade associations. Inasmuch as no trade group exists that embraces all the elements in the motion picture industry, the Code Authority itself, representative of all interests, is taking the initiative. The committee will avail itself of information from a Government bureau set up to assist voluntary code makers.

How to perpetuate the handling of disputes without infringing on antitrust decisions is considered a difficult problem by the Authority's legal experts. The supreme court's decision outlawing interstate agreements and the existence of two decisions in industry antitrust cases are regarded as having a definite bearing. These are the decision in the Binderup case several months ago at Omaha when clearance and zoning were declared in restraint of trade, and the Thacher decree about three years ago outlawing compulsory arbitration.

As soon as the Voluntary Industry Committee evolves a plan in conformance with the antitrust laws, it will be submitted to exhibitors and distributors for reactions. The Code Authority has received a flood of telegrams and letters from the field recommending ideas for a setup along the lines of the clearance and zoning and grievance boards.

Arbitration in New York

The 10-members committee, with four represented by alternates, met Monday to discuss voluntary codes.

New York is the first territory to return to voluntary arbitration. While there are five or more cases on the docket every week, most of the claims are settled before hearing. Louis Nizer, secretary of the New York Film Board, is sponsoring the procedure.

Mr. Dillard completes his duties with the Code Authority Friday and plans to sail July 3 on a Mediterranean cruise. Mr. Flinn will continue until all books are closed and records filed. Price, Waterhouse is completing an audit.

There were also tangible indications from various sections that some plan to replace the defunct Blue Eagle is favored. There was skepticism in many quarters, however, as to the method of enforcement.

MPTOA Plan Praised, Opposed

The proposal of the Motion Picture Theatre Owners of America to regulate trade practices through riders to contracts was both attacked and lauded. In home office distribution circles it was considered the most practicable form proposed. Others, however, called it limited in scope and local in application.

All voluntary agreements entered into by industry will be handled by the revised National Recovery Administration, it was reported this week from Washington. The Federal Trade Commission has abandoned its trade practices submittal policy in favor of the NRA. It was represented that unless NRA was given sole control of agreements there would be little or nothing for it to do outside of compilation of statistics.

The movement for arbitration and conciliation tribunals gained momentum with announcement that the MPTOA directors would meet in a few weeks to consider ways and means of setting up a plan.

The way is clear for substitute code boards, but independents must be equitably represented or Allied will not be interested, Abram F. Myers, general counsel of Allied, told independent exhibitors in Boston Monday.

In New York, Harry Brandt, president of the Independent Theatre Owners Association, instructed Leon Rosenblatt, chairman, and Bernard Barr, legal head of the unit's code committee, to confer with the Motion Picture Producers and Distributors of America for establishment of a tribunal in New York replacing the code boards.

Similar Moves Elsewhere

A similar move is underway in Milwaukee where the Independent Theatres Protective Association has named a committee to confer with circuit operators, independents and exchanges. The committee consists of B. K. Fischer, Ross Baldwin, Ed Lurie and R. J. Patterson. Reports are current that the Film Board of Trade will be revived in Milwaukee.

Fred Wehrenberg, president of the MPTO of St. Louis, Eastern Missouri and Southern Illinois, has appointed a special committee consisting of Louis Ansell, Dave Nelson, Leto Hill, E. E. Rudolph, Jr., and Mr. Wehrenberg an ex-officio member.

Portland exhibitors have agreed to a code on admission prices, pledging downtown theatres to drop 25-cent balconies and other subnormal admissions. These prices have been agreed upon: 25 cents to 1 p.m., 35 cents to 6 p.m., and 40 cents for all seats at night. The neighborhood houses have agreed on a 25-cent night admission. Pictures will not be made available to 10-cent houses until one year from the date of first-run release. Availability has been extended also in other low price brackets.

New York Returns to Voluntary Arbitration; MPTOA Plan for Contract Rider Both Supported and Attacked

Attack MPTOA "Rider" Idea

Charging that "the MPTOA is trying to take America's independent theatre owners for a *rider*," the Independent Exhibitors Association of Philadelphia bitterly assailed the national organization's plan for regulation of trade abuses by a rider to the exhibition contract. The Association's bulletin called the plan a "cunningly premeditated attempt to stifle the independents, make it possible for the major producers to grab theatres wholesale from the independents, and to further strengthen the monopolistic powers" of the large distributors.

Col. H. A. Cole, Allied head at Dallas, is opposed to the idea of voluntary codes on the ground of "dominance by the major interests." Buffalo and Omaha exhibitors like the proposal, independents in Los Angeles were skeptical.

The Independent Exhibitors of Massachusetts, Inc., Allied affiliate, advised members not to reduce employees' wages or to increase working hours unless obliged to do so to keep their theatres open.

New Jersey Group to Act on Pooling Deal

The plan to effect a cooperative merger of about 200 independent New Jersey theatres, which has been under discussion for some weeks, will be put to test next week when definite action is to be taken on the proposal. Several of the exhibitors who will be affected by the proposed merger met in New York this week with Leon Rosenblatt to consider the matter, but until Sidney Samuelson, Allied States president, has had opportunity to consider the move, they refused to commit themselves.

Independent theatre men in New York, meanwhile, were considering a similar move, with Milton C. Weisman and the Independent Theatre Owners of New York reported interested. The consensus among Broadway theatre men, however, is that neither plan will go through.

Argentine Actor Killed

Carlos Gardel, Argentine actor, singer and tango dancer, who had made a series of pictures for the Spanish market under a Paramount contract, was killed this week in an airplane crash near Medallin, Colombia. H. Swartz, occasional representative of Universal in Bogota, Colombia, was also killed, as were eight others.

WALL STREET BANKERS QUIZZED BY S.E.C. ON PARAMOUNT STOCK DEALS

Commission Seeks to Show Kuhn, Loeb Netted $334,995 with Wiseman, a Member, on Bondholders' Committee

by FRANCIS L. BURT
Washington Bureau of the HERALD

High finance, as played by those "in the know," was brought into the light last week by the Federal Securities and Exchange Commission in concluding its investigation of the Paramount reorganization.

Bondholders' "protective" committees on which there were no bondholders, attorneys who sought to form protective committees that they might obtain the job of counsel, and protective committee members who made large sums by dealing in the securities they were supposed to protect, were pictured by Wall Street witnesses—willing and unwilling—who were called before the commission at Washington.

Expected by the "wise ones" to be merely a formal proceeding in conformity with a mandate of Congress that it investigate reorganizations under Section 77-B of the bankruptcy act, and to be confined to rehashing the information developed during the federal court reorganization proceedings in New York, counsel for the Securities Commission threw a bombshell into Wall Street by digging up facts not divulged during the reorganization proceedings to show that Kuhn, Loeb & Co. made a net profit of $334,995 by trading in Paramount securities during the time Sir William Wiseman, one of the partners, served on the bondholders' protective committee.

Sir William also made some money in the same way, as did at least two other members of the committee or their firms, it was stated.

Vanderlip Testifies

Admitting that the ways of modern financiers were beyond his ken, Frank A. Vanderlip, former president of the National City Bank, gave the testimony which paved the way for the commission's big disclosures. As a result of the Paramount hearing, it is predicted that Congress next session will be asked to tighten the reorganization provisions of the bankruptcy act, requiring members of protective committees to have an interest in the company they seek to protect and prohibiting trading in the stock.

Mr. Vanderlip told the commission he originally was approached by a New York attorney with the suggestion that he accept the chairmanship of a committee about to be formed, the attorney apparently having in view a position as counsel.

Before making any decision, however, the banker decided to discuss the matter with members of Kuhn, Loeb & Co., who countered with a proposal that he become the chairman of a committee they were about to form.

Mr. Vanderlip accepted the Kuhn, Loeb offer—also he accepted, in toto, the nominations of Kuhn, Loeb for membership on the committee, with the result that it was composed entirely of bankers, and the only member to hold any Paramount securities at all was Sir William Wiseman, who possessed four shares of Famous Players Canadian.

Later, Mr. Vanderlip related, he felt he ought to have an interest in the company and bought some of its securities.

The committee was formed early in 1933. Late in 1934, Mr. Vanderlip testified, he learned for the first time that some of the members were trading in Paramount securities. He did not learn the details of their transactions, however, until they were laid before him at the Washington hearing by counsel for the commission.

Leading the veteran banker into the realm of ethics, counsel for the SEC obtained from him his views on various phases of the committee's makeup and activities. Bankers who sell securities, Mr. Vanderlip declared, have a "moral responsibility" to protect their customers in the event the paper becomes impaired and therefore should serve on protective committees. But, he added, such committees also should have actual holders of the securities involved, and it was for that reason that he personally bought Paramount securities.

Further, he told the commission, no banker or official charged with mismanagement or misrepresentation should serve on a protective committee, this being in reference to Sir William Wiseman, who, however, resigned before suits were started.

No member of a protective committee, he said, should trade in the securities involved, on the basis of information gathered as a member.

All this led up to the testimony of Mr. Wiseman, the British partner of Kuhn, Loeb & Company, who, although treated with the utmost courtesy by SEC counsel, as were all witnesses, nevertheless had an uncomfortable time as he attempted to justify Kuhn, Loeb's profitable dealings in Paramount paper.

As related by Sir William, he personally traded in Paramount for only a fortnight, turning his holdings over to his company when it began operations on a large scale. The purchases, he said, were for investment purposes; sales made simultaneously, however, were to keep an orderly market.

Sir William originally had offered the explanation that the company bought for investment and sold when the reorganization loomed. He did not mention profits until counsel for the commission laid before him, much to his surprise, a detailed record of Kuhn, Loeb purchases and sales.

Denies Inside Information Factor

The witness denied that the transactions were based on inside information available through his membership on the committee, although admitting that it looked odd, but finally agreed that protective committee members really ought not trade in the securities of the company even though, as he maintained, they were well within their legal rights in so doing.

As a final surprise, counsel for the commission developed that possession of less than one-sixth of Paramount's outstanding indebtedness had been a sufficient lever for the group headed by Harold A. Fortington, insurance man, to become an important factor in the reorganization and to put Mr. Fortington in as chairman of the executive committee of the company.

Bankers present at the Washington hearing did some quick figuring as Mr. Fortington related the holdings of the various interests he represented, and then privately said they had figured him as a lot heavier than he actually turned out to be.

As a side issue, the commission revealed that plans for committees were laid long before the company went into receivership, and while Mr. Fortington declared he had been approached by the various interests which later comprised his group, and that there had been no injection into their conversations of anything so mundane as remuneration, he admitted that a memorandum flashed on him by commission counsel had been prepared by him long before he was to be seen in the Paramount reorganization picture.

That memorandum, the last of a series of SEC presented special features, attacked the old management of Paramount on five grounds. Starting out with the charge of mismanagement,

(Continued on following page, column 1)

OTTERSON TO COAST, NEW COMPANY PROCEEDS

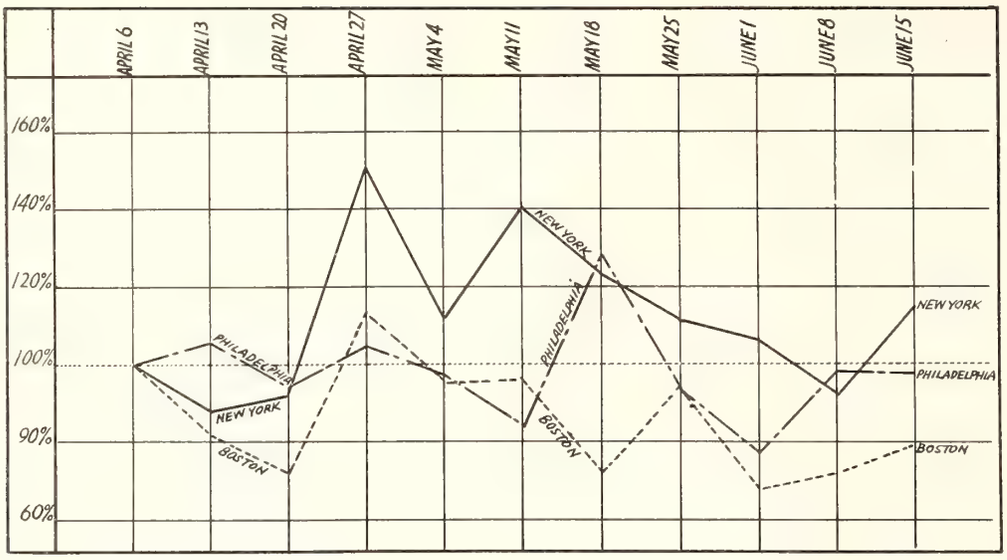
While the Federal Securities and Exchange Commission this week was investigating bankers' participation in the reorganization of the old Paramount company, which emerged from bankruptcy two weeks ago, the new management was proceeding normally.

John E. Otterson, new president, leaves New York Sunday for a first-hand investigation of the California studios. Adolph Zukor probably will remain in the East for a time.

A market for Paramount stock subscription warrants is anticipated by the company in a letter of instruction to stockholders on the transfer of old securities for new.

Under the reorganization plan each share of old stock is exchangeable for ¼ share of new common of $1 par value per share and the right to subscribe before August 30 at $2 per unit for a unit of an additional ¼ share of common and 1/5 share of new second preferred of $10 per share par value. Security holders may obtain a subscription warrant, valid until August 30.

Some 64 per cent of Paramount Properties bondholders already have approved the reorganization plan of Publix Enterprises and a hearing will be held July 8, in Los Angeles.



The chart, based on Motion Picture Herald's weekly compilation of theatre receipts, shows the business done in Philadelphia, New York and Boston key houses in the ten weeks' period from April 6 through June 15. In each case the receipts in each city for the week ended April 6 are taken as 100 per cent for that city.

Paramount Bond Deals Reviewed

(Continued from preceding page)

it alleged that excessive salaries and bonuses were paid to a favored group of officials, several of whom received "grotesque" bonuses in stock, while excessive salaries were the general rule rather than the exception, with the president and one or two vice-presidents receiving salaries with "no relation to what they should be," the memo said.

The memorandum also charged the management with improper distribution of several million dollars to common stockholders out of capital, the wrongful disbursement of more millions in the repurchase of stock, the wrongful hypothecation of assets with bankers as collateral in connection with Film Production Corporation; the wasting of large sums in the purchase of real estate at excessive prices, and the padding of payrolls with unnecessary employees and relatives of officials.

Mr. Fortington charged company officials with collusion with bankers in the designation of paid committees and alleged they had arranged with the courts for the bankruptcy. Pressed as to the payment of committees, he named the Vanderlip bond and Holmes stock committees, although Vanderlip had testified there had been no discussion of remuneration for his services.

The witness bolstered his charges with testimony that he had been approached in 1932 with a view to his becoming a member of the protective committee for Paramount Broadway Corporation, at which time it was indicated he would be paid for his services.

Three long days were expended in development of the testimony, the commission concluding the hearings last Thursday. The next chapter will be written when the SEC reports to Congress, at which time it is anticipated it will have something to say regarding the desirability of tightening up the federal bankruptcy act.

Fox Metropolitan Claims Allowed to Permit Vote

Claims against Fox Metropolitan Playhouses were allowed provisionally in the amount of $7,735,000 by Federal Judge Julian W. Mack in New York this week in order to permit the claimants to vote on the Joseph M. Schenck-Fox Theatres plan of reorganization late this week. The claims were tentatively allowed in the amounts filed and will be contested by the Fox Metropolitan trustee before finally being allowed.

The largest single claim is that of Fox Theatres for $5,776,577. Two-thirds of the general creditors' claims must approve the reorganization plan before it becomes effective. The Fox Metropolitan bondholders' committee, representing 89 per cent of the necessary two-thirds of the $12,500,000 of gold notes and debentures outstanding, has declared itself in favor of the plan.

No Action on Pathe Case Is Expected Until Fall

The trial of the charges of mismanagement brought against officers and directors of Pathe Exchange, Inc., by Pat Casey, a stockholder, cannot be held until next fall at the earliest. In a ruling by state Supreme Court Justice Edward A. Dore last week the original application of Mr. Casey for the appointment of a receiver was denied on the ground that no cause for such an appointment had been indicated by the plaintiff. The court thus ruled despite Mr. Casey's withdrawal of his receivership application.

The court ruled that Mr. Casey might ask for a preference on the court calendar for his mismanagement action.

Dowling to Produce Two Plays Next Season

Eddie Dowling plans to produce two new plays on Broadway in the fall season. One is a melodrama, "He Who Sups with the Devil," and the other is a comedy, "Agatha Calling." Mr. Dowling also expects to go on the road with the musical "Thumbs Up."

Amiglaze Corporation Moves

Due to expansion, the Amiglaze Corporation has removed its executive offices to 225 West 34th Street, New York. Distribution headquarters remain at 146 Featherbed Lane, Bronx, New York. The company handles a liquid refinisher for theatres. Ben Miller is president and Ed Guild, secretary-treasurer.

6 More Producers Plan New Season

(Continued from page 46)

for smaller towns specify three pictures for seven days each at 50 per cent; three at seven days each for 40 per cent; seven for seven days at 30 per cent; 10 for four days at 25 per cent; 10 for three or four days at 25 per cent, with an increasing "split" if the run lengthens out.

The remaining 19 pictures on the feature list will be sold on a flat rental.

J. R. McDonough, president of the producing company, told the delegates on the last day that the company has developed the "acme of manpower" and within the next month will have 12 of the 1935-36 features in work.

B. B. Kahane, president of RKO Studios, predicted that the company's flexible production policy will permit RKO to acquire new and timely stories and talent as the season progresses.

Exchanges of Jacksonville, St. Louis, Salt Lake, Winnipeg, Minneapolis and Toronto won sales prizes of one week's salary, while consolation prizes went to the exchanges at Indianapolis, Oklahoma City and Washington.

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Republic

Edward Golden, general sales manager of Republic, returned to New York from Seattle, Salt Lake and Los Angeles, where he presided over the final regional sales meetings attended by franchise owners and their sales staffs.

Budd Rogers, sales manager of Liberty, will transfer headquarters to Republic's home office on July 1. E. H. Goldstein has already taken up duties at Republic.

Gene Autry will star in eight westerns to be produced by Nat Levine and his Mascot Pictures for Republic release. Republic will also have eight John Wayne westerns, produced on its own by Trem Carr, as previously announced.

Mr. Carr said in Hollywood that following delivery of its remaining five-picture commitment for 1934-35, Mascot will lose its trade name in becoming part of Republic, with Nat Levine as Republic vice-president and producing under the Johnston banner. On the other hand, Nat Levine, arriving in Hollywood from New York conferences with W. Ray Johnston, said: "Our merger with Republic doesn't mean this organization in any way will lose its identity."

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Screen Attractions

M. Kleinerman, president of Screen Attractions Corporation, was reported contemplating the release of a 12-episode serial, "Queen of the Jungle," and a feature version titled "White Jungle Goddess," both featuring Reed Howes and Mary Kornman, directed by Robert Hill and supervised by I. E. Chadwick. British Continental will distribute in Europe, it is said.

▽

Sherman

Nicholas Ludington, who is associated with First Division Productions, along with William Fiske and John Curtis, will finance Harry Sherman, independent, in the production of six "Hop Along Cassidy" stories for Paramount release.

▽

United Artists

While Al Lichtman, new United Artists president, arriving in New York from Hollywood, was explaining the company's 1935-36 production plans, Monroe Greenthal, of the home office staff, was flying to Los Angeles to arrange for the company's annual sales convention at the Hotel Ambassador, starting July 8. Mr. Lichtman's remarks are reported elsewhere in this issue.

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Warners

Home office executives returned to New York from the 10-day sales convention in Hollywood and announced that Michael Curtiz, director, had been given a seven-year contract.

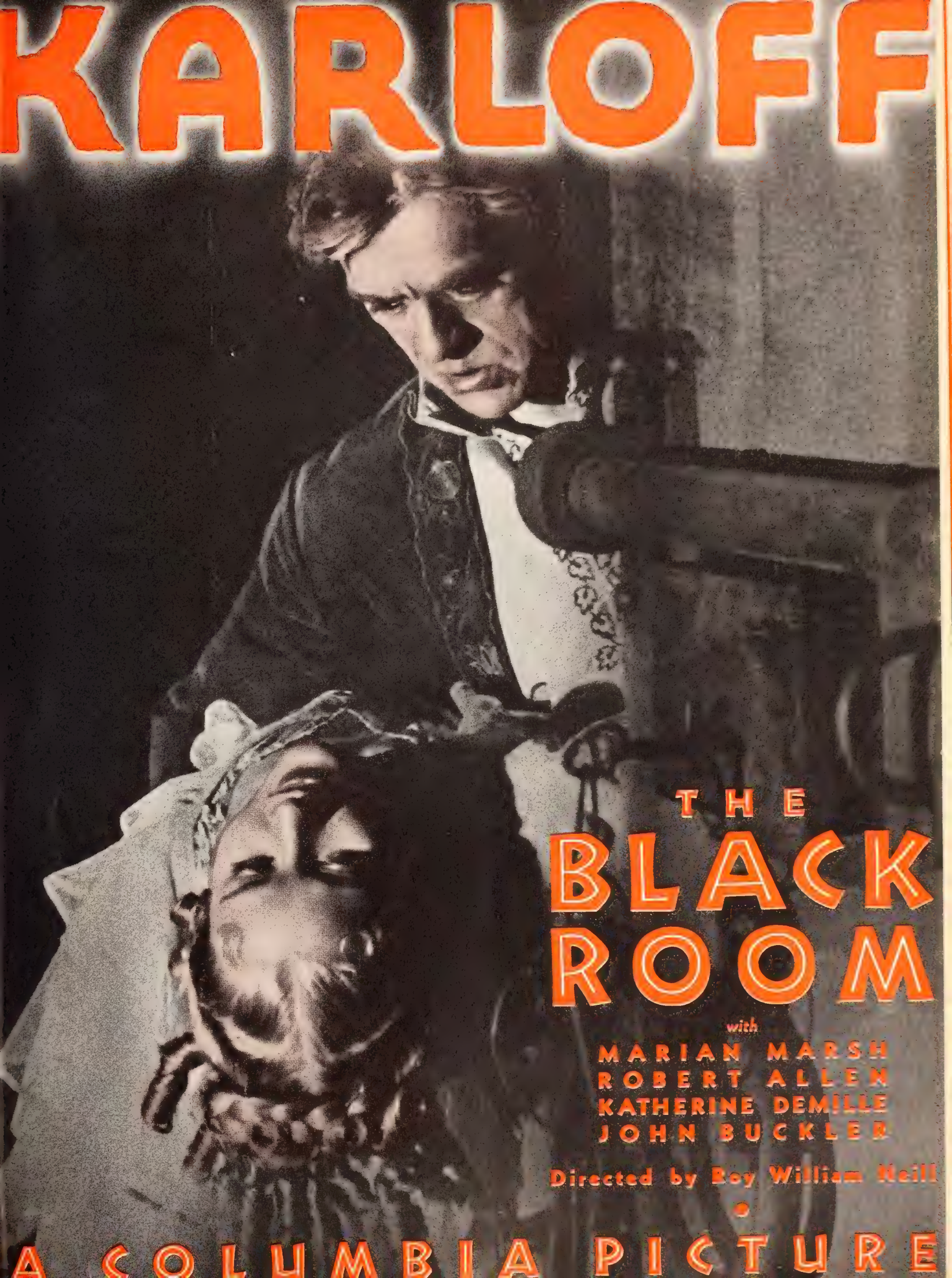
COLUMBIA ANNOUNCES THE WORLD PREMIERE OF GRACE MOORE* IN HER NEW PICTURE LOVE ME FOREVER AT RADIO CITY MUSIC HALL ON JUNE 27th



* The international star the whole world honors


the new
Grace Moore picture!
Grand drama set to glorious music! A gift for the whole world! A new triumph for the star of "One Night of Love"! A thrilling evening of heart-warming entertainment!
Glorious
Grace Moore
in
LOVE ME FOREVER
with
LEO CARRILLO
MICHAEL BARTLETT • ROBERT ALLEN
Screen play by Jo Swerling and Sidney Buchman
Directed by Victor Schertzinger
A Columbia Picture
Columbia
CELEBRATES
15 YEARS
OF
ACHIEVEMENT
1920 - 1935
This is AD. NO. 3 in the series of newspaper advertisements prepared by Columbia for you.

KARLOFF



THE BLACK ROOM

with

MARIAN MARSH
ROBERT ALLEN
KATHERINE DEMILLE
JOHN BUCKLER

Directed by Roy William Neill

A COLUMBIA PICTURE

Gus McCarthy Surveys the Coming Product

Finds Screen Material Replete with New Trends and "Thrill-Action" for the Showman

by GUS McCARTHY

Entertainment worth and showmanship availability keynote the composite 1935-36 production programs. Allowing for the customary substitutions, additions and deletions, it is distinctly noticeable that, in every phase, the features listed on the new season's schedules are more intimately geared to public taste than heretofore. It is also to be noted that the schedules are more flexible and encompass a much wider scope, and that there is less tendency to combine definite names with definite titles. As a supplementary consideration, there is no necessity of resorting to crystal gazing to see that the new programs are exceedingly diversified.

In starting the new programs, Hollywood's producers (Foreign-made productions are not being considered in this article) are inspired by a new optimism and enthusiasm. Improved economic conditions, graphically reflected at the box offices the past several months, provide an incentive sure to result in both an increased number of pictures and improved quality. The path along which producers may proceed is more clearly defined. A year ago, harried by the activities of extraneous groups, which in many localities precipitated actual boycotts, an atmosphere of uncertainty was created. This condition was eliminated by the producers themselves in a manner that won wide approval.

From a standpoint of differentiation of pictures there are four possibilities, the novelty of each potentially transmutable into box office dollars. First, and seemingly the one which will be most widely publicized—and it was tactfully handled in preliminary announcements—is the amount of success in adapting color to feature pictures. Currently, "Becky Sharp" is being tested in the laboratory of public approval.

Second is the possibility of third dimension or the perspective of depth of films.

Two types of pictures already completed point the way to the third and fourth departures from formula. Several companies have plans for pictures based exclusively on the appeal of operatic music. MGM is planning such a feature for Grace Moore and Nelson Eddy. Paramount has Mary Ellis, grand opera singer, on its contract list, and Radio has just signed another noted diva, Lily Pons. Fox is completing "Here's to Romance," starring Nino Martini and featuring Madame Schuman-Heink, in which operatic music is the motivating factor.

Fourth and equally important is the Shakespearian trend. Warner Bros. has "A Midsummer Night's Dream" completed; MGM is considering "Romeo and Juliet" for Norma Shearer, and Pioneer will make "Hamlet," possibly in color.

In the prospectus of practically every company is included a type of entertainment which has proved its entertainment and exploitation value—that adapted from standard literary classics and usually a "costume."

There is no dearth of attractions adapted from old and current best selling novels; also outstanding stage plays. Several studios plan modernized production of pictures which previously made history. This is particularly true of Universal with "Hunchback of Notra Dame" and "Phantom of the Opera." MGM and Paramount are recapitalizing upon the commercial worth of old titles. MGM has "Broadway Melody of 1935" in work, Paramount "Big Broadcast of 1935," a revue.

Modernized musicals, with all their glamor of ragtime rhythm, chorus singing and dancing, spectacular production effects and settings, are included in quantity. Original stories, the exact content of which is unknown, have their place. There is sure to be the full quota of topical pictures like the "G Man" cycle.

There's a thrill in announcements that in the one season three of the industry's most illustrious stars—Charlie Chaplin, Mary Pickford and Harold Lloyd—again will have pictures to compete with the efforts of stars unborn or unknown when the three were at the peak of screen glory. There's a thrill in a program of an entertainment character running all the way from a Marx Brothers slapstick-gag comedy to such imposing spectacles as Pioneer's "Last Days of Pompeii," Cecil DeMille's "Crusades," and Shakespeare.

While each company lists specials, the material selected to accompany these show window leaders seems to be of much higher quality, so that the difference in entertainment-showmanship quality between the specials and programers will be less marked.

In the great majority of cases the 1935-36 pictures, true to their name, will be action pictures.

It is not unlikely that unknowns may zoom to high popularity a la Shirley Temple; that foreign artists will be imported and capital be made of noted stage names. At the same time plans indicate a greater concentration upon personalities with whom the public is already familiar.

Conspicuous by comparative absence is the stark scare-'em-to-death type of pictures, yet there is no lack of thrillers on the program.

MGM is stressing the thrill-action quality in many of its features. It's the lifeblood of "China Seas" which stars Wallace Beery, Clark Gable and Jean Harlow, and "Mutiny on the Bounty" with Gable and Charles Laughton. There's potent heart appeal as a fundamental of "O'Shaughnessy's Boy," which teams Beery and Jackie Cooper, and in Dickens' "A Tale of Two Cities," which stars Ronald Colman. Tentatively this studio has scheduled Jules Verne's "20,000 Leagues under the Sea" and "Forty Days of Musa Dagh," a dramatic saga of a war-wrecked mountain people.

"The Last Days of Pompeii" combines thrill-action in story content and spectacular effects, as does "The Crusades." With exotic mystery it is incorporated in Radio's "She," the Sir Rider Haggard story starring Helen Gahagan. Martial flair accentuates it in "The Three Musketeers;" Warners' "Charge of the Light Brigade," inspired by Tennyson's poem, the same studio's "LaFitte, the Pirate," "Captain Blood," one of Sabatin's best known romantic adventures, and in "Napoleon." Action and thrill will not be lacking in "Page Miss Glory," Marion Davies' picture; in "Doctor Socrates," a gangster, for Paul Muni; Reliance's "Red Salute" with Barbara Stanwyck; "Robin Hood;" "The Last of the Mohicans;" in Goldwyn's "Barbary Coast" with Miriam Hopkins; in Universal's "Hunchback," "Phantom" and "Suicide Club," to be adapted from Robert Louis Stevenson's work. Nor will thrill-action be less significant in "Mary Queen of Scots," which Radio is planning for Katharine Hepburn, in the several pictures to be made from Rudyard Kipling stories, notably "Kim" and "The Light That Failed."

Big Season for Comedy

Comedy, too, is in for a big inning, with the Chaplin and Marx Brothers pictures; Harold Lloyd in "The Milky Way," several W. C. Fields, Wheeler and Woolsey and Burns and Allen features scheduled and the Eddie Cantor annual on the slate. It becomes a more significant factor in the year's product when the Will Rogers features are remembered. Two of them, "In Old Kentucky," completed, and "Steamboat Bill," in which Irvin S. Cobb also will be seen, add lustre and showmanship appeal.

The mode in musicals will logically see Warner Bros. endeavoring to maintain its premier position in this field, with Dick Powell, Ruby Keeler and Al Jolson, as well as its stock company of singing, dancing boys and girls. Yet Radio, having tasted of the profits of such pictures as "Flying Down to Rio" and "Roberta," can be expected to make an aggressive bid for a place in the sun with Ginger Rogers and Fred Astaire in "Top Hat." Warner will go on with Powell and Keeler in "Dress Parade," Powell in "Lucky Me," an untitled Rudy Vallee, and "Radio Jamboree of 1935," an all-starred replacement of the "Gold Diggers." Radio has several more pictures programmed for Ginger Rogers and Astaire as well as Gene Raymond. Paramount won't let Bing Crosby and Kitty Carlisle be idle. Light opera, as demonstrated by MGM in "The Merry Widow" and "Naughty Marietta," will have Grace Moore and Nelson Eddy in Sigmund Romberg's "Maytime."

The Supernatural

A distinctive type of picture, that which is based on the absorbing and intriguing power of the supernatural, may wield a great influence on the year's program. In this line, Paramount has "Peter Ibbetson," starring Gary Cooper and Ann Harding, and Radio "The Return of Peter Grimm," two unusual portrayals. Radio, too, convinced that the type of entertainment as exemplified by "Lost Control" and "The Informer" is worthy, plans "The Plough and the Stars," adapted from a play by Sean O'Casey, for Barbara Stanwyck.

More than ever before dependence of success is being placed squarely upon the shoulders of actors, directors and producers who have proved themselves.

As this is written, two alterations of the production setup must be considered. They are the recent amalgamation of Fox and 20th Century and the transfer of David O. Selznick to United Artists. At MGM, with such pictures as "Dinner at Eight" and "David Copperfield." Selznick influenced production trends. The same is true of the majority of pictures produced by Darryl Zanuck for 20th Century.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

Addiction of Al Sherman, press agent in New York for Alliance Films, to colored ensembles, almost led to international complications when he was in London not so long ago. One night he was giving the once-over to the sights in Whitechapel, London, when he became conscious of a bloke scrutinizing his very dark blue shirt, which in the night looks black. Al was interested and thought he'd stick around to see what might happen. As the cockney continued to eye the shirt, it dawned on Al that he was probably being suspected of being one of Oswald Moseley's Fascists, who affect black shirts like Mussolini.

Instantly recalling the animosity in Whitechapel toward the Moseley Fascists, Al finally got up enough courage to pipe: "I'm an American!"

"Ha bloomin' Hamerican, hey?" mocked the cockney. "Han Hamerican, hey? Then you'd better 'op a bus."

Al 'opped.

▽

The next afternoon Al observed Mr. Samuel Goldwyn of America indulging in the very British custom of a cup of afternoon tea at the Savoy.

"And waitah," ordered Sam in ultra Mayfair accents, "I think I will also have some strudel."

▽

News item from our San Francisco correspondent:

William P. Wagnon, well known theatreman, eloped with Estelle Campbell, former wife of Lloyd Campbell, also widely known theatreman.

The couple will make their home atop the Orpheum theatre building.

A showman at heart!

▽

Columbia's home office sent to its branch managers large boxes of epsom salts to which were attached labels with the notation: "If it takes this to move our shorts, then take a whole boxful." The home office apparently failed to realize what the implication is about the nature of the shorts.

▽

Major Edward Bowes' amateur radio hour last Sunday night, broadcast from New York through Station WEAF, to National Broadcasting listeners and before a capacity audience at Radio City, reached an impressive moment when the Major read from a time-stained document relating to the Boston anti-tea party, the broadcast being dedicated to the bean town. As the Major continued, it was clear that the document had little regard for tea, and the Major seemed to stress the adjective "despicable" as it appeared in the document in juxtaposition to "tea."

It will be recalled that Major Bowes' program is sponsored by Chase and Sanborn, a coffee company, and that the Major was talking as a paid sales employee.

▽

Robert Page, Managers' Round Tabler, left his publicity post at the Strand theatre at Altoona, Pa., to travel on the road with "The Girls in Cellophane." Wotta job. Wotta job.

▽

We nominate as the emptiest threat of a decade that which was expressed last summer by the motion picture Code Authority, and which was passed on through the columns of *Motion Picture Daily* in the following headline on page one on July 16, 1934:

CAMPI ORDERS QUICK ACTION
ON CLEARANCE SCHEDULES!

Friends in Greenwich Village put up at auction the other night the life works of Maxwell Bodenheim, down-and-out novelist and poet, who, years ago, when both were young, fought and struggled for literary recognition with Ben Hecht. Hecht's prolificness increased a hundred fold. He wrote "The Front Page," newspaper play, and directed motion pictures for Paramount. Scores of stories, movie scenarios, books poured in an unending stream from his typewriter and a correspondent current carried the profits to his bank, the while Bodenheim drifted steadily downward.

Last week's auction was threatening to fail in its purpose, that of raising money so that Max might continue to eat. Ten-cent and quarter bids were the rule, until a woman, unknown to the gathering of writers, dressed richly in the height of fashion, sat down among them.

The auctioneer proceeded:

"Twenty-five cents," quoted some one.

"What? Two-bits for 'Replenishing Jessica'? I'm amazed. . . ."

"Five dollars," called a cool, refined voice.

The audience appeared stupefied.

The next book came up.

"Ten cents!"

"Ten dollars!" said the voice of Lady Bountiful.

Finally all the books were auctioned and the woman had a stack of them in her lap.

"Have you a fountain pen?" she asked the auctioneer, poising her check book.

One was found for her.

The signature she affixed to the check was: "Mrs. Ben Hecht."

▽

The family of a "ham" actor in Hollywood was ruffled when it was learned that the "Westphalian" was to marry a beautiful and talented screen artiste.

"Why do you object to your son marrying Miss So-and-So," a friend of the bride asked the mother of the groom-to-be.

"They'll never be happy," said the mama. "They'll clash. It's bad when husband and wife are both geniuses."

▽

"I do not consider myself more than a casual observer at marital events in Hollywood," says thrice married Jean Harlow.

Some take it that way.

▽

A-Mike Vogel, vociferous, pole-vaulting chairman of the Managers' Round Table Club, *and still an exhibitor at heart, was formally introduced last Saturday afternoon to William Edward McKee, an executive of Ross Federal Checking Service.*

"How do you do," acknowledged Vogel, "I'm glad you guys weren't checking box offices when I ran theatres."

▽

Mae West certainly does like restraint. That is, so a contemporary quotes her, "if it doesn't go too far."

▽

Met by a Motion Picture Herald reporter while stretching his legs on the Kansas City station platform during a stopover from the east to the west, Josef von Sternberg (nee Joe Stern) was asked pointblank what he thought the next trend in motion pictures would be.

"My lad," philosophized Mr. von Sternberg, as he jingled some coins in his pocket and puffed a long black cigar to the stars, "Oscar Wilde said 'Progress has only one direction—Onward!' "

From Rob (good ol' soul) Wagner, Californian, we hear the story that started 17 years ago when Charlie Chaplin and Rob were walking along Hill Street in Los Angeles and from around the corner came Granville Redmond, an artist friend of Rob. He introduced him to Charlie, who was charmed with the personality of the happy and exuberant deaf mute. "His pantomime is wonderful," said Charlie to Rob as they parted. "I wish you would bring him out to the studio and I'll make some tests." Rob did, but the tests proved disappointing. Nevertheless, a strong friendship developed and Charlie built a working studio for the artist right on the lot. Redmond died at the turn of this month. He had painted in his studio at the Chaplin Studios for 17 years! Yet Charlie will tell you he's not sentimental.

▽

The first desk that Sidney R. Kent parked his feet under—or on—with Famous Players is still being used at the Kansas City Paramount exchange. In 1918, Kent was district manager at K. C. The desk is in the exchange screening room. It's dark in there and can't be seen much.

Arthur Cole, who was assistant to Mr. Kent at Kansas City, has remained at the exchange all these 17 years. He's office manager now.

▽

When, on August 1, or thereabouts, Joe Schenck and Darryl Zanuck, perched atop a bulging moving van, draw up with their studio effects at the Fox studio, after making their departure from United Artists, we do hope that Fox's front-gate keeper won't be so indiscreet as to ask, "Hell, I thought youse guys were movin' to Florida!"

▽

Cecil Blount DeMille's burning desire to glorify the bathtub, which reached the furthest point north in lavishness when he had Gloria Swanson splash about in a gold bathtub, must have suffered keenly when he learned that the actors in his latest opus, "The Crusaders," bathe standing up in rickety wooden barrels. True crusaders never bathed.

▽

A truckman walked up the other day to Charlie Bassin, in the lobby of his Oriental theatre in Boston, and asked him to sign a slip for the receipt of a barrel of "detriment" which he was about to deliver. "Now, I ask you," writes Charlie, "did I split a kidney or did I kit a splidney? The bloke meant detergent (cleansers to you)."

▽

Speaking for moviegoers, Ted Cook reports that the people really want movie stars to have private lives. The only thing they object to is not making their private lives public.

▽

How times have changed. Mary Pickford always nurtured her title of "America's Sweetheart." Now Paramount comes along with a home office statement announcing that Mae West, "America's Sweetheart," will appear in "Klondike Lou" as a "Flame of the Yukon, melting the Frozen North."

Maybe Mary'll sue for infringement.

▽

Stars who give up being typed
Wake to find their public swiped.
—Ted Cook.

▽

"Quick Minds Advocated," says a newspaper headline. Probably just a Hollywood press agent's publicity stunt.

A MIDSUMMER M

Last week *"Becky Sharp"* opened in 12 key cities . . .
dicate holdovers in practically every locality . . . One
two, three, and even four weeks! . . . *Radio City Music*
all Summer records . . . Business on par with "Little W
Broke all opening day records, including "Roberta," in
opened to standing room only and kept them standing
Hippodrome, *BALTIMORE*, reports picture running fa
. . . Opened last Friday and broke all records for week
is the talk of the town . . . *CHICAGO* continues sens
opening week
ROCHESTER
doubles best
BUFFALO
mous! *A MI*
BUSINESS IN

OPENS NEXT WEEK IN LOS ANGELES . . . DETROIT . . . CLEVELAND . . . KANSAS CITY . . . ST. PAUL . . . NEW ORLEANS . . . SAN FRANCISCO . . . TROY . . . DAYTON . . . . AND OTHER KEY SPOTS

"BECKY S



PIONEER PICTURES presents MIRIAM HOPKINS as "BECKY SHARP" . . A ROUBEN MA
Hardwicke, Billie Burke, Alison Skipworth, Nigel Bruce, Alan Mowbray . Filmed in all the beauty
Robert Edmond Jones . . . Distributed by *RKO-RADIO PICTURES*, Incorporated . Produced by Kenneth M

IRACLE!

As this ad goes to press reports in-
eek towns give promise of going
***Hall* plays to two weeks, breaking**
hen" and "Roberta" in *BOSTON*...
WASHINGTON*... *SYRACUSE
or record week... Izzy Rappaport,
hhead of anything recent months
nd business in *CINCINNATI* and
onal pace into second week, after
hat topped all Summer records...
eports June opening practically
Midwinter business... *ALBANY,*
***MINNEAPOLIS* make it unani-**
UMMER MIRACLE–MIDWINTER
MIDSUMMER!

HARP"

ULIAN PRODUCTION with Frances Dee, Cedric
e Newly Perfected TECHNICOLOR..... Designed in color by
owan.

Salvos of National Acclaim Join New York in Its Joyous Welcome To The Newly Perfected Technicolor . . . THE GREATEST EVENT IN MOTION PICTURES SINCE THE COMING OF SOUND!

"Breath-taking! . . . After you've seen it a mere black and white picture will leave you a bit unsatisfied."
—Carol Frink, Chicago Herald & Examiner

"Unreels in a blaze of glory . . . A delight to the eyes . . . Superbly acted, amusing and swift-moving."
—Doris Arden, Chicago Times

"A revelation in beauty, fidelity to life and clarity...Wonderful to behold . . . An absorbing drama perfectly executed."
—Rob Reel, Chicago American

"A sparkling, iridescent gem . . . in ALL the colors of the rainbow . . . You'll love the way the novel has been merged in the movie." *—May Tinee, Chicago Tribune*

"Has everything for an epic film . . . Dramatic story, exceptional cast, and the wondrous magic of Technicolor . . . Should make screen history." *—A. C., Boston Traveler*

"Amazing . . . the most beautiful and natural color film yet produced." *—Boston Globe*

"A triumph . . . Never before on the screen has color been used to such sharp advantage . . . A big spectacle."
—Gordon Hillman, Boston Daily Record

"Marks an impressive advance . . . Black and white movies, for all their speed and fluency, seem a little tame."
—E. L. H., Boston Herald

"Has something more than its distinct technical interest to recommend it . . . An excellent cast, whose performances make a reviewer wish for more space to do them justice."
—George Holland, Boston American

"Another long stride toward realism . . . Light and entertaining . . . Acted with vigor."
—Max Sien, Cincinnati Post

"Achieves the proportions of a spectacle . . . Must be seen because it is an innovation . . . Inaugurates a new era."
—Clayborne Measel, Cincinnati Enquirer

"The beauty and the novelty are so overwhelming that it is difficult to concentrate on the dramatic merits."
-William G. Steigler, Cincinnati Times Star

"An epochal achievement that was enthusiastically greeted by a capacity house—as it richly deserved to be."
—Nelson B. Bell, Washington Post

"Something spectacular in the entertainment line . . . Presages a new film fad."
—Mabelle Jennings, Washington Herald

"Amazing and fascinating . . . Proved that red lips and blue eyes are not only possible in celluloid, but welcome."
—Don Craig, Washington News

"Nothing has ever been placed upon the screen that will surpass in beauty and sweeping magnificence the Duchess of Richmond's ball, as the color artists created it for the improved cameras."
—Andrew R. Kelley, Washington Times

UA SETS 26 FEATURE LIMIT, SAYS LICHTMAN

New President Declares Company Will Continue Individual Sales; Seeking New Producer

United Artists is to continue its policy maintained for 17 years calling for individual producers concentrating on a limited output and providing for separate sales on each release. In no year will the company's schedule provide for more than 26 pictures.

Al Lichtman, newly elected president of United Artists, this week made that declaration of company policy, thereby clarifying the situation created by the recent withdrawal of the Schenck-Zanuck 20th Century Pictures from United to align it with Fox, and the simultaneous resignation of Joseph M. Schenck as United Artists president.

Inaugurating the new regime, United Artists Corporation advanced its plans for 1935-36, with the following developments in the week:

The board of directors ratified Mr. Lichtman's five-year contract as president.

The 11-year regime of Joseph M. Schenck as president and chairman formally was terminated when his resignation was accepted.

Mr. Lichtman announced the company definitely will release 25 features next season, plus 18 Walt Disney short subjects.

Art Cinema and Schenck units of stock in the company, purchase of which was ratified by the board, will be retired.

Control of the corporation is now held by Mary Pickford, Douglas Fairbanks, Charles Chaplin and Samuel Goldwyn.

David O. Selznick's contract with the company to distribute his pictures was approved by the board.

Mr. Schenck's connection with United Artists Theatres, of which he is president and chief stockholder, is not affected.

A stockholders' meeting is to be held in Hollywood June 1, following which there will be a directors' session to dispose of unfinished business, including election of a chairman to succeed Mr. Schenck. It was reported not at all unlikely that Mr. Goldwyn will be chosen.

Mr. Lichtman revealed that Mary Pickford has negotiations under way with a well known producer now under contract to a large company, but refused to divulge details other than that the deal depends upon release from his present contract.

"We actually could have closed deals to distribute 100 pictures a year had we so desired," he said, "but we are not interested in acquiring more than one new producer in addition to David O. Selznick."

"As long as there is an industry," he continued, "there will be men and women fighting for recognition who will want to strike out on their own as producers. Our company, distributing pictures individually on their merit, is the only organization set up to handle product of independent producers capable of turning out superior pictures. There is no other outlet through which they could distribute profitably.

"Our policy of individual attention to each production is so sound that it has withstood the test of 17 years through all the storms the industry has passed. No picture is attempted by any of our producers unless it has the ingredients of a successful story.

"The policy of individuality is carried through from production into our sales department and in our advertising and exploitation. It is followed through by our salesmen in the field, all to the end that each picture receives the careful attention it deserves, from the script stage to the time it reaches the public on the screen.

26 Pictures Maximum

"We don't intend at any time to release more than 26 pictures a year. To exceed that number would be to go beyond our capacity to give them adequate attention.

"We intend to stick to our policy of selling pictures on single contracts and separately on their merit, and after screening if the exhibitor so prefers. The exhibitor does not have to buy a pig in the poke from United Artists; we prefer, in fact, that he look at them before buying. Neither does he have to contract for a number of undesirable films to secure one good one."

Far-reaching benefits would follow if all companies would adopt United Artists' methods of dealing with production and distribution, Mr. Lichtman believes.

"The exhibitor would benefit by getting better production from every company," he declared. "The public would have a greater appreciation of the motion picture art. It would eliminate dual bills, premiums and gift nights. It would raise standards generally, and standards definitely need raising.

Charges "Chiseling" on Doubles

"I don't mind duals if the public wants them, but they should be charged for two pictures if they want to see two pictures. Instead, the exhibitor chisels on his price from the distributor and producer. The big producer has been compelled to make cheap pictures to meet low film rentals. If that condition keeps up, worse pictures will be made and the public will sour.

"Under present conditions dual bills in themselves are not indicative of anemic box-office grosses. The only really healthy country in the world from the standpoint of admission prices and the motion picture business generally is England, and duals are universal at theatres in England. The reason for it is so many pictures are made that do not stand up alone.

"Admission prices in this country are too low compared with the cost of making pictures and operating theatres. They could be raised with profit an average of 10 cents without working a hardship on the general public."

Mr. Lichtman announces as definite that the 25 releases will be made up of the following:

Six from Samuel Goldwyn.

Four to six from Alexander Korda's London Film Productions.

Four from David O. Selznick.

Four from a producing organization being formed by Mary Pickford.

Three from Reliance Pictures.

Two from Charles Chaplin.

One or two from British & Dominions Pictures.

One, "Call of the Wild," as the final picture to be delivered by Darryl Zanuck's Twentieth Century.

In addition, said Mr. Lichtman, the company may accept pictures for distribution from independent producers.

Mr. Selznick's contract calls for the delivery of 10 pictures over a period of from two to two and one-half years. He is not acquiring any stock in the company, said Mr. Lichtman. Mr. Selznick, heading David O. Selznick Productions, Inc., will transfer his activities to United Artists late in August when his producer contract with MGM expires.

On reports that Reliance may withdraw from United Artists, Mr. Lichtman replied that if that occurs it will not disturb that company's affiliation with the United Artists distributing organization during 1935-36 as Reliance is committed to deliver three pictures next season.

Miss Pickford, who plans to produce four films a year, will not act in these pictures but will supervise production.

The films to come from British & Dominions will be made expressly for United Artists release in this country exclusive of the company's releases in England, according to Mr. Lichtman. Chaplin plans to produce and direct a picture starring Paulette Goddard upon completion of his current film in September.

Appointment of a general sales manager for United Artists is expected to be announced by Mr. Lichtman at the sales meeting on the coast. Harry L. Gold, eastern sales manager, is understood to be first in line for the post, and any other vacancies will be filled from the ranks. Mr. Lichtman plans to maintain close vigilance of the sales department, in addition to his duties as chief executive.

Stock Purchase Approved

The purchase of 2,000 shares of United Artists' stock from Mr. Schenck and Art Cinema Corporation for $1,300,000 was approved Friday by the United Artists board at a proxy meeting in New York.

An approved purchase price of $650,000 is to be paid for each of the 1,000 units of stock held by Mr. Schenck and Art Cinema. Sale of the Art Cinema holdings must be approved by the chancery court at Wilmington, Del., and approval was indicated Wednesday. The stock will be retired after purchase, leaving company control equally among the four producer-owners, each of whom holds 1,000 shares.

Mr. Lichtman planned to leave Sunday or Monday for the company's annual sales convention starting July 8th in Los Angeles.

Maurice Silverstone, chairman of United Artists Corp., Ltd., of England, arrived late last week. Sam Seidelman, manager of the Mexico office, will be the only other foreign representative to attend.

Douglas Fairbanks is completing his world cruise and is due on the coast July 3 or 4 for the monthly directors' meeting. He may address the convention.

AMPA Honors Lichtman

The Associated Motion Picture Advertisers' final weekly luncheon meeting of the summer, at the Motion Picture Club in New York on Thursday, was to honor Mr. Lichtman on his election to the presidency of United Artists. Martin Quigley was among the scheduled speakers.

Among those who made reservations for the luncheon were: H. J. Yates, Felix F. Feist, Jack Cohn, W. Ray Johnston, J. R. Grainger, George Schaefer, Neil Agnew, Arthur Lee, John C. Flinn, Jules Brulatour, Herman Robbins, Harry Thomas, Ned Depinet, Jules Levy, Phil Reisman, E. W. Hammons, E. C. Grainger, Charles McCarthy, C. C. Pettijohn, Arthur W. Kelly, Joseph Moskowitz, Harry Buckley, William Philips, Harry Goetz, Paul Lazarus, Harry L. Gold, Charles Stern, James Mulvey, Dennis F. O'Brien, Moe Streimer, Arthur Dent, William German and Louis Nizer, as well as James Loughborough of the Federal Housing Commission.

These RKO foreign representatives also were to attend: Harry Leasim, Paris; E. D. Leishman, England; Carl Wallman, Denmark; Max Bosman, Belgium; Ralph Hanbury, London; Luis Lezama, Mexico; Nicholas Casazis, Rumania; J. Smit, Holland, and Pierre LeLong, France.

On the program for the day also was the awarding of medals to the AMPA golf team for its victory over the Motion Picture Club team in the Film Golf Tournament.

RADIO'S "HAYS ORGANIZATION" TO STAVE OFF OUTSIDE CONTROL

Institute of the Audible Arts Seeks to Improve Broadcasting Program Standards from Within; Pitts Sanborn Director

Move Comes as New Bill Calls for Revival of Federal Radio Commission Activity with Exclusive Control of Airwaves

Evidence that the radio industry, probably foreseeing the writing on the wall, is bestirring itself to bring about improvement in broadcasting standards is contained in the operations of the Radio Institute of the Audible Arts, a "public relations" group with certain functions similar to those of the Motion Picture Producers and Distributors of America.

While not representative of the entire radio industry, the Institute, conceived by Edward Bernays, celebrated public relations counsel, is receiving wide recognition as one of the forces working to effect a "purge from within" and to stave off outside control in the form of governmental regulation or ownership. Palpably, the Institute was brought into being by the loud protests over the type of material being sent on the air and the moves in Congress to impose a species of regulation abhorrent to those now in control of radio.

The situation in the radio field bears marked resemblance to certain stages in the film industry which resulted in the founding of the Motion Picture Producers and Distributors of America. The stripling radio industry has grown rapidly with little direction, and actuated, insofar as programs are concerned by the shibboleth of "giving the public what it wants." At the same time, distinct from the film business, radio has been subject to certain governmental regulations made necessary by its very nature.

Crystallizing Sentiment

The young Radio Institute of the Audible Arts represents a significant element in the rapidly crystallizing sentiment that the air must be cleansed of the offensive and that standards of broadcasting must be elevated if drastic control is to be averted. Other factors were treated in MOTION PICTURE HERALD of June 15, such as favorable reactions evoked by the 15-point program for the betterment of radio advertising advanced by Roy S. Durstine, executive of a large advertising agency serving radio and motion picture accounts, and policy changes inaugurated by Columbia Broadcasting System to exclude objectionable advertising.

As the radio industry becomes vocal in behalf of a self-reformation, reflected in responses received by the Institute, members of Congress are lending ear to the mounting demand by the public. Representative Managhan of Montana is the latest to introduce a bill to provide "wholesome radio programs free from monopolistic domination and control on the part of the vested interests." It would revive the Federal Radio Commission, separate from the Communications Commission, and give the new bureau "exclusive control," requiring it to "exclusively operate such radio broadcasting stations, in such localities and communities as will best serve the interests of all our people." It would have the right to limit commercial advertising to not more than 20 per cent of the operating time of any station. Not more than 10 per cent could be devoted to "sales or promotional talks or statements." The Monaghan bill would have the Government acquire the nation's broadcasting plant at a price not exceeding 50 per cent of the original cost, representing "substantially less" than the cost of purchasing such equipment.

The Institute's Objectives

In the sweep of such developments came the recent organization of the Radio Institute, with this declaration of purpose:

"The Radio Institute of the Audible Arts was founded by the Philco Radio and Television Corporation as a public service to the American public, to act as a clearing house of information on the broad phases of radio as an instrument of entertainment and culture and to stimulate public recognition and appreciation of the best in radio. The Institute hopes in this way to create a wider demand for good music, news broadcasts, dissemination of opinion and educational programs, thereby encouraging the public to reap the fullest benefits from existing radio broadcasts. If the Radio Institute of the Audible Arts can quicken public interest in worthwhile radio programs, the enormous influence of the radio for good may be realized."

The Institute invited correspondence with groups and individuals interested in the radio "in its fullest aspect as an instrument of education and entertainment." It is also suggested that listeners write to broadcasters and sponsors of programs they have enjoyed, expressing appreciation. "As the discriminating members of the radio audience become more articulate," added the Institute, "radio itself will become increasingly worthwhile."

In these statements of principles and purpose, the Institute adopted a program closely resembling the public relations work of the Motion Picture Producers and Distributors of America under Carl E. Milliken. The Institute's contacts are chiefly with clubs, church leaders, educational institutions and welfare and social service organizations. A difference is in the fact that the Institute is the project of only one company.

Pitts Sanborn Director

Pitts Sanborn, music critic and commentator of the New York *World-Telegram,* is director of the Radio Institute. He is assisted by an advisory committee consisting of:

LYMAN BRYSON, professor of education, Teachers College, Columbia University.

BOAKE CARTER, radio news commentator.

PETER W. DYKEMA, professor of music education, Teachers College, Columbia University.

MRS. SIDONIE MATSNER GRUENBERG, director of the Child Study Association of America.

DR. THOMAS H. REED, chairman, Committee on Civic Education by Radio.

SIGMUND SPAETH, writer, musician and lecturer.

DR. LEVERING TYSON, director, National Advisory Council on Radio in Education.

The committee will be enlarged gradually to include men and women prominent in fields such as international relations, adult education and other social aspects of radio programs. Kathleen Goldsmith is executive director of the Radio Institute.

Program Bulletin Service

The Institute has inaugurated a program bulletin service of recommended radio programs in various fields, such as music, informative talks, children's programs, entertainment. These bulletins are published monthly and provided without charge to interested groups, individuals and organizations. The recommended programs of the Institute have been reprinted in newspapers, posted in libraries and schools, distributed by clubs, utilized by teachers as an aid to school work and in outside cultural assignments. These bulletins have been used as an aid in the formation of listening groups, since they give advance information on outstanding musical and other programs.

The Institute encourages formation of clubs or "listening groups" with a system of "planned listening," as a social and educational activity. Information is given for a special series of groups listening to music broadcasts, this material being prepared by Mr. Sanborn.

In this respect the Radio Institute is sponsoring an activity in competition with motion picture theatres. The group listening idea, under the Institute's guidance, has been put into effect on a broad scale.

Twenty-seven hundred letters greeted "America's Town Meeting of the Air," the first of a series of serious, hour-long discussions now being broadcast weekly from the Town Hall in New York.

The Institute's files indicate correspondence with 5,000 clubs and leaders in their representative fields, similar to the contacts of the MPPDA's public relations department.

Through information thus received, the Institute serves as a clearing house for helpful radio information and as a stimulation towards appreciation of the better programs. Besides its bulletin service, the Institute has published booklets, manuals and lectures by authorities, several of them members of the Institute's Advisory Committee.

FILMS AND RADIO AS TOMORROW'S SCHOOL

Films and the radio as the mediums of instruction in the school room of tomorrow are envisioned by a superintendent of schools in a Southern state who writes to the Radio Institute of Audible Arts as follows:

"I have a vision of the school of tomorrow leaning very heavily upon radio and sound picture equipment for its best educational effort. I think I see in the program of your Radio Institute of the Audible Arts a start toward the demand which will bring about the type of programs at periods within the school day which will necessitate radio equipped school rooms. . . . I hope to see the day when teachers in the local school will have the status of counsellor and laboratory assistant and most of the teaching process will be done by the very best talent in the world through the medium of sound pictures and radio."

For 1935-36

UNITED ARTISTS WILL RELEASE NOT LESS THAN

24

Important MOTION PICTURE FEATURES





and 18

Walt Disney Productions

ALL IN TECHNICOLOR

CONTRACTING WILL BEGIN
JULY 15th IMMEDIATELY AFTER
OUR SALES CONVENTION

NEWSREEL TELEVISION REPORTED IN GERMANY

Montreal Awaits Citywide Service; Equipment Agreement Is Made for England

Broadcasting of newsreel pictures by television from the scene of the event to a screen in the theatre or home is reported from Germany as the latest accomplishment of science toward perfecting this pictorial medium. There were other advancements reported, too, as follows:

Montreal was expecting a citywide television service.

The first television broadcast was accomplished in the South.

American interests concluded a television equipment agreement with British.

Five hundred exhibitors met in Cardiff, Wales, to discuss television's possible relation to the theatre.

Communications systems continued to squabble at Washington over AT&T's proposed television transmission by telephone.

Television of color was reported from Belgium.

Germany's new television "pickup" newsreel car carries on its roof a standard motion picture sound camera, as do all such trucks, but with added equipment for televising. The truck's roof is cast iron, and a hollow pillar of the tri-cornered camera support is used to convey the exposed film ribbon to a dark room in the interior of the car. By use of special apparatus and extremely fast-working chemicals, the film is developed, according to *Radio News*, which reports the operation, in one and one-half minutes.

The still-wet film then is sent at once through a socalled "Abtastgerat," which cuts the single-film pictures into 180 lines and transforms each line in a succession of strong and weak electrical impulses. The impulses then are radiated from a transmitter into the air and the television "listener," receiving these impulses through his televisor, may see the broadcast.

Montreal Reports Television Gain

Evidence of the first tangible interest in television to come from Canada was brought to New York last week by William Hoyt Peck, New York inventor, visiting from Montreal. Mr. Peck said that television, of a clarity almost equal to home motion pictures, is now a reality in the Dominion.

The first phase of the development in Canada has been completed, he said, having to do with the experimental work in connection with the problem of selecting waves and equipment to broadcast the images.

The second phase will be the installation of permanent apparatus and the putting of broadcasts on a service basis. "We are now broadcasting pictures 16 inches square on a wavelength of six meters, through the metropolitan area of Montreal, the furthest distance covered having been 60 miles," Mr. Peck told the New York press.

"By July 1st," he added, "we expect to supply Ottawa with images from the Montreal station."

One of the important discoveries claimed by Mr. Peck in Canada was that a mile of steel buildings in the heart of a city could be pierced by six-meter television waves. Another development was a special aerial system which "concentrates the energy of the pictures in desired locations, without wasting the power on undesirable locations." A third discovery, he added, was that six-meter waves, under certain conditions, seemed to penetrate hills.

Call letters of the Montreal station are VE9AK. The transmitter is in the Dominion Square Building, in the heart of the city. Its power will soon be raised to 1,000 watts.

South Gets First Broadcast

Announced as the first television broadcast in the South, a demonstration was given at New Orleans in the establishment of D. H. Holmes, Ltd., by Wendell McMahill, television pioneer.

Mr. McMahill stood before a transmitter on the fourth floor of the department store while spectators in "Holmes' Television Theatre" on the second floor heard his voice and saw his face power will soon be raised to 1,000 watts.

British in Deal with Americans

From California came announcement of an arrangement between the Farnsworth television interests of San Francisco and Baird Television Company, Ltd., London, whereby Baird will use the Philo T. Farnsworth cold cathode filamentless television equipment through the British Empire. This agreement puts television squarely into the motion picture business in England, since Gaumont British owns a controlling interest in the Baird corporation.

On the other hand, Harry Boyd Brown, executive of Philco Radio and Television Corporation, visiting San Francisco, suggested that television still is four years away in this country because the American public is too lax to help pioneer the new industry.

Philco, licensed to manufacture television receiving sets based on the Farnsworth system, has a set to market for $275 that could be made available in quantities in 30 days, but no broadcasting station in this country is able to provide programs, according to Mr. Brown.

Television Up at Exhibitor Meet

Five hundred British theatre owners, members of the Cinematograph Exhibitors' Association, gathered in annual convention at Cardiff, Wales, to discuss the progress of television and to study its possible reactions on and relations to the box offices of motion picture theatres.

Decision Pends on AT&T Request

The Federal Communications Commission's decision on the petition of American Telephone and Telegraph to engage in television experimentation was still pending at Washington.

The Telephone Company asked permission to install a television cable between New York and Philadelphia, but Western Union and Postal Telegraph vigorously opposed the move for fear that the new service may be made available for commercial telegraph work. A hearing was held last week.

Plans for RCA's field test of high definition television to begin some time next year are being developed under the direction of an intercompany committee named this week by David Sarnoff, president of RCA. The committee, headed by Dr. W. R. G. Baker, vice-president and general manager of RCA-Victor, will draw on the experience and resources of RCA in formulating details of the field test.

Reports of a television invention making possible the transmission of images in their original colors simultaneously with sound and picture reached New York last week from Brussels, Belgium, where an invention of Leon Damas, radio experimenter, was said to employ a screened lamp which can be produced at a wholesale cost of $10.

Joseph Schenck, In from England, Honored by U.A.

Honoring Joseph M. Schenck, who withdrew as president and chairman of the board of United Artists to become chairman of the recently merged Fox-Twentieth Century, executives of United Artists gathered at a luncheon at the Ritz-Carlton in New York on Tuesday.

After tribute was paid the film leader who had guided the destinies of United Artists for a decade, a gold cigarette case was presented him by Al Lichtman, who succeeded Schenck as president, and these executives: Joseph Moskowitz, Harry Buckley, Arthur W. Kelly, Paul Lazarus, W. P. Philips, Harry Gold, Hal Horne, Dennis F. O'Brien, Morris Helprin, H. J. Muller, Paul Burger, Charles Stern and Monroe Greenthal.

Upon his arrival from abroad on the *Normandie* late last week, Mr. Schenck revealed that Sidney R. Kent, president of Fox, will fill the same capacity with the new company. Darryl Zanuck and Winfield Sheehan will be vice-presidents.

Mr. Kent, Mr. Schenck, Mr. Zanuck and William Goetz will leave for Coast product conferences. The Zanuck films will be sold separately.

Scouting reports that the Fox name will be dropped, Mr. Schenck asserted that the name of the merged organizations will be Fox-Twentieth Century. He said the company plans to make between 55 and 60 pictures for next season's release. Incorporation of the new company will shortly be completed, he said. Papers concluding the arrangement will be signed this week.

It was announced upon Mr. Schenck's arrival that Fox Film stockholders will meet in July to ratify the merger. No opposition to the move is anticipated.

Denying that a stock issue for public subscription was planned, Mr. Schenck said that 1,250,000 shares of common stock will be issued and divided equally among the Fox and Schenck groups. The new financial structure also provides for an issue of approximately $40,000,000 preferred stock, with a par value of $30 per share. The Fox interests will acquire control of the preferred through receiving $36,000,000 of the total, the Schenck group being allocated about $5,000,000, said Mr. Schenck, adding that he expected the preferred soon to earn $1.50 a share. Twentieth Century earned $1,500,000 in the past year, he said.

Mr. Schenck also denied that Fox plans to gain control of Gaumont British through buying the Ostrer 49 per cent interest in the company. He said reports were unfounded that United Artists or United Artists Theatres were seeking control of the Deutsch-Donada circuit in Great Britain and pointed out that United Artists already owns a 50 per cent interest in the former group and 33 per cent of the latter. Mr. Schenck's withdrawal from United Artists Corporation does not affect his interest in United Artists Theatres.

As part of plans to produce 10 Fox-Twentieth Century pictures a year in England, Mr. Schenck said he had signed Elisabeth Bergner for three productions.

SKOURAS AND FOX WEST COAST BUY THE 16 SOLID



SIXTEEN STAR SPANGLED SPECIALS

WILL MAKE YOUR BOX OFFICE THRIVE IN '35 . . . AND DO TRICKS IN '36

GB

PHYSICAL DISTRIBUTION • FOX EXCHANGES • CANADA: REGAL FILMS, LTD.

U. S. TRIAL OF ST. LOUIS CASE OFF UNTIL FALL

Texas Quiz Expected to Go On; Out-of-Court Settlement Awaited in Chicago Case

The usual seasonal inactivity of the federal courts in the summer will bring a respite until fall to the distributor and affiliated circuit defendants in the Government's criminal-indictment prosecution in St. Louis.

It does not appear, however, that the Department of Justice will delay its investigation into exhibitor complaints against distributors in Texas.

An out-of-court settlement was in the offing in the federal court conspiracy case instituted in Chicago by Astor Theatre Company, independent, against Balaban & Katz and the large distributors.

Both Washington officialdom and legal spokesmen for the industry were silent on the Texas situation, but it is understood that the Code Authority finally turned over its Texas records after receiving a strongly worded command from the Justice Department.

The Texas investigation is similar to the surveys being made quietly in several other territories where exhibitors complained to the Department about alleged distributor-circuit aggressions.

St. Louis Postponement Indicated

All the preliminary legal skirmishing in the government's anti-trust conspiracy case in St. Louis against Warner Brothers, Paramount, RKO, their affiliates and individual officers, was concluded last week when United States Distdict Judge George Moore took under advisement the motions filed on behalf of RKO. Distributing and president Ned Depinet for sustaining of a demurrer to the indictment as it applies to those defendants, and secondly for a bill of particulars to enable them to properly defend themselves against the charges should the court overrule the demurrer.

Judge Moore granted only four days for the filing of briefs and indicated that he may hand down an early decision on both motions. However, when the question of a day for the actual trial of the case on its merits was raised he indicated that he would not depart from the customary policy of the court not to hold lengthy trials during July and August.

On the question of a date for the trial Russell Hardy, special assistant to the United States attorney general, again pleaded for an early trial, contending that the personal physical comfort of the jury, judge and attorneys in the case should not outweigh the necessity for a quick disposal of the issues in order to stop exhibitor complainants in the proceedings "from bleeding to death."

Warns of Loss to Theatres

He argued that if the trial is too long delayed it will prove a "useless procedure." Catching up a comment by former United States Senator James A. Reed, of counsel for Warner Brothers, that a lengthy summer trial would prove a murderous operation, Mr. Hardy said: "If this case is not tried soon it will prove a murderous operation performed successfully on the victims of this conspiracy." He said that too much delay would destroy the business of the complainants and also result in additional loss to 5,000 or 6,000 bondholders interested in the Ambassador, New Grand Central and Missouri theatres, subjects of the complaint. He said the court should be able to dispose of the motion between now and July 15 and proceed with the trial at once.

Senator Reed and Sam B. Jeffries, of local counsel for Warner Brothers, in their statements to Judge Moore concerning the probable length of the trial, indicated that the defense will counter with a "vicious" attack on the business methods of Fanchon & Marco and Harry Koplar, St. Louis exhibitor. Both figure as St. Louis complainants. Mr. Jeffries indicated that an effort will be made to review the 20-year motion picture career of Mr. Koplar, while Senator Reed commented on the fact that Fanchon & Marco had endeavored to obtain a monopoly of the first run theatres in St. Louis, declaring that he had been informed $1,000 a month was being paid to keep closed the St. Louis theatre at Grand and Delmar boulevards, and commenting upon the fact that the Ambassador theatre was closed about the time the conspiracy case was originally set for trial before Judge Davis.

Mr. Hardy, however, is expected to confine the trial to the period covered by the indictment.

Calls Indictment Vague

Col. William J. Donovan, of the New York law firm of Donovan, Leisure, Newton & Lumbard, in arguing for the sustaining of the demurrer, contended that the Government's indictment as to the alleged participation of Mr. Depinet and RKO in the conspiracy was "too vague and indefinite" to constitute a case under the anti-trust law.

Mr. Hardy, answering this contention, said that the indictment not only set forth the charge but also stated the manner in which the anti-trust act was violated.

Col. Donovan rejoined that the Government was charging a partnership for an illegal purpose and should show not only the agreement but also the course of conduct pursued in carrying out the agreement; this, he said, the indictment did not do.

Unusual Procedure

Then, with the question of demurrer finally submitted to the court, a very unusual proceeding took place, the hearing of the pleadings relative to the motion for a bill of particulars. It is customary to make such a move only after the court has finally passed on the question of a demurer. It was with the reservation that the arguments on the bill of particulars should not prejudice their position relative to the demurrer that counsel for the defense took up the arguments relative to whether the indictment as reported into court gave the defendants sufficient information as to the probable testimony against them.

Jacob Mark Lashly, of the St. Louis law firm of Holland, Lashly & Donnell, contended that the indictment was loosely drawn, indefinite, vague and too general in its allegations, not only as to the time and place of the alleged illegal acts, but also as to the persons who performed them. He argued that a bill of particulars would not only help to prevent the defendants walking into a legal ambush but, he held, it would clarify the issues and simplify the trial of the case. "We want to avoid the element of surprise and embarrassment," he said.

Mr. Hardy on the other hand contended that the defendants had sufficient knowledge concerning the various points covered by the indictment; that they knew who the witnesses before the grand jury were and had photostatic copies of document and records presented.

Ochs, Circuit Head And Film Veteran, Dies in New York

Lee A. Ochs, independent theatre circuit operator in Metropolitan New York, a veteran of the motion picture business, died late last week after being stricken with appendicitis. He was 55 years old.

Mr. Ochs was born in Cincinnati in 1880, and opened the first nickelodeon on Eighth avenue in New York at the age of 25. He acquired other houses until his circuit reached a total of 10. Six of his theatres in the West Bronx recently were turned over to Consolidated Amusements under an operating deal, and four others, the Uptown, Yorktown, Midtown and Costello, were taken over by RKO under a long term arrangement.

Mr. Ochs was one of the pioneers of motion picture production at Fort Lee, N. J. He also made "Road to London" in England. At one time he acted as business manager for Theda Bara and Bryant Washburn when they were famous. For two years he was president of the Motion Picture Exhibitors' League of the City of New York and served two terms as president of the National Exhibitors' League of America. For years he opposed exhibitor combines.

He operated the Piccadilly theatre on Broadway until 1924 when he sold it to Warner. It was renamed the Warner and became the first of the Warner circuit. He was a member of the Motion Picture Club at the time of his death, having been one of its founders. He was a 32d degree Mason and an Elk.

He is survived by his widow, Mrs. Carrie Ochs; a son, Millard, and a daughter, Willa.

Pathe News Wins Achievement Prize

Pathe News last week was awarded the first prize for the "outstanding newsreel achievement of the year," in an international contest sponsored by the National Headliners' Club, for its presentation of exclusive pictures of the Dionne quintuplets. The award was made at the annual dinner of the club, held in Atlantic City. The presentation was made to Jack S. Connolly, general manager of Pathe News, by Governor Harold Hoffman of New Jersey.

Fox Movietone News was awarded second prize for its pictures of the assassination of the king of Jugoslavia in France. Pathe also was awarded honorable mention for one of the "most spectacular newsreel scoops of the year," in its picturization of the flood in Colorado Springs, Colo., in which a man and woman are shown swept to their deaths from the roof of a stranded automobile. The award was made jointly to Pathe News and Paul M. Koons, Jr., Pathe cameraman, who took the picture at the risk of his life.

This was the first competition sponsored by the club, with awards made for the 10 outstanding journalistic achievements in the four news fields, newspapers, newsreels, news still photos and radio news broadcasts.

Summer Show FIREWORKS!

ERNEST TRUEX
in
"FRIENDLY SPIRITS"
and
"THE LIGHT FANTASTIC"
Produced by Al Christie

TOM HOWARD
and GEORGE SHELTON
in
"TIME OUT"
and
"THE MAGIC WORD"

SYLVIA FROOS
and WARREN HULL
in
"ALL FOR ONE"
A Young Romance Comedy
Produced by Al Christie

S-s-s-s! BOOM! BANG! And the program is off to a happy start with one of these sizzling short subject skyrockets of entertainment.

"WINGS OVER MT. EVEREST"
The heroic and historic story of the Houston Mount Everest Flight
Narrated by Lowell Thomas
An Educational Pictures 2-reel Special

"SKI-SCRAPERS"
A Beautiful and Thrilling Norseland Saga of the Ski
A TREASURE CHEST PRODUCTION

Paul TERRY-TOONS
By Frank Moser and Paul Terry
"KING LOONEY XIV"
"MOANS AND GROANS"
"AMATEUR NIGHT"

Presented by
E.W. HAMMONS

Educational Pictures
"THE SPICE OF THE PROGRAM"

Distributed in U.S.A. by FOX Film Corporation

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Stranded

(Warner)

Drama

Romance, drama, and the thrill action connected with construction of a giant suspension bridge combine with strong cast names in the leads to give this picture potential box office strength. The suspension span across California's Golden Gate, to be the largest of its kind in the world, forms the greater part of the picture's locale, and opens the way for interesting lobby display material in the form of bridge models and the like.

As a further selling impetus, and offering an opportunity for directing an appeal at the feminine contingent of the audience, there is in the story the element of conflict between a man and a woman with respect to her continuance of the work she has been doing, and wants to do, after their marriage. It is a conflict which results in a break between them, despite the fact that they are in love with each other, and the reconciliation comes only when she proves to him that her work, aiding others in distress, is just as important as his, the construction of gigantic bridges. The masculine patronage may be attracted almost entirely by the action phases of the picture.

Sharing the leading roles are Kay Francis and George Brent, a couple who have been paired before, and either of whom may be considered a strong box office attraction. In chief support are Patricia Ellis, Robert Barrat, Barton MacLane and Donald Woods. Barrat, as the foreign-born steel worker, gives an especially good performance and supplies some of the incidental comedy.

Miss Francis is a worker for the Travelers' Aid Society in San Francisco, her post in the railroad terminal. Miss Ellis, spoiled wealthy girl, is given a job because her mother has donated considerable money, but the girl's job is merely a ruse to meet her friend without her mother's knowledge. Brent comes to the station, angry, looking for Barrat, his best steel worker, who has been shipped home by the Travelers' Aid. She and Brent recognize each other as childhood friends, and find a mutual attraction. Brent is superintendent of the new bridge project.

Brent is approached by MacLane, running a shakedown racket under the guise of "protection" on the bridge job, and threatens Brent with trouble if he doesn't pay up. Brent throws him out. Brent and Miss Francis find themselves in love, but Brent insists that she give up her work, which he calls useless, in assisting derelicts. Brent is hurt in a fight with MacLane and some of his men who try to collect money they want. Miss Francis dresses his injuries, then they quarrel and part when Miss Francis refuses to give up her work, in which she is deeply interested.

MacLane, to excite the men, passes drinks to them at lunch, and one man falls and is killed. Brent is blamed, the men hold a mass meeting seeking Brent's dismissal, and MacLane holds in his office, at gun point, the man who knows him and his methods. Barrat, loyal to Brent, breaks in with his boss, while Miss Francis tries to talk the men out of their threatened action. Barrat and Brent bring MacLane to the meeting, he is forced to confess his plans, and is left to the tender mercies of the angered men, while Miss Francis and Brent leave together, he understanding the value of her work, she forgiving him.—AARONSON, New York.

Produced and distributed by Warner Bros. Director, Frank Borzage. Story by Frank Wead, Ferdinand Reyher. Screen play by Delmer Daves, Carl Erickson. Photography by Sid Hickox. Editor, William Holmes. P. C. A. Certificate No. 878. Running time, 76 minutes. Release date, June 29, 1935. General audience classification.

CAST

Lynn Palmer	Kay Francis
Mack Hale	George Brent
Velma Tuthill	Patricia Ellis
John Wesley	Donald Woods
Stanislaus Janauschek	Robert Barrat
Sharkey	Barton MacLane
Johnny Quinn	Joseph Crehan
Updyke	William Harrigan
Marvel Young	Shirley Grey
Jennie Holden	June Travis
Mr. Tuthill	Henry O'Neill
Jimmy Rivers	Frankie Darro
Mike Gibbons	John Wray
Lizzie	Mae Busch
Grace Dean	Mary Forbes
Miss Walsh	Florence Fair
Mrs. Tuthill	Ann Shoemaker
Jack	Gavin Gorden
Tim Powers	Edward McWade
Diane Nichols	Joan Gay

Men Without Names

(Paramount)

Drama

This is a drama of secret service men rather than a story of the secret service. An original, only one incident in it is even vaguely reminiscent of any flaming headline crime. As such it gets away from the stock G-man stuff and provides a unique brand of entertainment in its own right. The element of comedy assumes a more important function as it pertains to both the in and out of line activities of government investigators. While making possible many laughs in both situations and dialogue, it also preserves the elements of suspense and personal danger, and it is climaxed by a highly theatric bit of shoot-'em-up heroics which gives the feature an interest holding quality.

A bank car is robbed, guards are killed and the mobsters make their getaway past state lines and via motorboat. Stolen bills begin turning up in a small western town. A freshman G-man, Grant, is assigned to discover their source. As Hood, supposedly the agent of an air line company looking for a landing field, he checks numbers of the "hot" bills but apparently devotes most of his time making an impression on Helen, a newspaper woman, in which activity he has the help of her little brother David. Sequences show ruthless gangster methods in which Monk cruelly abuses banker Webster, who through loyalty to his yegg brother Red, and fear, passes out the stolen money. In the guise of a peddler of tinware, Agent Lambert combines with Grant in tracking down the gang and Lambert is killed when he discovers their hideout. Helen is grabbed by the mob as is David when Webster uses him as a messenger. Helen is tossed out of a speeding auto, but the boy is held as a shield when the gangsters find all roads of escape blocked. Returning to their hideout, Grant makes a one-man raid, kills Monk, and is himself wounded as other officers mow down the rest of the mob. The finale brings romance for Grant and Helen.

Besides the many methods of exploitation that have been used in connection with this character of picture there are several other available, particularly the manner in which the investigators use classified ad sections for communications, the various methods in which they conceal their identity, and the use of tapped telephone lines. Nevertheless, the type of entertainment seems to be of more importance in creating patron curiosity than either in story content or cast names.—MCCARTHY, Hollywood.

Produced and distributed by Paramount. Producer, Albert Lewis. Directed by Ralph Murphy. Assistant director, Hal L. Walker. Original, Dale Van Every. Screen play, Marguerite Roberts and Kubec Glasmon. Sound, P. G. Wisdom. Film editor, Stuart Heisler. Art directors, Hans Dreier and John Goodman. Photographed by Ben Reynolds. P. C. A. Certificate No. 860. Running time, when seen in Hollywood, 65 minutes. Release date, July 5, 1935. General audience classification.

CAST

Richard Hood	Fred MacMurray
Richard "Dick" Grant	Fred MacMurray
Helen Sherwood	Madge Evans
David Sherwood	David Holt
Gabby Lambert	Lynne Overman
Aunt Ella	Elizabeth Patterson
Andrew Webster	Grant Mitchell
Jones	Dean Jagger
Sam "Red" Hammond	John Wray
Major Newcomb	J. C. Nugent
Monk	Leslie Fenton
Crawford	Herbert Rawlinson
Butch	Clyde Dilson
Drew	Arthur Aylesworth
Adams	Russ Clark
Leahy	Frank Shannon
Steve	Harry Tyler
The Kid	Paul Fix
Becky	Helen Shipman
Louie	George Lloyd
Nurse Simpson	Hilda Vaughn

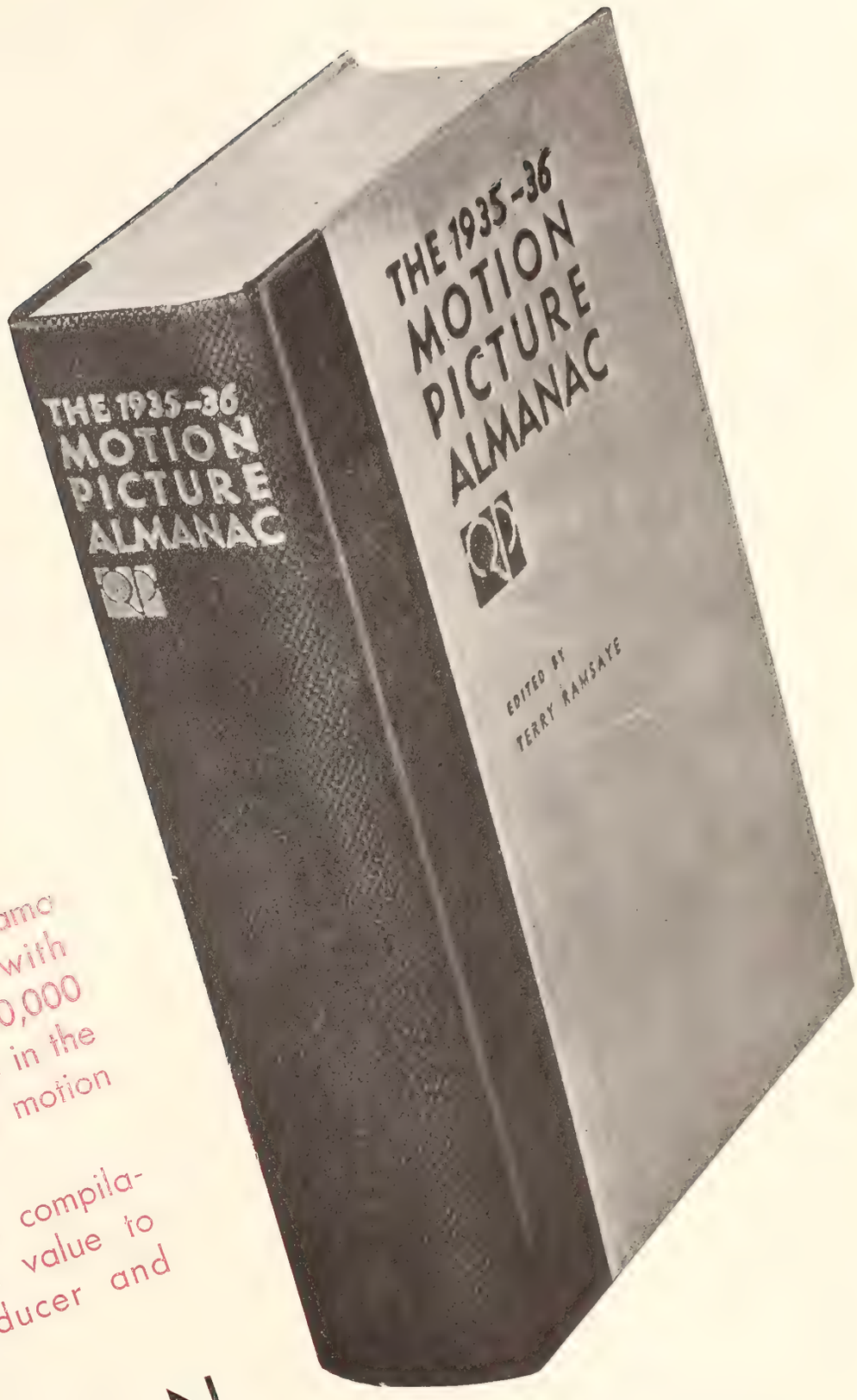
Make a Million

(Monogram)

Comedy

Packed with a host of easily adapted exploitation angles, this novel comedy is both a showman's show and audience entertainment. A fast moving laugh provoker is spun out of the improbable materials that make day dreaming such a popular pastime. Based on a series of chain letters to distribute the wealth and unique ways to transfer money from the pockets of those who have it to those of us who don't, it is essentially topical. In touching upon those topics it takes a whack at everything in the economic line from semi-ridiculing brain-truster theories to graphic illustrations of highpowered panhandling.

College professor Jones, exponent of many unique financial isms, loses his job following a jam with prize student Irene, whose nabob father is the school's wealthiest trustee. Publisher Moxey, whose chain of papers take particular delight in smacking anything savoring of radicalism, soon has Jones on the fire as a national menace. Pete, a past master in the art of panhandling, and Benny and Soapy, minor exponents of getting it easy, conceive the idea of broadcasting a send-a-dollar chain letter. Abetted by Larkey, reporter on one of Moxey's sheets, who scents a story, the dollars drop like leaves in the Fall. Conscience-stricken Irene has become a party to the scheme, and when Jones and Pete gather a gang of bums to pose them as financial powers, her banker father, Corning, amazed that someone other than those of his own ilk is managing to corner a lot of cash, tries to throw a monkey wrench in the scheme. By adapting a share-the-wealth plan for distribution of surplus product, a semblance of legality is given the plan and a legal way to keep the dollars flowing is established. Proving the combined professorial and panhandling the-



unrolling the annual drama of facts and figures with a cast of more than 10,000 names* written large in the achievements of the motion picture industry.

an encyclopaedic compilation of practical value to exhibitor, producer and distributor.

now on the press

MOTION PICTURE ALMANAC

*biographies for your publicity

ories, it means great commissions for its sponsors and love and happiness for Jones and Irene.

Comedy, the kind of stuff that most people are familiar with because of having fallen for it at one time or another, looks to be the medium with which to sell the show. It's wide open for any number of tricky exploitation ideas, both those used in the picture itself and others that might have a particular local significance. —McCarthy, Hollywood.

Produced and distributed by Monogram. Directed by Lewis D. Collins. From the story by Emmett Anthony. Adaptation and screen play by Charles Logue. Photographed by Harry Neumann. Edited by Jack Ogilvie. Recorded by John A. Stransky, Jr., Running time, when seen in Hollywood, 68 minutes. Release date, July 25, 1935. General audience classification.

CAST

Jones	Charles Starrett
Irene	Pauline Brooks
Larkey	George E. Stone
Pete	James Burke
Corning	Guy Usher
Moxey	Norman Houston
Benny	Monte Carter
Soapy	Jimmy Aubrey
Blindman	George Cleveland
Dean	John Elliott

Ladies Crave Excitement

(Mascot)

Drama

An action picture of newsreel cameramen and their thrill-chasing jobs, with comedy and romance intermingled, this has a somewhat misleading title, which probably will necessitate explanation of some sort by the exhibitor in order to overcome the title implication that this is a smart, sophisticated drawing room story, which it emphatically is not.

The action premise is the best for selling purposes, with an indication that the title implies a girl's desire to do a man's job with a newsreel camera. The romance theme, of a wealthy girl and a hard working, wisecracking, ace newsreel cameraman, might be made appealing by using the fact that the man falls in love with a wealthy girl he dislikes, while she does her share by using another name. Also there is a father-son complication, as the apprentice cameraman is put through his paces by order of his father, the tough editor of the reel.

The cast is headed by Norman Foster, with Evalyn Knapp, Esther Ralston, Eric Linden and Purnell Pratt in chief supporting roles. Not in themselves strong drawing names on a theatre marquee, they are nevertheless familiar, but indicate the need of concentrating more on story content than names in the selling of the picture.

Foster, ace cameraman, has Linden, son of Purnell Pratt, the boss, as his assistant cameraman. Assigned to cover army day maneuvers, the show is broken up by a daring woman flier, Miss Knapp, daughter of the head of a rival newsreel, whom Foster never has met but about whom he knows a good deal. His next assignment is to cover a racing handicap, against his will, and while Linden handles the regular shooting of the race, Foster prowls about with his hand camera. He meets Miss Knapp, she introduces herself as the daughter of the horse's trainer, and they become friends on the spot. Later he sees Jason Robards and a companion steal into the horse's stall, and is in time to film the two doping the horse, which belongs to Miss Knapp's father and is the favorite. The race is cancelled. The conspirators are jailed, and the Knapp-Foster romance goes on apace. After a quarrel with Pratt, Foster quits and develops an idea for a dramatized newsreel of current events picturing the background of each occurrence. The close similarity to the "March of Time" reel caused comment among a previewing group.

Foster's idea goes over, with Miss Knapp's help, but just as they are about to break it with Pratt's company, the rival company announces a similar idea. Foster learns Miss Knapp's identity, believes she double-crossed him, and they quarrel. Linden, angered by his father's attitude, had been the source of the "leak." Then Robards and two companions escape from prison and hold up Miss Knapp to use her car. Linden goes after them in his newsreel truck, is knocked out and Foster, learning the truth, follows. They pick up the trail and capture the gang, the rival reel's crew getting there just too late. The conclusion has a merger of the two newsreels and the identities of Miss Knapp and Foster.—Aaronson, New York.

Produced and distributed by Mascot. Producer, Nat Levine. Directed by Nick Grinde. Supervised by Armand Schaefer. Story by John Rathmell. Screen play by Wellyn Totman. Film editor, Joseph Lewis. Sound technician, Terry Kellum. Photographed by Ernie Miller and William Nobles. Running time, 69 minutes. Release date, June 22, 1935. General audience classification.

CAST

Don Phelan	Norman Foster
Wilma Howell	Evalyn Knapp
Miss Winkler	Esther Ralston
Bob Starke	Eric Linden
Amos Starke	Purnell Pratt
J. Fenton Howe	Gilbert Emery
Vi	Irene Franklin
Flynn	Syd Saylor.
Mary Phelan	Emma Dunn
Nick	Jason Robards
Maid	Mary McLaren
Johnson	Matt McHugh
Terry	Francis McDonald
Dan McCloskey	George Hayes
Joe	Stanley Blystone
Warden	Edward Piel

Village Tale

(RKO Radio)

Drama

Adapted from a novel by Phil Stong, which may well be a selling point for the exhibitor, this picture tells in strongly dramatic fashion the story of the havoc nearly wrecked in the lives of several innocent persons through the vengeance of one man and the biting, gossipy tongues of many others in a small village where everyone's business is everyone else's.

It is a film which, in consequence of that theme, may be expected to appeal to patrons in smaller communities, where such occurrences as are pictured, although perhaps not in quite this extreme form, have happened before, and will again. That does not mean that the film is adaptable only to the theatre in the smaller community.

The cast names are familiar, if not outstanding, the leading players being Randolph Scott and Kay Johnson, with the support featuring Arthur Hohl, Robert Barrat, Donald Meek and Guinn Williams.

Romance, honest and innocent of wrongdoing, is made to look ugly and dishonest through the efforts of the man who wants most of all to hurt the one who lives well and is respected by the village while he has nothing and lives in a shack because of his own indolence.

Scott is the respected and honored villager who operates the largest farm, Barrat the vengeful hater. At one time, it is understood, their families started together, but one was left far behind. Hohl, Barrat's brother, is married to Miss Johnson, although his treatment of her is cruel. She married him out of gratitude because of earlier kindness when her parents died.

Scott is in love with her, and she with him, although neither will admit it. When they, together, prepare the church for a coming festival, Barrat sees an opportunity to stir trouble, aided by his daughter, Dorothy Burgess, who is herself in love with Scott, and resents his refusal to pay any attention to her. The sawdust box congregation in the general store is happy at the opportunity of finding food for gossip and the talk goes about the town, until Barrat gives his brother the idea of following his wife to church and firing upon Scott. His wife leaves him and goes to live in the house of Edward Ellis, the community's old man and friend of Scott. Meek, Scott's farm helper, tries to defend his boss, and is badly pummeled by the towering Barrat.

Scott finds Meek, goes after Barrat and beats him nearly to death. Meek commits suicide and finally the townspeople come to learn the truth, and beat Barrat out of town. Hohl, frightened, follows, with the understanding that Miss Johnson, found by Scott, will be able to marry him when desertion shows the way to divorce.

Although down-to-earth material in every respect, there is rather too much drama, too much indicated cruelty and striking examples of men's inhumanity to man to make the picture adaptable to family showing. It is adult material.—Aaronson, New York.

Produced and distributed by RKO Radio. Directed by John Cromwell. Screen play by Allan Scott. From the novel by Phil Stong. Photographed by Nick Musuraca. Art director, Van Nest Polglase. Associate art director, Carroll Clark. Musical director, Albert Colombo. Recorded by Clem Portman. Edited by William Morgan. P. C. A. Certificate No. 759. Running time, 80 minutes. Release date, May 10, 1935. Adult audience classification.

CAST

Slaughter Somerville	Randolph Scott
Janet Stevenson	Kay Johnson
Elmer Stevenson	Arthur Hohl
Drury Stevenson	Robert Barrat
Amy Somerville	Janet Beecher
Old Ike	Edward Ellis
Lulu Stevenson	Dorothy Burgess
Charlie	Donald Meek
Storekeeper	Andy Clyde
Gabby	Ray Mayer
Ben Roberts	Guinn (Big Boy) Williams
Goggy Smith	T. Roy Barnes
Sheriff	De Witt Jennings

Struggle for Life

(Majestic)

Travel Subject

Major C. Court Treatt, an Englishman, producing for Foy Productions, Ltd., of Hollywood, took his camera and his crew into a comparatively little known section of the world, at least to motion picture audiences. In the great Soudan area of northern Africa, Major Treatt obviously spent many months with the native Habbania tribe of Arabs, filming their everyday existence, making real drama of their eternal struggle to keep alive, to keep their cattle. A sharp action highlight is the rushing spread of a roaring forest fire.

Insignificant comparatively, yet adding interest to the picture as a whole, is a romance of two of the young folk of the tribe, as well as a story thread developed to carry the story of the tribe through many years, as an orphaned infant grows to youth and manhood. Since the people and the territory concerned are but little known, the film has more than usual interest for pictures of its kind. Furthermore, it has been so constructed as to extract from the raw material as much as possible of drama.

Whether the film would be able to stand alone on the theatre program, as the feature attraction, is questionable, especially in view of its comparatively short running time, but it is nonetheless interesting material.

The film opens with pictures of the tribe, moving through the forest in search of a new home. A woman is killed by a lion, and her infant, saved from a snake, is adopted by one of the women of the trible, who has a son. The boys grow up together, their companion a girl who continually apes them. As they grow to young manhood they become two of the tribe's ablest hunters, and are honored accordingly. Then comes a drought, and the people are in danger unless water and food can be found. The two finds a good site, the tribe starts.

Nearing their destination, they are overtaken by a forest fire and flee madly to the nearest river. The father, chief of the tribe, is lost, his son goes back to find him, and both are struck by a falling tree. The orphan returns, finds the father dead, and carries his friend across the river to safety, only to find the victim dead. The orphan is named chief of the tribe.—Aaronson, New York.

Distributed by Majestic. Produced by Major C. Court Treatt for Foy Prod., Ltd. Running time, 53 minutes. Release date, June 18, 1935. General audience classification.

Roaring West

(Universal)

Lively Western Serial

A new serial, featuring that popular and active western hero, Buck Jones, this has all the earmarks of the kind of material which should bring the youngsters, especially, up standing in their seats at the close of each chapter, and then back to the theatre the following week for

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the next installment. With Jones are Murial Evans, an attractive and capable heroine, and such old-timers as William Desmond, Walter Miller and Frank McGlynn, Sr. The serial is filled with the sort of action of the West that the youngsters like, its romance is the usual sort, and the danger and hazards that the hero and his friends suffer at the hands of Villain Miller and his henchmen are all that they should be. It tells the yarn of a land rush of the early West, a gold-filled section on new land, and the efforts of Miller to obtain, at whatever cost, that land for himself. The first three chapters of the 15-chapter serial are indicative of real action to come. They are titled "The Land Rush," "The Torrent of Terror" and "Flaming Peril," and run 20, 21 and 20 minutes respectively.

Time Out
(Educational)
Amusing

There are amusing moments in this comedy, featuring Tom Howard, supported by George Shelton. Tom is warned by an astrologer that a certain date will be unlucky for him, inherits some money and goes on a world cruise with George. En route he suddenly discovers that crossing the Pacific he has lost the unlucky day. His efforts to find where the lost day has gone, and to understand George's explanation are amusing. Also he tries to propose to the wife of a ship's officer, the girl being a sleepwalker to complicate matters for Tom. It should be especially entertaining for those who like Howard's particular brand of comedy.—Running time, 20 minutes.

Gypsy Sweetheart
(Vitaphone)
Entertaining

Done entirely in Technicolor, this number of the Broadway Brevities series features attractive dance ensembles, and effectively rendered songs, chiefly by Winifred Shaw. Phillip Reed, attending his sister's debut lawn party, brings with him Miss Shaw, the gypsy girl, and her tribe, who entertain at the party after taking care of the festive board. Miss Shaw and Reed find a mutual attraction in one another, but she is forced to leave with her people. Especially by reason of the color effects achieved, the subject may well be given special attention in the theatre's billing.—Running time, 20 minutes.

A Modern Red Riding Hood
(Educational)
Amusing

Little Red Riding Hood, in very modern dress, literally, and driving a high-powered car, is courted, then pursued, by the wolf—on a bicycle. He gets into grandma's bed, but it is the modern folding kind and Mr. Wolf gets his just deserts, and finally is chased by a squad of motorcycle policemen. An amusing subject.—Running time, 6 minutes.

Rimac's Rhumba Orchestra
(Vitaphone)
Lively, Tuneful

This number of the Melody Master series, featuring the lively rhumba band, is a fast paced, tunefully musical subject, with specialty dancers and vocalists interspersed with the rendition by the band of the typically characteristic music of its Cuban origin. The subject should be found entertaining by almost any type of audience.—Running time, 10 minutes.

All for One
(Educational)
Fair

Featuring Sylvia Froos and Warren Hull, vocalists, this might have had a better story, although the song numbers are done effectively. Miss Froos, with her father, visits one of his old friends, who has a son, Hull. After one of his escapades, his father insists he marry. He mails proposals to four girls accidentally, Miss Froos arrives, he falls in love with her, and the four girls accept. Hull's frantic efforts to save the day and get out of the uncomfortable position are fruitless, until Miss Froos rescues him and gets rid of the girls.—Running time, 19 minutes.

Remember the Maine
(Vitaphone)
Interesting

Number 10 of the "See America First" series, produced by E. M. Newman, this is rather more interesting than the earlier subjects, covering the period from 1898 to 1917. Picturing important historical landmarks and monuments, the series covers the country's history in highlights. Touching a comparatively later period, this subject has actual newsreel material, which is of real interest. The funeral of McKinley, pictures of Theodore Roosevelt, William Howard Taft and Woodrow Wilson, and the taking over of the Virgin Islands by the United States are the most interesting scenes in the subject.—Running time, 10 minutes.

The Hyp-Nut-Tist
(Paramount)
Good Cartoon

Popeye, the sailor of cartoon fame, herein takes his best girl to the vaudeville show, there to see the hypnotist. Popeye is anything but convinced, but changes his mind when the performer takes Olive Oyl as a subject and changes her into a chicken. When Popeye goes to the rescue he suffers a similar fate, until the old reliable spinach gets in its work, after which it is too bad for the hypnotist. As usual with this series, an entertaining and amusing cartoon.—Running time, 7 minutes.

Amateur Night
(Educational)
Good

A good cartoon, this is a burlesque on the popular amateur nights on the radio, as the cartooned animals gather at the studio to hear the applicants, while others gather at their radio sets to hear the efforts. Burlesqued cleverly are Rudy Vallee, Stepin Fetchit, Bing Crosby and the like. An entertaining cartoon number.—Running time, 6 minutes.

Stranger than Fiction No. 10
(Universal)
Interesting

As is generally true, this subject in the series depicting oddities spotted by the camera in the four corners of the globe, contains material which should be found of general interest and in a sense informative. Highlighting this number are scenes of the Missouri town entirely run by women; the descendant of a long line of sword makers, still practicing that exacting art in New York City; the young Californian who is a sculptor with a blow torch; the women of Seattle who capably operates a fleet of sternwheelers on Puget Sound.—Running time, 10 minutes.

Ski Scrapers
(Educational)
Good

An interesting and scenically effective subject, telling, chiefly in pictures, something of the sport of the ski. On the snow and ice-covered slopes of a mountain in central Europe is seen a group of unquestioned experts. Their skill, their daring and their grace, as they race down the slopes, over snow banks, across ledges with ease and poise, makes of this a subject which should have wide appeal and be found generally interesting. The camera work is a definite asset to the short.—Running time, 8 minutes.

Mercy, on 23rd Anniversary Takes Sons Into Partnership

On the occasion recently of the 23rd anniversary of the opening of Fred Mercy's first theatre, in Yakima, Wash., the circuit operator was besieged with congratulatory messages. The Yakima *Morning Herald* published a special section devoted entirely to the anniversary, detailing the background of the Mercy Circuit and the various theatres included. In addition to the articles on the circuit were advertisements of congratulation from local merchants as well as practically all the major film companies.

Mr. Mercy at the same time dedicated a new $45,000 building to be used as the administrative headquarters of the circuit, and took his three sons into partnership with him. They, and their new positions in the Junior Amusement Company, are: Frederick Mercy, Jr., secretary; Paul F. Mercy, vice-president, and Edgar B. Mercy, treasurer. Arch Bartholet is division manager of the theatres outside of Yakima and is city manager of the four Yakima houses. There are three houses in Walla Walla, one in Toppenish, one in Pasco, one in Sunnyside and one in Kennewick.

Cinematography Group Makes Numerous Awards

The American Institute of Cinematography recently announced in Hollywood the bestowal of awards on the following screen personalities: Bette Davis, Helen Hayes, Paul Muni, Howard Estabrook, Walter Disney, Frank Capra, Rouben Mamoulian, Frank Lloyd, George Cukor, W. S. Van Dyke, Ernst Lubitsch, Sidney Franklin, King Vidor, Richard Boleslawski and Victor Milner.

Loew's, RKO Plan No Summer Closings

Loew's and RKO plan no theatre closings for the summer, it was learned in New York last week. Loew's operates on a 40-week rental basis and already has paid rents for the 10-week summer period. RKO has discontinued the practice of charging off rents for the summer months. Loew's recently closed the Lyric and Bridgeport, Conn., and unless plans are changed, the house will remain dark until after September 1.

J. J. Franklin Expands In Hawaiian Territory

J. J. Franklin, former division manager of the RKO interests in San Francisco, is conducting an expansion schedule in Hawaii, according to William Citron, Mr. Franklin's San Francisco representative. Mr. Franklin is adding a $50,000 theatre to the two he already has in Honolulu. A 14-year lease has been obtained on the premises in the downtown section of the city, and calls for an aggregate rental of $123,600.

Sullivan Reviewing

Jack Sullivan has resumed the reviewing of motion pictures for the *News-Tribune* of Providence.

Supply Firm Opens

The Southern Theatre Service and Supply Company, under the direction of L. R. Beatty, has been opened in Shreveport, La.

THE HOLLYWOOD SCENE

by VICTOR M. SHAPIRO
Hollywood Correspondent

STUDIOS GO IN FOR RUSH OF BUILDING
OUTPUT IS 10 PER CENT UNDER LAST YEAR'S
THREE-ACRE SET MADE FOR "BARBARY COAST"
SEVEN FILMS ARE COMPLETED, NINE STARTED

THE sound of chisels is nothing new in Hollywood, but now the merry ring of hammers is resounding from almost every lot. A wave of building has surged over the studios. It may be Spring. It may be that the much-discovered move to Florida is forgotten. The fact remains that all over the place new buildings are popping up.

Warner-First National has begun construction on four new sound stages, approximating $100,000 each. Just finished on that lot is a building to house Cosmopolitan executive offices, and Marion Davies' bungalow reposes there, picked up off the MGM lot and moved, looking-glass and all, to the Burbank studio.

There is no new construction on the MGM lot itself, but Harman-Ising just has moved to new quarters which triple their space for production of an expanded program of color cartoons. Mascot has a new, permanent western street, and the paint shines brightly on a building, just erected, which provides room for 18 writers.

Fox is going ahead with plans for a big building at the Pico entrance of the Westwood lot to take care of the publicity department and some executive offices, before the Twentieth Century staff needs office room on August 1st.

RKO Radio has contented itself with leasing space at Prudential and Pathe Studios, rather than with building new stages, but the housing fervor did not pass them up entirely. They joined the building parade with a huge roofed-over parking lot at the Marathon gate, and the joining of two buildings which were some 30 feet apart, thereby providing new executive offices and star dressing rooms.

Universal and United Artists both are commodious enough to accommodate heavy schedules, but the smell of new paint floats on the air of United Artists Studios, and Universal is waging a battle on termites with new underpinnings.

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Catching Up On Output

Hollywood production output to date this season is about 10 per cent under the same period of last year.

From January 1 to June 1, 1934, Hollywood's combined production output totaled 209 features. For the first six months of this year the output to date is 186 pictures, or 23 fewer. With double billing practiced in a great number of the country's theatres, independents are finding further encouragement.

Several reasons for the lower total output are given. Outstanding was the uncertainty under which producers labored during the state legislative threat of excessive taxation. Production mills came to almost a complete halt during the last two weeks in February and the entire month of March.

As the producers came to an understanding with the politicians, picture making spurted. Forty-three productions went into work in May. To date, in June, 30 pictures have started and programs call for the staging of 15 more before the end of the month. Thus in two months the 86 started total only a little less than half the previous four months' figure.

All companies having set their 1935-36 quota, midsummer and early fall production promises not only to be more intensive than ever, but so arranged as to insure a steady flow of pictures from Hollywood to the points of distribution.

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A Three-Acre Set

Samuel Goldwyn is spreading himself on the production of "Barbary Coast." At the United Artists Studio an entire section of the San Francisco water front is reproduced. In addition to two wharves and replicas of buildings which lined the hectic coastal sector, it includes a portion of the Pacific Ocean large enough to float an actual size three-masted schooner. Waves are made to undulate in this artificial sea at the will of Director Howard Hawks. Miriam Hopkins, leading woman, has already been photographed several times as others of the cast rowed her about in this span of water. Even the San Francisco fogs are re-created, by a device which utilizes steam and mineral oil.

Heat on the set was at first unbearable. Before the actors reported for work two electricians succumbed to a temperature of 140 degrees, generated by the lights and other equipment. When Mister Goldwyn heard of this he immediately ordered installation of an air-cooling system, and now temperature is held down to about 90 degrees, uncomfortable enough for players working in the padded costumes of the days of '49.

The "Barbary Coast" set covers almost three acres. When the picture is finished it probably will be left standing.

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Kaufman Stays in Hollywood

Not generally known in Hollywood is the fact that the local stage production of "Waiting for Lefty" was directed and produced by S. Jay Kaufman, New York columnist and publicist. Mr. Kaufman refused even to be programmed.

The New York Theatre Guild, in its search for directors, could do worse than lasso Kaufman, but it is understood that he is to remain here in Hollywood, to direct a unit for one of the large studios.

Mr. Kaufman previously wrote and directed eight pictures for Paramount at Astoria and then went to Russia and Germany, absorbing foreign production for seven months. His first Hollywood screen vehicle now preparing is based on an idea of his own, with seven episodes. It is titled "Romance As You Go."

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News Flashes

The local Union Labor Council and the Los Angeles Amusement Federation are named in a libel suit for $180,000 filed by the Leimert theatre. . . . Al Lichtman completed company business here and left for New York. . . . Louis B. Mayer, Howard Strickling, Lew Wertheimer and Arthur Stebbins also went east for a general discussion of studio matters. . . . Nicholas Ludington left for Manhattan after completing plans for the financing of Harry Sherman's "Hopalong Cassidy" series, which Paramount will release. . . . Boris Shumiatsky, in charge of film production in Russia, told the Director's Branch of the Academy at a banquet for the Soviet delegation, that the Soviet picture, "The Peasant," is expected to gross $20,000,000. . . . Janet Gaynor suffered a slight brain concussion in an accident during the filming of her new Fox picture at the Santa Cruz location. . . .

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Nine Start, Seven Finished

Nine pictures started in the past week and seven others were finished. Seven studios participated in the new activity; the completed productions are credited to five. Radio, Reliance and Goldwyn started important pictures.

Under Rowland V. Lee's direction, Radio started "The Three Musketeers." To date the cast includes Paul Lucas, Margot Grahame, Heather Angel, Onslow Stevens, Rosamond Pinchot, Walter Abel, Ralph Forbes, Lumsden Hare, Miles Mander.

Reliance began work on "Red Salute," an Edward Small production which will star Barbara Stanwyck, with Robert Young, Gordon Jones, Paul Stanton and Ruth Donnelly. Sidney Lanfield is directing.

Samuel Goldwyn started "Barbary Coast." Howard Hawks is directing Miriam Hopkins, Joel McCrea and Edward G. Robinson, principals.

Universal started two. "Storm over the Andes," being made in two languages, will feature Jack Holt, Mona Barrie, Antonio Moreno, Gene Lockhart, Grant Withers and Juanita Garcias in the English version. Christy Cabanne is directing. Also underway is "Gee Women," which will have Zasu Pitts, Hugh O'Connell, Helen Twelvetrees, Lucien Littlefield, Bert Gordon and Ward Bond. William Nigh is directing.

Two began at Paramount. In "Without Regret" Elissa Landi, Kent Taylor, Frances Drake and Paul Cavanaugh will be seen. Harold Young is directing. "Soup to Nuts" features George Burns and Gracie Allen.

Warners' "Special Agent" will present Bette Davis, George Brent, Ricardo Cortez, Lyle Talbot, Adrian Morris and Joseph Sauers. William Keighly is directing.

"Happiness C. O. D." is a Chesterfield. With Charles Lamont directing, the cast includes Irene Ware, Donald Meek, Malcolm MacGreagor, Maude Eburne, William Bakewell, Junior Coghlan, Polly Ann Young and Edwin Maxwell.

Both Universal and Radio completed two features. At Universal, "Outlawed Guns," a western featuring Buck Jones and Ruth Channing, moved to the cutting rooms. The second feature, "Manhattan Moon," will present Ricardo Cortez, Dorothy Page, Henry Mollison.

Radio finished "Old Man Rhythm" and "The Return of Peter Grimm." In "Old Man Rhythm" Charles Rogers, George Barbier, Grace Bradley, Barbara Kenty, Betty Grable, Erik Rhodes, Eric Blore, John Arledge, Joy Hodges, Douglas Fowley, John Mercer, Evelyn Poe, Dave Chasen. Edward Ludwig directed. The second production features Lionel Barrymore, Helen Mack, Edwin Ellis, Donald Meek.

Fox completed "Silk Hat Kid," with Lew Ayers, Mae Clarke, Paul Kelly, William Harrigan, Warren Hymer, Ralfe Harold, Vince Barnett, Billy Lee, John Qualen and William Benedict. Bruce Humberstone directed.

MGM finished "The Murder Man," directed by Tim Whelan. The cast includes Spencer Tracy, Virginia Bruce, Harvey Stephens, Louise Henry, Robert Warwick, Ralph Bushman.

SCOTS MAPPING WAR ON QUOTA "QUICKIES"

Kalmus, in London, Gives Black-and-White Films Only Five More Years to Live

by BRUCE ALLAN
London Correspondent

It is commonly accepted that British films, with outstanding exceptions, are not good box office in Scotland. It is therefore not surprising that the Scottish Branch of the Cinematograph Exhibitors Association should have passed a resolution deprecating the coming increase of the exhibition quota to 20 per cent and demanding, instead, a reduction of the figure. It is, however, significant that this step should have been taken on the eve of the CEA Summer Conference at Cardiff. The Scots have the eloquence and drive with which to make their pronounced views on "quickies" a very important features of this event.

The possibility of a British First National Exhibitors' Circuit, similar to the onetime company of that name, was brought up Wednesday as one of the first activities of the convention itself.

Open to Reprisals

Over a year ago, it was pointed out in these columns that American distributors' shortsighted policy in regard to British films laid them open to the danger of drastic reprisals. If a minimum cost of £15,000 to £20,000 for a British film is shortly imposed, one wonders what many of them are going to do about it. The obvious answer is that they should buy or commission better British films, but the problem is not so simple as all that. Neither the brains nor the studio facilities of the U. K. are unlimited.

United Artists shows signs of optioning a considerable proportion of what is left after the few British majors have been served. Fox wants space and manpower for twelve supers of the $400,000 class. Do the other U. S. companies expect to get salable boxoffice material from the sources which have supplied their $25,000 "quickies"?

Just by way of comment, an American-inspired British film—which may have cost quite a lot of money—was hooted off the bill at the Paramount Plaza, in Piccadilly Circus, last week-end. Its title was "School for Stars."

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All-Color in 5 Years: Kalmus

Five years is the time allotted provisionally by Dr. H. T. Kalmus, head of Technicolor, for disappearance of the monochrome film. Dr. Kalmus is in London to establish a British plant, following the triumphal opening of "Becky Sharp" at Radio City Music Hall in New York.

Although numerous stories have linked Technicolor with a British company to be floated by Sir Adrian Baillie, M.P., Dr. Kalmus said that no final decision had been made as to European affiliations, that several financial groups which had sent representatives to see him in Hollywood were still interested.

That the British plant probably will be at Elstree, that he was not interested in propositions which entailed a public issue of capital, and that the plant could be in full working order in six months, was all that he would say further about his European plans, with the exception that, though he intended visiting Berlin, he did not contemplate opening a plant there. One is to be established in Paris.

There is little doubt that United Artists, as part of its greatly increased proportion of British films, will release a Technicolor feature to be made by Tower Film Productions, in which the principals are Sir Adrian Baillie, Douglas Fairbanks, Jr., the Continental producer Marcel Hellman and Dr. Paul Czinner, husband and director of Elisabeth Bergner. United may also use Technicolor in an ambitious production of "La Vie Parisienne," for which Continental directorial and acting talent will be used.

London Color-Conscious

Whether the Tower production will be made under emergency arrangements with the American plant or as the first venture of British Technicolor seems likely to depend on the speed with which Dr. Kalmus works. He plans to sail on the Normandie on July 3rd or the Ile de France on the 10th, not even waiting for the London premiere of "Becky Sharp" at the New Gallery on the 11th. That looks like being an historic date in the British industry.

Color consciousness is already present on this side in a degree which even Dr. Kalmus must find encouraging. British processes like Dufaycolor and Colorgravure are still in a comparatively early stage of technical achievement but newsreel color shots, of such obviously appropriate events as the Jubilee procession and the Trooping of the Colors, have been well received.

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Visitors: Walt Disney, with the news that he proposes a feature length cartoon once every two years, taking a year's studio time for each; Richard Dix, for the Gaumont-British studio; N. L. Nathanson, to arrange for an increased program of 60 British features annually for Canadian release through Regal Films, Ltd.

—

Cabinet Ministers Greet GB Film

Sir John Simon, late Foreign Minister, and Home Secretary in the reconstituted cabinet, and Sir Philip Cunliffe-Lister, the new Air Minister, were cabinet ministers present at a Gaumont-British dinner at the Piccadilly Hotel previous to the premiere of "The Thirty-nine Steps," directed by Alfred Hitchcock. The guest of honor was John Buchan, author of the book, now Lord Tweedsmuir, Governor-General of Canada. Lady Londonderry and Lord Lee of Fareham were other guests.

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George Grossmith Dead

George Grossmith, chairman and one of the founders of London Film Productions, is dead at 61 after a long illness. Son of a famous English comedian and himself a well known Gaiety star, Mr. Grossmith introduced revues to England. He played in several London films and in GB's "Princess Charming."

—

Wm. Rowland in Independent Deal

On his return from the United States with Capt. A. C. N. Dixey, M. P., chairman of Anglo-American Renters, Ltd., Peter Witt, of Reunion Films, Ltd., announced a deal had been completed with G. Niclas of Independent Producers' Studios for production of four musicals, to cost $1,000,000.

Three will be made at the Eastern Service Studios, New York, and one at the Consolidated studio at Elstree, which is in future to be known as the Independent Producers' Studio. Distribution outside U. S. and Canada will belong to Anglo-American, which also will have a financial interest in the American end.

Production will be in charge of William Rowland, president of Broadway Productions, Inc., and the first feature, "Romance Unlimited," from an original of Charles Beaham, will start July 8 in New York.

Anglo-American Renters, Ltd., with Victor Creer as managing director, will open London distribution offices in the next few weeks.

HAYS ACTION PLEASES LONDON

Assurances from Will H. Hays, president of the Motion Picture Producers and Distributors of America, that a New York office of the Production Code Administration will be opened as a convenience to British producers wishing to submit films for inspection have been received with satisfaction in London.

Charles B. L. Tennyson, chairman of the film manufacturers' group of the British Federation of Industries, who was active in arranging the recent visit of Carl E. Milliken, representing the MPPDA, and Martin Quigley, who explained the operation of the American code, cabled Mr. Hays, "I am extremely grateful to you for having given such prompt and satisfactory attention to the suggestion put forward as a result of the Milliken-Quigley visit to England last month, and I am confident your action will be greatly appreciated by British producers."

Vaudeville, Film Policy Draws at Yonkers Theatre

A policy of a vaudeville presentation, combined with a double feature picture program, is reported by the Barkley Theatres Company, operator of the Barkley Warburton theatre, new house in Yonkers, N. Y., to have resulted thus far in performances characterized by the appearance of the S. R. O. sign. According to a newspaper report in the Yonkers *Daily Record,* the vaudeville presentation seemed to be the chief lure for the patrons. "Frivolities of 1935," staged by Stanley Woolf, was the stage attraction.

Sachs Signs Queenie Smith

Queenie Smith has been engaged by J. L. Sachs to appear in his London production, "All the King's Horses." The deal was arranged by the William Morris Agency.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended June 22, 1935, from 103 theatres in 18 major cities of the country, reached $935,770, an increase of $13,920 from the total for the preceding week ended June 15, when 104 theatres in 18 major cities aggregated $921,850.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1934). (Dates are 1934 unless otherwise specified.)	
Boston			Picture	Gross	Picture	Gross		
Boston	3,246	25c-50c	"People's Enemy" (Radio) and.... "The Healer" (Monogram)	7,500	"Strangers All" (Radio) and..... "Mister Dynamite" (Univ.)	7,000	High 4-27-35 "Transient Lady".....	31,000
							Low 5-15-35 "Strangers All" and "Mister Dynamite"	7,000
Fenway	1,382	30c-50c	"The Girl Who Came Back"..... (Chesterfield) and "Doubting Thomas" (Fox)	3,500	"The Scoundrel" (Para.) and.... "Alibi Ike" (W. B.)	5,500	High 1-6 "Lady Killer" and " Girl Without a Room"	12,000
							Low 3-9-35 "One More Spring" and "Lottery Lover"	2,500
Keith's Memorial	2,907	25c-65c	"Hooray for Love" (Radio).....	7,000	"Escape Me Never" (U. A.).....	14,000	High 3-23-35 "Roberta".....	30,000
							6-22-35 "Hooray for Love".....	7,000
Loew's State	3,537	25c-55c	"No More Ladies" (MGM).....	18,000	"Public Hero No. 1" (MGM) and "Awakening of Jim Burke" (Col.)	14,000	High 4-7 "Riptide".....	22,000
							Low 6-1-35 "Age of Indiscretion" and "Eight Bells"	8,000
Metropolitan	4,332	35c-65c	"The Glass Key" (Para.).....	24,000	"In Caliente" (F. N.).....	21,000	High 4-6-35 "Private Worlds".....	41,000
							Low 4-20-35 "Traveling Saleslady".....	20,000
Paramount	1,793	25c-50c	"The Girl Who Came Back"..... (Chesterfield) and "Doubting Thomas" (Fox)	5,500	"The Scoundrel" (Para.) and.... "Alibi Ike" (W. B.)	8,000	High 1-6 "Lady Killer" and "Girl Without a Room"	12,000
							Low 3-23-35 "Love in Bloom" and "Car 99"	4,000
Buffalo								
Buffalo	3,500	30c-55c	"No More Ladies" (MGM).....	13,900	"The Glass Key" (Para.).....	9,800	High 1-6 "Design for Living".....	26,000
							Low 12-19 "Music in the Air".....	5,000
Century	3,000	25c	"The Daring Young Man" (Fox).. and "Dinky" (W. B.)	4,800	"Murder in the Fleet" (MGM) and "It's a Small World" (Fox)	5,000	High 5-11-35 "Mark of the Vampire" and "Gigolette"	8,200
							Low 12-29 "I Am a Thief" and "Side Streets"	4,000
Great Lakes	3,000	25c-40c	"Alibi Ike" (W. B.) and..... "The Age of Indiscretion" (MGM)	6,300	"The Informer" (Radio) and..... "The Nitwits" (Radio)	7,300	High 9-29 "Belle of the Nineties".....	18,800
							Low 12-22 "Gentlemen Are Born" and "Marie Galante"	3,800
Hippodrome	2,100	25c-40c	"Escape Me Never" (U. A.)....	7,100	"In Caliente" (F. N.).....	7,400	High 5-19 "The House of Rothschild"..	18,000
							Low 7-28 "Here Comes the Navy".....	4,800
Lafayette	3,300	25c	"Chinatown Squad" (Univ.) and "Alias Mary Dow" (Univ.)	6,400	"Schools for Girls" (Liberty) and "Two Heads on a Pillow" (Liberty)	4,900	High 3-10 "It Happened One Night" and "Before Midnight"	16,700
							Low 11-17 "Jane Eyre" and "Young and Beautiful"	4,200
Chicago								
Apollo	1,400	25c-50c	"High School Girl" (Bryan Foy)	4,000	"Les Miserables" (U. A.).....	6,000	High 9-8 "The Cat's Paw".....	16,000
							Low 6-22-35 "High School Girl".....	4,000
Chicago	4,000	25c-68c	"In Caliente" (F.N.).....	32,000	"Oil for the Lamps of China".... (F. N.)	30,000	High 8-11 "She Loves Me Not".....	66,000
							Low 5-26 "Thirty Day Princess".....	19,000
Garrick	900	25c-40c	"The Girl from Tenth Avenue".. (F. N.)	4,500	"Goin' to Town" (Para.).....	4,500	High 2-23-35 "Baboona".....	8,500
							Low 5-4-35 "One New York Night".....	3,000
Oriental	3,940	25c-40c	"Stolen Harmony" "Para.).....	20,000	"Hold 'Em Yale" (Para.)	18,000	High 1-5-35 "Big Hearted Herbert".....	25,000
							Low 6-16 "Registered Nurse".....	12,000
Palace	2,509	25c-50c	"Becky Sharp" (Radio).....	26,000	"Hooray for Love" (Radio).....	17,000	High 3-30-35 "Roberta"	30,000
							Low 12-1 "Kentucky Kernels".....	8,000
Roosevelt	1,591	25c-50c	"Oil for the Lamps of China".... (F. N.)	9,000	"Doubting Thomas" (Fox).....	9,000	High 1-5-35 "Forsaking All Others".....	27,000
							Low 8-18 "Paris Interlude".....	6,000
State-Lake	2,776	20c-35c	"The Man Who Knew Too Much" (GB Pictures)	13,000	"Party Wire" (Col.)	12,000	High 9-8 "The Most Precious Thing in Life"	19,000
							Low 6-8-35 "The Whole Town's Talking"	11,000
United Artists	1,700	30c-50c	"Let 'Em Have It" (U. A.)..... (2nd week)	10,000	"Let 'Em Have It" (U.A.)..... (1st week)	18,000	High 5-5 "House of Rothschild".....	30,000
							Low 4-13-35 "Vanessa: Her Love Story"	10,000
Cleveland								
Allen	3,300	30c-42c	"The Daring Young Man" (Fox) (5 days)	1,300	"Werewolf of London" (Univ.)....	3,700	High 6-8-35 "Let 'Em Have It".....	7,250
							Low 12-15 "Silver Streak".....	1,400
Circle	1,925	15c-30c	"The Awakening of Jim Burke".. (Col.)	3,500	"One Night of Love" (Col.).....	4,500	.....	.....
Hippodrome	3,800	30c-42c	"Oil for the Lamps of China".... (F. N.)	9,000	"The Girl from Tenth Avenue".. (F. N.)	9,100	High 3-16-35 "Roberta"	23,000
							Low 3-17 "Journal of a Crime".....	2,900
RKO Palace	3,100	30c-42c	"The Informer" (Radio).....	6,000	"Under the Pampas Moon" (Fox) (8 days)	8,200	High 4-6-35 "Transient Lady".....	39,000
							Low 5-19 "Where Sinners Meet".....	4,000
State	3,400	30c-42c	"No More Ladies" (MGM).....	16,000	"Public Hero No. 1" (MGM).....	15,500	High 1-12-35 "Forsaking All Others"..	28,000
							Low 12-29 "Private Life of Don Juan"..	3,500
Stillman	1,900	30c-42c	"Public Hero No. 1" (MGM)....	4,500	"Hold 'Em Yale" (Para.)..... (25c-35c)	4,300	High 9-15 "Chained"	10,000
							Low 1-12-35 "Our Daily Bread".....	2,000
Denver								
Aladdin	1,500	25c-60c	"Nell Gwyn" (U. A.)..... (3 days)	200	"The Daring Young Man" (Fox).. (3 days)	300	High 5-5 "House of Rothschild".....	9,000
			"My Heart Is Calling"..... (GB Pictures) (3 days)	400	"$10 Raise" (Fox) ..... (4 days)	900	Low 6-22-35 "Nell Gwyn" and "My Heart Is Calling" (6 days)	600
Broadway	1,500	25c-40c	"Doubting Thomas" (Fox).....	2,000	"Brewster's Millions" (U. A.).... (3 days)	200	.....	.....
					"T'll Love You Always" (Col.) and "Swell Head" (Col.) (4 days)	500		
Denham	1,500	25c-50c	"The Virginian" (Para.).....	4,000	"The Glass Key" (Para.).....	7,000	High 9-29 "Belle of the Nineties".....	16,500
							Low 4-7 "She Made Her Bed".....	800
Denver	2,500	25c-50c	"No More Ladies" (MGM).....	8,000	"Doubting Thomas" (Fox).....	9,000	High 1-13 "Roman Scandals".....	17,500
							Low 6-8-35 "Under the Pampas Moon"	4,000
Orpheum	2,600	25c-40c	"Mark of the Vampire" (MGM).. (25c-50c)	5,000	"The Nitwits" (Radio).....	2,000	High 2-17 "Hi Nellie".....	19,500
							Low 12-29 "Hat, Coat and Glove".....	1,000
Paramount	2,000	25c-40c	"The Flame Within" (MGM)....	3,000	"Times Square Lady" (MGM)....	2,000	High 5-11-35 "Bride of Frankenstein"...	7,000
							Low 6-9 "Uncertain Lady".....	400
Hollywood								
Chinese	2,500	30c-55c	"Black Sheep" (Fox) and..... "No More Ladies" (MGM) (6 days-2nd week)	11,500	"Black Sheep" (Fox) and..... "No More Ladies" (MGM) (6 days-1st week)	9,200	High 4-14 "House of Rothschild".....	25,171
							Low 12-29 "Music in the Air".....	4,292
Pantages	3,000	25c-40c	"Keeper of the Bees" (Monogram) and "Air Hawks" (Col.)	3,500	"The Healer" (Monogram) and.. "Men of the Hour" (Col.)	3,200	High 12-8 "Imitation of Life".....	12,200
							Low 3-3 "Fugitive Lovers" and "The Poor Rich"	1,500
W. B. Hollywood	3,000	25c-40c	"Oil for the Lamps of China".... (F. N.) (6 days-2nd week)	8,500	"Oil for the Lamps of China".... (F. N.) (6 days-1st week)	7,000	High 9-8 "Dames"	25,000
							Low 4-13-35 "Laddie".....	5,700

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1934). (Dates are 1934 unless otherwise specified.)	
			Picture	Gross	Picture	Gross		
Indianapolis								
Apollo	1,100	25c-40c	"Doubting Thomas" (Fox)	6,000	"Under the Pampas Moon" (Fox)	2,750	High 4-13-35 "Life Begins at 40"	7,500
							Low 5-4-35 "Thunder in the East"	1,600
Circle	2,800	25c-40c	"The Informer" (Radio) and "The Nitwits" (Radio)	3,300	"The Girl from Tenth Avenue" (F. N.)	4,000	High 12-15 "Lady By Choice"	8,500
							Low 1-19-35 "The President Vanishes" and "Enter Madame"	2,000
Lyric	2,000	25c-40c	"The Devil Is a Woman" (Para.)	5,500	"People Will Talk" (Para.)	9,000	High 4-6-35 "Traveling Saleslady"	11,000
							Low 7-28 "Half a Sinner" and "Embarrassing Moments"	2,000
Palace	3,000	25c-40c	"Age of Indiscretion" (MGM) (25c-55c)	12,500	"Public Hero No. 1" (MGM)	5,000	High 6-22-35 "Age of Indiscretion"	12,500
							Low 4-6-35 "Casino Murder Case"	2,750
Kansas City								
Mainstreet	3,100	25c-40c	"The Informer" (Radio) (6 days)	6,000	"In Caliente" (F. N.) (10 days)	7,000	High 6-23 "Glamour"	23,000
							Low 1-12-35 "I Sell Anything"	2,000
Midland	4,000	15c-40c	"No More Ladies" (MGM)	18,500	"Public Hero No. 1" (MGM)	11,000	High 4-7 "Riptide"	21,400
							Low 12-22 "Private Life of Don Juan"	4,000
Newman	1,800	25c-40c	"The Virginian" (Para.)	6,500	"Black Fury" (F. N.)	6,500	High 9-29 "Belle of the Nineties"	14,000
							Low 4-13-35 "Rocky Mountain Mystery"	3,500
Tower	2,200	25c	"Alias Mary Dow" (Univ.)	7,000	"Eight Bells" (Col.)	7,400	High 1-12-35 "Broadway Bill"	14,000
							Low 5-5 "Let's Fall in Love"	4,000
Uptown	2,000	25c-40c	"The Daring Young Man" (Fox)	2,400	"Under the Pampas Moon" (Fox)	4,400	High 10-27 "Judge Priest"	9,200
							Low 1-27 "Good Bye Again"	1,700
Los Angeles								
Filmarte	800	40c-50c	"Spring Parade" (Univ.) (4 days-2nd week)	1,000	"Spring Parade" (Univ.) (1st week)	2,500	High 4-14 "Moon Over Morocco"	7,600
							Low 6-30 "Island of Doom"	160
Four Star	900	30c-55c	"Escape Me Never" (U. A.) (6 days)	5,300	"Thunder in the East" (U. A.) (6 days)	3,900	High 5-18-35 "Les Miserables"	7,800
							Low 12-15 "Have A Heart"	2,500
Loew's State	2,500	30c-55c	"Black Sheep" (Fox) and "No More Ladies" (MGM) (6 days-2nd week)	14,700	"Black Sheep" (Fox) and "No More Ladies" (MGM) (6 days-1st week)	12,900	High 4-7 "Riptide"	28,500
							Low 12-29 "Music in the Air"	4,206
Paramount	3,596	30c-55c	"People Will Talk" (Para.)	12,500	"The Glass Key" (Para.)	13,000	High 9-1 "Now and Forever"	29,998
							Low 6-22-35 "People Will Talk"	12,500
RKO	2,700	25c-40c	"Oil for the Lamps of China" (F. N.) (6 days-2nd week)	12,000	"Oil for the Lamps of China" (F. N.) (6 days-1st week)	12,700	High 3-16-35 "Roberta"	16,000
							Low 1-27 "Let's Fall in Love"	1,800
W. B. Downtown	3,400	25c-40c	"The Nitwits" (Radio) and "Dinky" (W. B.) (6 days)	6,500	"Alibi Ike" (W. B.) (6 days)	7,000	High 9-8 "Dames"	20,000
							Low 12-29 "White Lies" and "The Last Wilderness"	4,900
Minneapolis								
Century	1,650	25c-40c	"The Scoundrel" (Para.)	5,000	"The Devil Is a Woman" (Para.)	4,500	High 10-20 "Barretts of Wimpole Street"	6,500
							Low 3-16-35 "Rumba"	4,000
Lyric	1,238	20c-25c	"High School Girl" (Bryan Foy)	1,500	"Dinky" (W. B.)	1,500	High 3-16-35 "Baboona"	2,000
							Low 1-27 "Jimmy and Sally"	500
Palace	900	15c-25c	"Cross Country Cruise" (Univ.)	2,000	"The Rogue of the Rio Grande"	2,400	High 1-5-35 "Romance in the Rain"	3,000
							Low 6-22-35 "Cross Country Cruise"	2,000
RKO Orpheum	2,900	25c-40c	"The Informer" (Radio)	6,000	"In Caliente" (F. N.)	6,000	High 5-11-35 "The G Men"	7,000
							Low 8-25 "The Lady is Willing"	2,700
State	2,300	25c-40c	"Doubting Thomas" (Fox)	6,500	"The Glass Key" (Para.)	6,500	High 8-18 "She Loves Me Not"	7,000
							Low 5-4-35 "Private Worlds"	5,000
Time	300	20c-25c	"Without Children" (Liberty)	1,500			High 10-20 "Girl of the Limberlost"	3,500
							Low 12-8 "Cimarron"	1,000
World	400	25c-55c	"Brewster's Millions" (U. A.)	3,500	"Thunder in the East" (U.A.) (2nd week)	4,000	High 6-8-35 "Thunder in the East"	5,000
							Low 3-23-35 "Narcotic"	2,000
Montreal								
Capitol	2,547	25c-60c	"Black Fury" (F. N.) and "Case of the Curious Bride" (F.N.)	9,000	"The Scoundrel" (Para.) and "The Glass Key" (Para.)	8,000	High 2-24 "Queen Christina"	13,500
							Low12-22 "Great Expectations" and "Wake Up and Dream"	3,500
Imperial	1,914	20c-34c	"Society Doctor" (MGM) and "The Forbidden Territory" (GB Pictures)	5,500	"Jealousy" (Col.) and "One Night of Love" (Col.) (revival)	3,000	High 6-23 "Wine, Women and Song" and "Pride of the Legion"	6,500
							Low 3-3 "Fanny"	1,500
Palace	2,600	25c-65c	"Our Little Girl" (Fox) and "The Daring Young Man" (Fox)	10,000	"The G Men" (F. N.)	11,500	High 4-27-35 "Roberta"	15,000
							Low 7-21 "Shoot the Works" and "Friday the 13th"	6,000
Princess	2,272	30c-65c	"The Informer" (Radio) and "Adventure Girl" (Radio)	8,000	"My Song for You" (GB Pictures) and "My Old Dutch" (English)	7,000	High 1-5-35 "Kid Millions" and "Fugitive Lady"	10,500
							Low 8-4 "House of Rothschild" and "Most Precious Thing in Life"	4,500
New York								
Capitol	4,700	35c-$1.65	"Public Hero No. 1" (MGM) (2nd week)	25,000	"Public Hero No. 1" (MGM) (1st week)	42,000	High 10-6 "Barretts of Wimpole Street"	65,860
							Low 12-29 "The Band Plays On"	4,500
Palace	2,500	25c-75c	"People Will Talk" (Para.)	10,500	"Escape Me Never" (U. A.)	13,000	High 7-21 "Of Human Bondage"	16,200
							Low 12-22 "Babbitt"	6,500
Paramount	3,700	35c-99c	"The Glass Key" (Para.)	23,750	"Goin' to Town" (Para.) (5th week)	13,000	High 8-25 "Cleopatra"	72,000
							Low 8-11 "Elmer and Elsie"	10,500
Rivoli	2,200	40c-99c	"Let 'Em Have It" (U. A.) (3rd week)	13,600	"Let 'Em Have It" (U. A.) (2nd week)	22,000	High 4-27-35 "Les Miserables"	60,115
							Low 4-13-35 "Brewster's Millions"	13,400
RKO Music Hall	5,945	35c-$1.65	"Becky Sharp" (Radio)	95,000	"Our Little Girl" (Fox)	55,000	High 1-5-35 "The Little Minister"	110,000
							Low 1-19-35 "Evergreen"	52,000
Roxy	6,200	25c-55c	"Vagabond Lady" (MGM)	25,000	"The Clairvoyant" (G.B Pictures)	25,500	High 12-1 "Imitation of Life"	44,000
							Low 6-30 "Affairs of a Gentleman"	13,700
Strand	3,000	25c-55c	"Oil for the Lamps of China" (F. N.) (2nd week)	15,770	"Oil for the Lamps of China" (F. N.) (1st week)	27,050	High 5-11-35 "The G Men"	60,138
							Low 1-20 "Easy to Love"	9,271
Oklahoma City								
Capitol	1,200	10c-41c	"The Devil Is a Woman" (Para.)	1,500	"Mister Dynamite" (Univ.)	2,400	High 1-6 "Going Hollywood"	4,100
							Low 9-8 "You Belong to Me"	800
Criterion	1,700	10c-55c	"Doubting Thomas" (Fox)	5,500	"The Flame Within" (MGM)	3,500	High 1-27 "Dinner at Eight"	9,000
							Low 10-13 "Madame Du Barry"	3,000
Liberty	1,500	10c-36c	"Shadow of Doubt" (MGM) (4 days)	1,800	"Werewolf of London" (Univ.) (4 days)	2,200	High 4-6-35 "While the Patient Slept" and "We're Rich Again"	4,100
			"Catherine the Great" (U. A.) (3 days)	600	"Grand Old Girl" (Radio) (3 days)	450	Low 3-23-35 "The Winning Ticket"	400
Midwest	1,500	10c-56c	"No More Ladies" (MGM)	6,500	"Cardinal Richelieu" (U. A.)	3,200	High 12-29 "Bright Eyes"	9,540
							Low 5-26 "Merry Wives of Reno"	2,000

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934). (Dates are 1934 unless otherwise specified.)
Omaha							
Brandeis	1,200	25c-40c	"Oil for the Lamps of China".... (F. N.) (2 days-2nd week) "The Girl from Tenth Avenue".. (F.N.) (5 days)	500 3,800	"Oil for the Lamps of China".... (F.N.) (1st week)	5,250	High 1-12-35 "The Little Minister"..... 9,100 Low 2-16-35 "Babbitt" and "Murder in the Clouds" 3,000
Omaha	2,200	25c-40c	"No More Ladies" (MGM) and.. "A Notorious Gentleman" (Univ.) (10 days)	7,800	"Werewolf of London" (Univ.)... and "The Daring Young Man" (Fox) (6 days)	4,200	.....
Orpheum	3,000	25c-40c	"The Flame Within" (MGM) and "It's a Small World" (Fox)	6,800	"Doubting Thomas" (Fox) and.. "Dinky" (W. B.) (8 days)	8,750	High 3-10 "Easy to Love"..... 17,250 Low 12-29 "Babes in Toyland" and "Home on the Range" 5,000
Philadelphia							
Aldine	1,200	40c-65c	"Escape Me Never" (U. A.)..... (3rd week)	4,500	"Escape Me Never" (U. A.).... (6 days-2nd week)	9,000	High 5-5 "House of Rothschild"..... 23,000 Low 4-20-35 "Brewster's Millions"..... 3,000
Arcadia	600	25c-50c	"Goin' to Town" (Para.)..... (6 days)	1,800	"The Flame Within" (MGM).... (6 days)	1,900	High 1-6 "Duck Soup"..... 6,500 Low 1-27 "Women in His Life"..... 400
Boyd	2,400	40c-55c	"No More Ladies" (MGM)..... (6 days)	14,000	"The Girl from Tenth Avenue".. (F. N.) (6 days)	10,000	High 1-6 "Little Women"..... 30,000 Low 2-23-35 "The Night Is Young"..... 6,500 (5 days)
Earle	2,000	25c-50c	"The Nitwits" (Radio)..... (6 days)	12,000	"Age of Indiscretion" (MGM).... (6 days)	12,000	High 4-7 "Harold Teen"..... 40,000 Low 7-21 "Cockeyed Cavaliers"..... 11,000
Fox	3,000	40c-65c	"Doubting Thomas" (Fox)..... (6 days-2nd week)	13,000	"Doubting Thomas" (Fox)..... (6 days-1st week)	18,000	High 12-29 "Bright Eyes"..... 28,500 Low 7-28 "She Was a Lady"..... 7,000
Karlton	1,000	25c-40c	"The Virginian" (Para.)..... (6 days)	2,500	"Les Miserables" (U. A.)..... (8 days)	4,200	High 11-3 "One Night of Love"..... 8,500 Low 4-20-35 "One New Work Night"... 2,100
Keith's	2,000	30c-50c	"Public Hero No. 1" (MGM).... (6 days)	2,800	"Break of Hearts" (Radio).....	3,300	High 3-3 "Carolina" ..... 8,000 Low 1-5-35 "Sweet Adeline"..... 1,500
Stanley	3,700	40c-55c	"Oil for the Lamps of China".... (F. N.) (6 days)	9,000	"Public Hero No. 1" (MGM).... (6 days)	10,500	High 1-5-35 "Broadway Bill"..... 22,000 Low 12-29 "Behold My Wife"..... 7,500
Stanton	1,700	30c-50c	"The Informer" (Radio)..... (6 days)	6,700	"The Glass Key" (Para.)..... (6 days)	5,700	High 3-31 "The Lost Patrol"..... 9,000 Low 1-5-35 "Man Who Reclaimed His Head" 2,000
Portland, Ore.							
Blue Mouse	700	15c-25c	"My Heart Is Calling"..... (GB Pictures)	1,400	"Scarlet Pimpernel" (U. A.).... (2nd week)	1,400	.....
Broadway	1,912	25c-40c	"Keeper of the Bees" (Monogram)	8,000	"Oil for the Lamps of China".... (F. N.)	6,000	High 4-7 "Wonder Bar"..... 13,000 Low 7-14 "The Circus Clown" and "I Give My Love" 3,900
Mayfair	1,700	25c-40c	"Eight Bells" (Col.) and..... "The Mysterious Mr. Wong" (Monogram)	3,000	"The Glass Key" (Para.) and.. "Transient Lady" (Univ.)	3,000	High 6-8-35 "Our Little Girl"..... 4,000 Low 1-19-35 "Behold My Wife" and "Defense Rests" 1,600
Orpheum	1,700	25c-40c	"Werewolf of London" (Univ.) and "Dinky" (W. B.)	5,000	"The Informer" (Radio) and.... "Chasing Yesterday" (Radio)	5,000	High 12-1 "Kentucky Kernels"..... 8,000 Low 11-10 "Wednesday's Child"..... 3,500
Paramount	3,008	25c-40c	"Doubting Thomas" (Fox).....	6,000	"Charlie Chan in Egypt" (Fox).. and "People Will Talk" (Para.)	7,000	High 3-24 "David Harum" and "Once to Every Woman" 12,000 Low 6-30 "Now I'll Tell" and "Springtime for Henry" 4,000
United Artists	945	25c-55c	"Public Hero No. 1" (MGM).....	6,000	"The Flame Within" (MGM).....	5,000	High 4-28 "House of Rothschild"..... 9,800 Low 8-4 "Paris Interlude"..... 3,700
San Francisco							
Embassy	1,200	25c-35c	"Lover Divine" (GB Pictures).... (2nd week)	4,000	"Lover Divine" (GB Pictures).... (1st week)	4,500	.....
Fox	4,600	15c-40c	"Charlie Chan in Egypt" (Fox) and "Men of the Hour" (Col.)	7,000	"People's Enemy" (Radio) and.. "Alias Mary Dow" (Univ.)	8,000	High 3-3 "Son of Kong"..... 14,000 Low 8-18 "Sin of Nora Moran" and "Along Came Sally" 4,500
Golden Gate	2,800	25c-40c	"Mark of the Vampire" (MGM)..	14,000	"Hooray for Love" (Radio).....	13,000	High 3-16-35 "Roberta" ..... 23,000 Low 7-7 "Cockeyed Cavaliers"..... 10,200
Orpheum	3,000	15c-40c	"The Virginian" (Para.) and..... "Headline Woman" (Mascot)	6,000	"Chinatown Squad" (Univ.) and.. "The Healer" (Republic)	7,000	High 6-9 "Sing and Like It"..... 19,500 Low 6-30 "Affairs of a Gentleman" and "Orders is Orders" 5,000
Paramount	2,670	25c-40c	"The Glass Key" (Para.) and.... "Black Sheep" (Fox)	11,000	"The Girl from Tenth Avenue".. (F. N.) and "College Scandal" (Para.)	10,500	High 9-29 "Belle of the Nineties"..... 19,000 Low 1-20 "Four Girls in a Boat" and "Fugitive Lovers" 8,000
St. Francis	1,400	15c-40c	"Oil for the Lamps of China".. (F. N.)	7,000	"Our Little Girl" (Fox) and..... "Alibi Ike" (W. B.)	7,500	High 1-19-35 "The County Chairman"... 11,000 Low 4-14 "Registered Nurse" and "Murder in Trinidad" 3,500
United Artists	1,200	15c-40c	"Les Miserables" (U. A.)..... (3rd week)	8,000	"Les Miserables" (U. A.)..... (2nd week)	9,500	High 1-6 "Roman Scandals"..... 15,000 Low 3-9 "Private Life of Don Juan".. 4,000
Warfield	2,700	25c-55c	"No More Ladies" (MGM)..... (1st week)	24,000	"Oil for the Lamps of China".... (F. N.)	22,000	High 12-29 "Bright Eyes"..... 29,000 Low 3-31 "Gambling Lady"..... 15,500
Seattle							
Blue Mouse	950	25c-55c	"In Caliente" (F. N.)..... (2nd week)	3,750	"Les Miserables" (U. A.)..... (4 days-3rd week)	1,800	High 2-17 "Roman Scandals"..... 7,500 Low 7-7 "Tomorrow's Children"..... 2,550
					"In Caliente" (F. N.)..... (3 days-1st week)	3,100	
Fifth Avenue	2,500	25c-55c	"Our Little Girl" (Fox).....	7,000	"Under the Pampas Moon" (Fox)	5,800	High 4-14 "Riptide" ..... 12,750 Low 3-24 "Fashions of 1934"..... 3,500
Liberty	1,800	10c-35c	"Unknown Woman" (Col.) and.... "Border Brigands" (Univ.)	3,600	"The Unwelcome Stranger" (Col.) and "Men of the Hour" (Col.)	4,200	High 2-16-35 "Broadway Bill" (2d week) 7,100 Low 4-13-35 "White Lies" and "Happy Landing" 2,700
Music Box	950	25c-55c	"Oil for the Lamps of China".. (F.N.) (2nd week)	4,100	"Oil for the Lamps of China".. (F.N.) (1st week)	4,900	High 4-14 "Spitfire" ..... 6,500 Low 1-26-35 "Man Who Reclaimed His Head" 2,850
Orpheum	2,450	25c-50c	"The Man Who Knew Too Much" (GB Pictures) and "Strangers All" (Radio) (25c-55c)	5,200	"The Informer" (Radio) and.... "Dinky" (W. B.) (25c-40c)	5,200	High 5-18-35 "The G Men"..... 9,700 Low 4-21 "Two Alone" and "I Believed in You" 3,750
Paramount	3,050	25c-40c	"People Will Talk" (Para.) and.. "Great Hotel Murder" (Fox) (25c-55c)	4,900	"Mark of the Vampire" (MGM) and "Stolen Harmony" (Para.)	4,700	High 3-23-35 "Shadow of Doubt"..... 8,700 Low 12-8 "Peck's Bad Boy" and "Menace" 3,300

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BETTY FURNESS
EDITH FELLOWES

Directed by Christy Cabanne

A Wm. T. Lackey Production • Screen play by Adele Buffington • Additional dialogue by George Waggner

A MONOGRAM PICTURE

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Columbia

AIR HAWKS: Ralph Bellamy—Good program. Running time, 67 minutes.—P. G. Held, New Strand Theatre, Griswold, Ia. General patronage.

BEHIND THE EVIDENCE: Norman Foster—Only a fair program picture.—P. G. Held, New Strand Theatre, Griswold, Ia. General patronage.

BEST MAN WINS, THE: Jack Holt, Edmund Lowe, Bela Lugosi—Drew average business and pleased the crowd. That's what counts. Nothing to shout about, but nothing to make you hide from your patrons. Running time, 57 minutes. Played May 24. —H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

BEYOND THE LAW: Tim McCoy, Shirley Grey—Not enough action for Tim McCoy. Played to the poorest Saturday business in months. Just a mystery-melodrama with too much talk for the Saturday crowd. Running time, 57 minutes. Played June 8.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General, small town patronage.

BROADWAY BILL: Warner Baxter, Myrna Loy—The big error in this picture is that the advertising does not mention the horse race and this is the big high spot in this picture. Although horse racing is fast slipping away from the small communities, the old timers still enjoy a good horse race. Business was only normal on this picture. However, the horse race was so realistic that most of our patrons came out with a cold sweat from excitement. Running time, 105 minutes. Played Sunday-Monday.—R. B. Garvin, People's and Whiteway Theatres, Fredonia, Kan. Small town and rural patronage.

BROADWAY BILL: Warner Baxter, Myrna Loy—What a picture! It had them standing up in their seats and cheering. Business average and the comment was a delight to a theatre manager's ears. Running time, 105 minutes. Played April 28-29.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General, small town patronage.

CARNIVAL: Lee Tracy, Sally Eilers—A very entertaining action picture. All characters well played and story good. Lots of comedy and clean. I call it an extra good picture of the kind. Circus and carnival life.—Bert Silver, Silver Theatre, Greenville, Mich. Town and country patronage.

GIRL IN DANGER: Ralph Bellamy, Shirley Grey—An average program picture that did average bargain night business. Running time, 61 minutes. Played May 7.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General, small town patronage.

I'LL FIX IT: Jack Holt, Mona Barrie, Winnie Lightner—A very nice program picture that didn't do average business. However, it was no fault of the picture as it pleased those who saw it. Running time, 69 minutes. Played April 16.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General, small town patronage.

JEALOUSY: Nancy Carroll, George Murphy, Donald Cook—Just a picture; that is all that I can say for it. Average business on bargain night. Running time, 60 minutes. Played May 14.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General, small town patronage.

LAW BEYOND THE RANGE: Tim McCoy, Billie Seward—In this picture Tim McCoy does some real two-gun work. Tim is always a drawing card for our western fans. This is one of his best. Running time, 58 minutes. Played Friday-Saturday.—R. B. Garvin, People's and Whiteway Theatres, Fredonia, Kan. Small town and rural patronage.

NAME THE WOMAN: Richard Cromwell, Arline Judge—Just an average programmer that pleased the bargain night crowd. Business average. Running time, 63 minutes. Played April 9.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General, small town patronage.

ONE NIGHT OF LOVE: Grace Moore, Tullio Carminati—A fine picture, but no good at all in my town. Few very fine comments. Some complaints. Few walkouts.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

SQUARE SHOOTER: Tim McCoy—Got a very good print on this one. A good western. Played June 13-14.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

WHITE LIES: Walter Connolly, Fay Wray, Victor Jory—Excellent program picture. Pleased and drew average business. Fay Wray and Victor Jory do acceptable work. Running time, 67 minutes. Played May 31.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General, small town patronage.

WHITE LIES: Victor Jory, Fay Wray—A very good program picture. Played on a double bill. Gave good satisfaction.—Bert Silver, Silver Theatre, Greenville, Mich. Town and country patronage.

WHOLE TOWN'S TALKING, THE: Edward G. Robinson, Jean Arthur—Robinson plays a dual role in this picture and does it very effectively. As a matter of fact, he steals the whole show—a very commendable character actor being able to properly portray the proper emotions necessary to make this picture a big success. Running time, 93 minutes. Played April 21.—R. B. Garvin, People's and Whiteway Theatres, Fredonia, Kan. Small town and rural patronage.

WHOLE TOWN'S TALKING, THE: Edward G. Robinson, Jean Arthur—I am still wondering why this picture failed so completely at the box office. We gave it the biggest advertising campaign that we have given any picture in months. Had a splendid tieup with the local Chevrolet dealer and all we got out of it was an evening's entertainment (by ourselves) and a headache. The only explanation I can offer is that the title was misleading as most of us small towners know that for years the local high school has been putting on amateur performances of another show by the same name. If I remember rightly, Universal made a picture by the same name about seven years ago. Running time, 93 minutes. Played April 24-25.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General, small town patronage.

First National

FLIRTATION WALK: Dick Powell, Ruby Keeler Pat O'Brien—Very good. It drew above average and pleased all of them.—H. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

GO INTO YOUR DANCE: Al Jolson, Ruby Keeler —This is a mighty good picture. Gave splendid satisfaction. Story entertaining and acting fine. Gave as good satisfaction as any of the big musicals we have played and did more business than most of them the second night. Played May 19-20.—Bert Silver, Silver Theatre, Greenville, Mich. Town and country patronage.

GOLD DIGGERS OF 1935: Dick Powell, Gloria Stuart—Was sorry afterward that I bought the picture for four days. It didn't pan out. Practically no story at all and the trick photography was too easily detected. Nothing at all like the other "Gold Diggers" of previous years. Played May 1-4.—R. B. Garvin, People's and Whiteway Theatres, Fredonia, Kan. Small town and rural patronage.

G MEN, THE: James Cagney, Ann Dvorak, Margaret Lindsay—It seems funny to see Cagney playing the part of the law but he does a very good job of it. Our patrons were very much pleased with the show and told us so. This picture has all the action necessary and if at any spot the action lags the comedy of the picture fills the vacancy. A very good supporting cast also. Running time, 97 minutes. Played June 5-6.—R. B. Garvin, People's and Whiteway Theatres, Fredonia, Kan. Small town and rural patronage.

LIVING ON VELVET: Kay Francis, George Brent, Warren William—A mighty good entertaining picture. Three very popular stars and a good story well acted. —Bert Silver, Silver Theatre, Greenville, Mich. Town and country patronage.

MARY JANE'S PA: Guy Kibbee, Aline MacMahon —A dandy picture that went over better than some of the specials. Just a clean, entertaining story of every day life that might have happened in our own home town. And don't forget Betty Jean Hainey as Mary Jane. She will go places. Not a super-special but pleased 100 per cent. Running time, 71 minutes. Played June 12-13.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

MARY JANE'S PA: Aline MacMahon, Guy Kibbee —This picture is an extra good program picture. Pleased them all.—Bert Silver, Silver Theatre Co., Greenville, Mich. Town and country patronage.

MURDER IN THE CLOUDS: Lyle Talbot, Ann Dvorak—Another good program picture from Vitagraph. Played on a double bill and pleased them all. —Bert Silver, Silver Theatre, Greenville, Mich. Town and country patronage.

TRAVELING SALESLADY: Joan Blondell—This is a wow of an entertainment. Action, comedy and lots of it. Clean and funny. Star great and entire cast extra good. It is a real laughing show. Played June 13.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and country patronage.

WOMAN IN RED, THE: Barbara Stanwyck, Gene Raymond—This picture is an extra good program picture. Pleased them all.—Bert Silver, Silver Theatre Co., Greenville, Mich. City and country patronage.

Fox

COUNTY CHAIRMAN, THE: Will Rogers—Thought it would have done better than it did but we have a new five-cent tax which is playing hob with the grosses. I feel Rogers is slipping. Too much of the same style.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. Small town patronage.

COWBOY MILLIONAIRE: George O'Brien—Much better than average Saturday. Something different. The dude ranger goes to town and gets his man.—J. M. Lakeman, Princess Theatre, Haleyville, Ala. Small town and rural patronage.

HELLDORADO: Richard Arlen, Madge Evans—Good action picture. Running time, 69 minutes.—P. G. Held, New Strand Theatre, Griswold, Ia. General patronage.

IT'S A SMALL WORLD: Spencer Tracy, Wendy Barrie—We ran this picture on a double feature for an owl show on Saturday night thinking it would be a second rate picture but it turned out to be a honey. Plenty of good comedy and action and should appeal to any audience. Running time, 71 minutes.—R. B. Garvin, People's and Whiteway Theatres, Fredonia, Kan. Small town and rural patronage.

LOTTERY LOVER: "Pat" Paterson, Lew Ayres—A better than average comedy drama. Double billed it with "Wednesday's Child." Not that it needs doubling but this town doubles even Shirley Temple pictures. So we have to double whether we like it or not. This double bill did better than average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

ONE MORE SPRING: Janet Gayor, Warner Baxter—Pretty weak so double featured it which is not a practice here. Seems that Gaynor is getting weaker with every feature she works in. Played June 15-16.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

ONE MORE SPRING: Janet Gaynor, Warner Baxter—Not up to the standard of Janet Gaynor's earlier pictures. Action slow and somewhat draggy. No audience appeal and the attendance was smallest we ever had for a Janet Gaynor picture. Played May 18.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

ONE MORE SPRING: Janet Gaynor, Warner Baxter—A fantastic and unconvincing plot counteracts the excellent acting of Janet Gaynor and Warner Baxter and makes this a below par picture for entertainment. Why does not Fox give this team the kind of picture they deserve? It will be difficult for me to sell this team again as the picture did not please. Running time, 87 minutes. Played May 29-30.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

WHEN A MAN'S A MAN: George O'Brien—The title taken from Harold Bell Wright's story fails to follow the story as definitely as it should. Some of our patrons expecting a little better western than usual were disappointed. However, we did a good business on this picture because we have a clientele of western fans that are very loyal to this type of picture. Running time, 66 minutes.—R. B. Garvin, People's and Whiteway Theatres, Fredonia, Kan. Small town and rural patronage.

Invincible

GHOST WALKS, THE: John Miljan, June Collyer —Pretty good mystery comedy. Okay for Friday and Saturday. Running time, 67 minutes.—P. G. Held, New Strand Theatre, Griswold, Ia. General patronage.

Mascot

CRIMSON ROMANCE: Ben Lyon, Sari Maritza, Erich von Stroheim—Is a real thriller. Suitable for Sunday and family trade.—J. Edelstein, New Victory Theatre, Hibbing, Minn. General patronage.

IN OLD SANTA FE: Ken Maynard, Evalyn Knapp —I have recently made it a point not to review the westerns, as they are pretty much the same sort and it is useless to review them. However, I'll have to break over and say a good word for this western. It drew better than average business and pleased. Created a lot of comment. Play it (on Saturday). Running time, 60 minutes. Played May 25.—H. M. Johnson, Avon Theatre, Avon Park, Ga. General small town patronage.

LITTLE MEN: Ralph Morgan, Erin O'Brien-Moore, Frankie Darro—Did a very nice business for us. As a matter of fact, we played it three days and had to bring it back a day by request. We feel that we should say a good word for Mascot Pictures. Have played all that they have released to the present time and must say that they pleased 100 per cent.—J. Edelstein, Manager, New Victory Theatre, Hibbing, Minn. General patronage.

LITTLE MEN: Erin O'Brien-Moore, Ralph Morgan —Although not up to "Little Women," this picture has an appeal that will merit its showing. The boy cast was very well selected and the direction is very well done. The picture could have been improved with more outstanding adult stars. Running time, 72 minutes. Played May 12.—R. B. Garvin, People's and Whiteway Theatres, Fredonia, Kan. Small town and rural patronage.

MARINES ARE COMING, THE: William Haines, Armida, Conrad Nagel, Esther Ralston—Is a very pleasing picture. Give us more like this one.—J. Edelstein, New Victory Theatre, Hibbing, Minn. General patronage.

MGM

AFTER OFFICE HOURS: Clark Gable, Constance Bennett, Stuart Erwin—A splendid example of what happens when a producer tries to tie a slipping star to a popular one. This picture was splendid and pleased those who came but there are a lot of people that won't come to see Constance Bennett no matter who the co-star is. Gable is popular but being teamed with the unpopular Bennett was too much for him. Business below average. Running time, 73 minutes. Played June 2-3.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General, small town patronage.

AFTER OFFICE HOURS: Constance Bennett, Clark Gable—This is a splendid entertaining picture. Did not draw very well but gave good satisfaction to them we did draw. Played June 2-3.—Bert Silver, Silver Theatre, Greenville, Mich. Town and country patronage.

BIOGRAPHY OF A BACHELOR GIRL: Ann Harding, Robert Montgomery—Even Robert Montgomery couldn't get them in to see this one. A very mediocre "talk" picture. No action and Harding no draw. It was bad enough before we played RKO's "Enchanted April," but since then, it's thumbs down on Ann Harding. Business below average. Running time, 84 minutes. Played May 22-23.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General, small town patronage.

CASINO MURDER CASE, THE: Paul Lukas, Alison Skipworth—A Van Dine murder mystery that is satisfactory if you like murders. Personally I am getting tired of them. Pleased about 50 per cent. Running time, 84 minutes. Played June 5-6.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

DANCING LADY: Joan Crawford, Franchot Tone, Clark Gable—They didn't break their necks over this one. Print poor. Little old, I guess. Not a special from the receipts.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. Small town patronge.

DAVID COPPERFIELD: All star cast—Picture splendidly produced and enacted. Didn't do the business expected of it, however. Sunday-Monday business above average, however. Sunday business off but came back strong on Monday. It brought people into the theatre that haven't been in for a long time and kept a lot of the regulars away. Running time, 133 minutes. Played April 14-15.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

FORSAKING ALL OTHERS: Joan Crawford, Robert Montgomery, Clark Gable, Charles Butterworth—Splendid. Average Sunday and Monday business and pleased everybody. Butterworth stole the show. Running time, 84 minutes. Played April 21-22.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

GAY BRIDE, THE: Carole Lombard, Chester Morris, Zasu Pitts, Leo Carrillo—This picture pleased practically all the patrons and did average business. Not a special but just a program picture that will please. Running time, 82 minutes. Plyed April 12.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General, small town patronage.

GAY BRIDE, THE: Carole Lombard, Chester Morris—A good entertaining picture. Splendid direction and photographing. The acting was fine. The picture clean. All liked it.—Bert Silver, Silver Theatre Co., Greenville, Mich. City and country patronage.

MARK OF THE VAMPIRE: Lionel Barrymore, Bela Lugosi—There won't be any if I book another picture like this one. The most horrible horror picture it was ever my misfortune to see. Ghosts, dead people, bats, black cats, spiders, cobwebs, vampires, in fact, they did not leave out anything that could have made the film worse. The kids howled, the ladies walked out, the proprietor gritted her teeth and ran all the way home. Good acting, too good, it was too real. Even Leo's voice was weak and shaky. Running time, 60 minutes. Played June 8-9.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

NAUGHTY MARIETTA: Jeanette MacDonald, Nelson Eddy—Music and story combine to make this one of the best pictures of the year. History, drama, romance, adventure and music. Jeanette MacDonald in her best performance and MGM's new star, Nelson Eddy. Comedy, beautiful costumes, pirates, well, this one has every thing to make it one of the best of the year. If any of my patrons did not like it, they forgot to tell me, and I do not think they ever do that. Step on the advertising. It is as good as MGM says it is and that is very, very good. The song hits are especially good. Running time, 106 minutes. Played June 15-16.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

NAUGHTY MARIETTA: Jeanette MacDonald, Nelson Eddy—A great picture. The best singing we ever had in any picture by two great artists. Story entertaining and a great cast of characters. I call it a 100 per cent picture. Plyed June 9-10.—Bert Silver, Silver Theatre Co., Greenville, Mich. City and country patronage.

PAINTED VEIL, THE: Greta Garbo—This is a mighty good picture. Gave good satisfaction. Did not draw much business but it was not the fault of the picture. All said the best Garbo they ever saw. Played June 16-17.—Bert Silver, Silver Theatre, Greenville, Mich. City and country patronage.

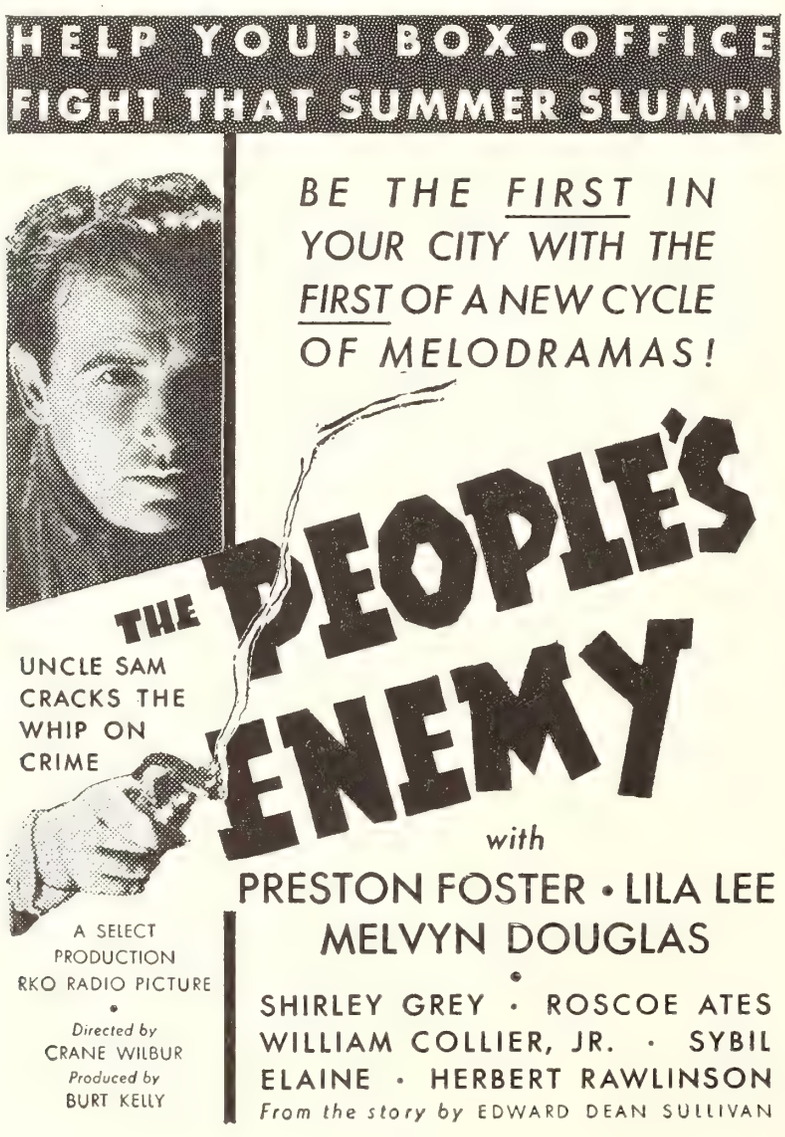
SEQUOIA: Jean Parker, Russell Hardie—Another picture that will make you glad that you are in show business. They'll tell you in no uncertain terms that they like this one. Drew our regulars and some who seldom come. Some stayed through both night performances and then came back the second night. A grand show. Business above average. Running time, 72 minutes. Played May 29-30.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General, small town patronage.

SHADOW OF DOUBT: Virginia Bruce, Ricardo Cortez—A very entertaining program picture. Gave good satisfaction on a double bill. Played June 11-12. —Bert Silver, Silver Theatre Co., Greenville, Mich. City and country patronage.

VANESSA, HER LOVE STORY: Helen Hayes, Robert Montgomery—The majority of our patrons liked this picture. However, they came to see Robert Montgomery and not Helen Hayes. Miss Hayes may be a big drawing card in the cities, but not in the small towns. Business average. Running time, 77 minutes. Played May 10.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General, small town patronage.

WEST POINT OF THE AIR: Wallace Beery, Robert Young, Maureen O'Sullivan—The patrons, the operator, the doorman and I all liked this picture and it did average Sunday-Monday business. A lot of favorable comment. You'll be proud you ran it. Running time, 88 minutes. Played June 9-10.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General, small town patronage.

WEST POINT OF THE AIR: Wallace Beery, Robert Young—The best picture of the air ever filmed. Shows the growth and development of the U. S. Army Flying Corps from the first crude ships to the superships of today. A fine story of a father's love and sacrifice to make a man of his own son. His spectacular rescue of his son, and his court-martial and dishonorable discharge, his comeback and reinstatement, the romance between little Mike and Skip, make



this a picture with 100 per cent entertainment value. Don't be afraid to advertise this one. Every member of the cast is good. Running time, 90 minutes. Played June 1-2.—Gladys E. McArdle, Owl Theatre; Lebanon, Kan. Small town patronage.

WEST POINT OF THE AIR: Wallace Beery, Robert Young—A mighty entertaining picture that gave good satisfaction. Played May 12-13.—Bert Silver, Silver Theatre, Greenville, Mich. Town and country patronage.

WICKED WOMAN: Mady Christians, Charles Bickford—This is a fine picture. This star gave a great performance. A good story, very entertaining and the whole cast good. Hope we will have more of this star's pictures soon.—Bert Silver, Silver Theatre, Greenville, Mich. Town and country patronage.

WINNING TICKET, THE: Leo Carrillo, Louise Fazenda, Ted Healy—I note that most of the exhibitors are panning this one. I shall be forced to rise to the defense of it as it pleased my patrons and did average business. I grant you that it was hokum, but after all that is what makes show business. Running time, 70 minutes. Played May 3.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General, small town patronage.

Monogram

SING SING NIGHTS: Conway Tearle, Hardie Albright, Boots Mallory—Pretty fair program picture. Different from average run of program fare.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

SUCCESSFUL FAILURE, A: William Collier, Sr., Lucille Gleason—Nice little programmer that did slightly under average business. Running time, 62 minutes. Played June 4.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General, small town patronage.

Paramount

ALL THE KING'S HORSES: Carl Brisson, Mary Ellis, Edward Everett Horton—A well made picture that failed to draw and pleased about 75 per cent. Business average but not due to the picture, as we staged a fashion show that drew in what business we got. Running time, 85 minutes. Played April 10-11.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General, small town patronage.

BELLE OF THE NINETIES: Mae West, Roger Pryor, John Mack Brown, Duke Ellington and his orchestra—My folks thought this as good as the usual West pictures. Drew fairly well.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

FATHER BROWN, DETECTIVE: Walter Connolly, Paul Lukas, Gertrude Michael—A very interesting program picture that drew less than average business. Pleased those who saw it, however. Nothing to be ashamed of. Personally, I believe that every young man and adolescent child should see it. Running time, 65 minutes. Played May 17.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General, small town patronage.

GILDED LILY, THE: Claudette Colbert, Fred MacMurray—Good picture but below average at the box office for some reason. Played June 11-12.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

HERE IS MY HEART: Bing Crosby, Kitty Carlisle, Roland Young, Alison Skipworth—Another good one from Crosby. He always pleases here.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

HOLD 'EM YALE: Patricia Ellis, Caesar Romero, Larry Crabbe—Damon Runyon story. A nice little program picture with plenty of entertainment but no drawing power. Business away below average. No stars to attract the fans. Running time, 70 minutes. Played May 1-2.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General, small town patronage.

LONE COWBOY: Jackie Cooper, Lila Lee, John Wray—Old but good. Drew fairly well to be so old. —Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

LOVE IN BLOOM: George Burns, Gracie Allen, Joe Morrison, Dixie Lee—Pleasing program picture that would have been better with Burns and Allen left out. Business average. Running time, 77 minutes. Played June 7.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General, small town patronage.

McFADDEN'S FLATS: Walter C. Kelly, Andy Clyde, Richard Cromwell, Betty Furness—Very good light comedy drama. Pleased holiday crowd. Played May 29-30.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

MISSISSIPPI: Bing Crosby, W. C. Fields—Our customers just naturally like songs and scenes of the South and this picture has the acme of both. Bing sings better than I have ever heard him and I dare you to find a comedian to beat W. C. Fields, especially at playing poker. This picture is a sure fire box office tonic, stimulant and restorative. Running time, 74 minutes.—R. B. Garvin, People's and Whiteway Theatres, Fredonia, Kan. Small town and rural patronage.

TWO REPORTERS JOIN DEPARTMENT

The South and the Midwest are the locations of the two showmen who this week have joined the host of exhibitors who contribute regularly to the "What the Picture Did for Me" department. They, and their theatres, are:

J. EDELSTEIN, New Victory Theatre, Hibbing, Minn.

J. M. LAKEMAN, Princess Theatre, Haleyville, Ala.

MISSISSIPPI: Bing Crosby, W. C. Fields—What a combination these two make. Just what the doctor ordered for your box office. They'll thank you when they come out for allowing them to see this picture. Business above average. Give it the works and it will make you money. Running time, 80 minutes. Played May 26-27.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General, small town patronage.

ONCE IN A BLUE MOON: Jimmy Savo—If you have a date set on this, pull it at once; cancel the picture under the NRA if you can; if not, pay for it but under no circumstances show it. We just finished the first matinee and had to refund money to half the patrons as they came out. Running time, 70 minutes. Played June 12-13.—Steve Farrar, Orpheum Theatre, Harrisburgh, Ill. Small town patronage.

ONE HOUR LATE: Joe Morrison, Helen Twelvetrees, Conrad Nagel—Very fine program picture. Pleased most of the patrons and did average business. Running time, 75 minutes. Played April 26.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General, small town patronage.

PRIVATE WORLDS: Claudette Colbert, Charles Boyer, Joan Bennett, Joel McCrea—A complete departure from the average type of film. In fact, I am inclined to believe that it was too great a departure. Colbert has always been popular in our town, but she won't be if they give her many more pictures like this one. The general consensus of opinion from our patrons was that they attend the theatre to be entertained and that this picture was decidedly not entertainment. Business below average. Running time, 84 minutes. Played May 5-6.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General, small town patronage.

RUGGLES OF RED GAP: Charles Laughton, Mary Boland, Charlie Ruggles, Zasu Pitts, Roland Young—One of the best pictures produced this year, but did not do average Sunday-Monday business. Even had a few walkouts on this picture. However, I attribute the lack of business to the unpopularity of Laughton in our town. It still is a good picture, however, and we are not sorry we ran it. Running time, 90 minutes. Played May 19-20.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General, small town patronage.

RUMBA: George Raft, Carole Lombard—Not the picture that "Bolero" was. Drew below average business and created a lot of bad comment. Running time, 72 minutes. Played May 12-13.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General, small town patronage.

SUNSET PASS: Randolph Scott, Tom Keene, Kathleen Burke—Good western. Keene fine. Wish I could get more westerns with him.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

RKO Radio

GRAND OLD GIRL: May Robson, Hale Hamilton—A splendid picture. Fine story well acted. All we got in to see it were pleased, but one of those pictures that will not draw in this town.—Bert Silver, Silver Theatre, Greenville, Mich. Town and country patronage.

GRIDIRON FLASH: Eddie Quillan, Betty Furness—A different twist to the college football story. Keeps

(*Continued on following page*)



moving at a lively pace with a good comedy thrill finish. More pictures with Eddie Quillan would be quite welcome. No special drawing power but a fair average for warm weather.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

LIGHTNING STRIKES TWICE: Ben Lyon, Thelma Todd, Pert Kelton, "Skeets" Gallagher—A very nice little program comedy-drama that pleased. Business average. Running time, 60 minutes. Played May 28. —H. M. Johnson, Avon Theatre, Avon Park, Fla. General, small town patronage.

LADDIE: John Beal, Gloria Stuart—John Beal's peculiar manner just naturally captures the audience and supported by the child star, Virginia Weidler, puts this picture over with a bang. If your patrons have been howling for pictures of the classics, then this is your opportunity to satisfy them. Running time, 69 minutes.—R. B. Garvin, People's and Whiteway Theatres, Fredonia, Kan. Small town and rural patronage.

RED MORNING: Steffi Duna, Regis Toomey—This is a good program picture. A big story well acted. People liked it, they said.—Bert Silver, Silver Theatre, Greenville, Mich. City and country patronage.

ROBERTA: Irene Dunne, Ginger Rogers, Fred Astaire—Excellent picture. Pleased as near 100 per cent of any picture I played this season. We had the bad luck to get into a regular flood that was the reason it did not make money for us. Running time, 106 minutes.—P. G. Held, New Strand Theatre, Griswold, Ia. General patronage.

ROBERTA: Irene Dunne, Fred Asaire, Ginger Rogers—Very excellent picture that did average business. My only criticism is that there was too much singing by Irene Dunne for that type of picture. Running time, 105 minutes. Played June 5-6.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General, small town patronage.

SILVER STREAK, THE: Sally Blane, Charles Starrett—A good program picture that did average business and pleased the crowd. To me, it was just another "melodrammer" but it pleased the patrons. They are the ones to be pleased. Running time, 72 minutes. Played May 21.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General, small town patronage.

SILVER STREAK, THE: Sally Blane, Charles Starrett—Most enthusiastically received by our patrons. More applause for this feature than we have had for weeks. Full of action and thrilling episodes. Played May 25.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

WEDNESDAY'S CHILD: Karen Morley, Edward Arnold, Frankie Thomas—Frankie Thomas shows remarkable ability. Double billed this with "Lottery Lover." Of the two "Wednesday's Child" created the most interest. A fine drama treating the problem of divorced parents and what of the children after divorce. Many will no doubt criticize the ending where the father decides against remarriage on account of the son. Rather tough on the father but on the whole a mighty interesting drama.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Republic

NUT FARM, THE: Wallace Ford—This picture is named right as it is the nuttiest picture I ever played. Lots of good comedy. Played it on Saturday with a western and tickled the natives pink. A regular Saturday nighter.—Bert Silver, Silver Theatre, Greenville, Mich. Town and country patronage.

United Artists

BOWERY, THE: Wallace Beery, George Raft, Jackie Cooper, Fay Wray—An old picture but very good. I just can't make a thing on U. A. pictures.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

BULLDOG DRUMMOND STRIKES BACK: Ronald Colman, Loretta Young, Warner Oland—A fine picture that didn't do a thing at the box office. Didn't take in film rental. Running time, 83 minutes. Played April 23.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General, small town patronage.

COUNT OF MONTE CRISTO, THE: Robert Donat, Elissa Landi—A picture that you can be proud of. Played to less than average Sunday-Monday business due to the fact that this picture had played a neighboring theatre ahead. However, the audience reaction was excellent. Running time, 113 minutes. Played April 7-8.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General, small town patronage.

KID MILLIONS: Eddie Cantor—Very good. I can't figure out why Eddie don't draw better. I guess most people hear him too much over the radio. Running time, 100 minutes.—P. G. Held, New Strand Theatre, Griswold, Ia. General patronage.

KID MILLIONS: Eddie Cantor, Ann Sothern, Ethel Merman, Block and Sully—A swell musical picture that pleased. Ice cream scene excellent. Good comedy. Business above average. Running time, 92 minutes. Played April 17-18.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General, small town patronage.

LAST GENTLEMAN, THE: George Arliss, Edna May Oliver, Charlotte Henry—Excellent picture but did not please more than 60 per cent. Business average. Arliss is not popular in our town. Running time, 72 minutes. Played April 19.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General, small town patronage.

MIGHTY BARNUM, THE: Wallace Beery, Adolphe Menjou, Virginia Bruce, Rochelle Hudson—Swell entertainment. Drew average business and pleased. What more could any exhibitor ask? Running time, 104 minutes. Played May 15-16.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General, small town patronage.

OUR DAILY BREAD: Karen Morley, Tom Keene—Pleased our bargain night crowd. However, anyone who spent any time in the locale of the picture would be able to find at least 15 "movie boners." Business slightly above average. Running time, 74 minutes. Played April 30.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General, small town patronage.

TRANSATLANTIC MERRY-GO-ROUND: Gene Raymond, Nancy Carroll, Jack Benny—A very cleverly produced mystery musical. Nothing sensational, but very pleasing. Slightly below average business. Running time, 92 minutes. Played May 8-9.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General, small town patronage.

WE LIVE AGAIN: Anna Sten, Fredric March—Shelve this one or double bill it. It's a sure sample of depression. Pass it up. You'll lose your prestige with your people if you play many like this.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. Small town patronage.



Universal

BORDER BRIGANDS: Buck Jones—This picture did slightly better than average Saturday business. Jones is one of our favorite western stars.—J. M. Lakeman, Princess Theatre, Haleyville, Ala. Small town and rural patronage.

CRIMSON TRAIL, THE: Buck Jones—Pretty good western. Not as good as most of the other Buck Jones films. Running time, 59 minutes.—P. G. Held, New Strand Theatre, Griswold, Ia. General patronage.

GOOD FAIRY, THE: Margaret Sullavan, Herbert Marshall, Frank Morgan—Played it weekend. Everybody thought it crazy. Saw a lot better. Gave it the works, heralds, etc., but no draw. Name is enough. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. Small town patronage.

IMITATION OF LIFE: Claudette Colbert, Warren William—Very good picture. Wonderful acting by Claudette Colbert and the rest of the cast. I can't understand why this picture did not draw better at the box office. I think the title hurt the drawing power of the picture. Running time, 90 minutes.—P. G. Held, New Strand Theatre, Griswold, Ia. General patronage.

IT HAPPENED IN NEW YORK: Lyle Talbot, Heather Angel—This is an extra good program picture. Story entertaining. Both stars very good, but some of the cast nearly stole the picture. Clean, entertaining and funny. We need more like it.—Bert Silver, Silver Theatre, Greenville, Mich. City and country patronage.

MAN WHO RECLAIMED HIS HEAD: Claude Rains, Joan Bennett—What might have been a special was spoiled by dark photography and talking too low to be well heard. Plenty of quality but the people want to see and hear the picture and that is what they pay for and should get. It had the elements of a special but failed to satisfy. Played June 1.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

NIGHT LIFE OF THE GODS: Alan Mowbray—This picture proved to be the worst picture we have run at any time. The idea, the cast, and the direction are without effect. Running time, 73 minutes. Played April 14.—R. B. Garvin, People's and Whiteway Theatres, Fredonia, Kan. Small town and rural patronage.

BORDERTOWN: Paul Muni, Bette Davis, Margaret Lindsay—Here is a class A drama in every respect. But was there any need of having Margaret Lindsay meet a tragic death? In my opinion this marred an otherwise almost perfect picture. While Margaret Lindsay played the society playgirl, one could hardly expect her to marry Paul Muni, who

was acquitted of murder, but still under a cloud. She could have refused him without meeting a tragic death and Muni could have gone back to his people just the same. Just average summer business.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

DEVIL DOGS OF THE AIR: James Cagney, Pat O'Brien—A splendid flying picture. Lots of good comedy by the two funniest scrappers on the screen. Gave good satisfaction. Drew fairly well. Played May 26-27.—Bert Silver, Silver Theatre, Greenville, Mich. Town and country patronage.

DINKY: Jackie Cooper—This is what I call a first-class picture. The moral effect is very lasting and is suitable for the entire family. While the circumstances are not likely to happen in every home, still it is something that should be considered. Our juvenile business went up several points on this picture, and the military academy atmosphere adds to its wholesome entertainment. Running time, 65 minutes. Played June 2.—R. B. Garvin, People's and Whiteway Theatres, Fredonia, Kan. Small town and rural patronage.

NIGHT AT THE RITZ, A: William Gargan, Patricia Ellis—A good comedy picture. Very funny. Lots of hokum, but clean entertainment. Gave good satisfaction.—Bert Silver, Silver Theatre, Greenville, Mich. City and country patronage.

SWEET MUSIC: Rudy Vallee, Ann Dvorak—They just don't go for Rudy. Picture only fair. Made film rental, but pass it up if you can.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada. General patronage.

Short Features

Columbia

AMONG THE COCOONS: Laughing with Medbury—Of all the Medburys I have seen I have failed to see one that pleased the audience or myself. His jokes are stale and the scenes are very uninteresting. —R. B. Garvin, People's and Whiteway Theatres, Fredonia, Kan. Small town and rural patronage.

I'M A FATHER: Andy Clyde—This will bring the laughs from any audience. Andy Clyde always goes over with our patrons. Running time, two reels. —R. B. Garvin, People's and Whiteway Theatres, Fredonia, Kan. Small town and rural patronage.

UNCIVIL WARRIORS: Three Stooges—We have some customers who only go to the show when we have the Three Stooges. Others stay away when we run them. This is a good short subject and will please their particular followers. Running time, two reels.—R. B. Garvin, People's and Whiteway Theatres, Fredonia, Kan. Small town and rural patronage.

Fox

MAN'S MANIA FOR SPEED: Adventures of the Newsreel Cameraman—This is a very interesting short subjects as are all of Fox shorts. Sure to please. —R. B. Garvin, People's and Whiteway Theatres, Fredonia, Kan. Small town and rural patronage.

MGM

BEGINNER'S LUCK: Our Gang—The best comedy this Gang has ever put on. Clicked. The amateur numbers were a show by themselves. The Arizona Nightingales were especially good. This is good for any dates. Running time, 19 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

BURIED LOOT: Crime Doesn't Pay Series—Personally I did not like this one but find it went over quite well with the patrons and they are what count. Running time, 19 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

GYPSY NIGHT: Musical Revue—All color musical short that was very good. Running time, 19 minutes. —Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

RAINBOW CANYON: FitzPatrick Travel Talks—One of the most beautiful travel shorts I ever saw. Color is wonderful. A lot of good music and singing and an interesting talk made this short both educational and entertaining. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

TREASURE BLUES: Todd-Kelly—Good comedy from this team. Kelly is always good. Running time, 19 minutes.—Gladys E. McArdle, Own Theatre, Lebanon, Kan. Small town patronage.

Paramount

DREAM WALKING, A: Popeye the Sailor—This is the best Popeye we have had. The music is good and that's half the battle in a cartoon of any kind or description. Running time, one reel.—R. B. Garvin, People's and Whiteway Theatres, Fredonia, Kan. Small town and rural patronage.

HARK YE, HARK: Headliners—Not so hot. Ben Bernie's wise cracking must be modernized if he expects to keep in pictures. The whistling stunt is at least five years old. However, he does have a good male quartet. Running time, one reel.—R. B. Garvin, People's and Whiteway Theatres, Fredonia, Kan. Small town and rural patronage.

Universal

JOLLY LITTLE ELVES: Cartune Classics—Very pleasing in color. About the same as Columbia's "Shoemaker and the Elves."—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

Vitaphone

RIMAC'S RHUMBA ORCHESTRA: Melody Masters—An unusually good Melody Master. The dancing is very good. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Serials

Mascot

BURN 'EM UP BARNES: Jack Mulhall, Frankie Darro, Lola Lane—Have played all Mascot serials for the past year and "Burn 'Em Up Barnes" with Frankie Darro broke all records for our serials business. Very little repeats in this one. Here's hoping that Mascot keeps up the good work. One thing they are doing is giving us major pictures.—J. Edelstein, New Victory Theatre, Hibbing, Minn. General patronage.

PHANTOM EMPIRE: Gene Autry, Frankie Darro —Here is something different in serials. Based on the fantastic ideas made popular by the comic strips such as Buck Rogers and Flash Gordon. Started this on a hot Sunday but it is building and holding those who started it. It is well done with more plot than most serials. Just showed the third episode. The producers deserve credit for this new idea in serials and the clever manner in which this has been produced.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

MGM to Share Financing Of "Jubilee," Stage Play

"Jubilee" will be the first stage play in which MGM will participate financially. Contracts have been signed with Max Gordon and Sam Harris, who will produce it in September. MGM is to supply 50 per cent of the finances. Arrangements on other plays are to be worked out later. Mr. Gordon plans to reopen the Center theatre in New York with "The Great Waltz" on August 5.

Neufeld with Club

Oscar Neufeld, manager of the Philadelphia Independent Exhibitors' Protective Association, has resigned to become manager of the new clubhouse recently opened by the local Variety Club.

Metro Stock Suspended

The New York Stock Exchange has announced that Metro-Goldwyn Pictures Corporation seven per cent cumulative preferred stock, $27 par value, has been suspended from dealings.

Tully Marshall to Retire

Following completion of his role in MGM's "A Tale of Two Cities," Tully Marshall, at the age of 71, will retire permanently from the screen. He was on the stage for 45 years before entering motion pictures.

To Open Stock Company

Jack Stern, actor-producer on the legitimate stage for more than 20 years, and more recently with the old Proctor's Fifth Avenue theatre in New York, will open a summer stock company at the Elverhoj theatre, Milton-on-Hudson, next month.

Heads Building Group

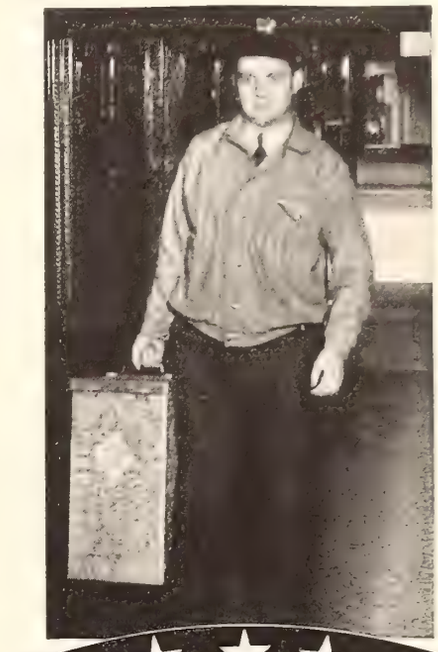
Clarence M. Turley, rental manager of the Ambassador and St. Louis theatre buildings in St. Louis, and an official of Best Amusement Company, was elected president of the National Building and Managers' Association at the Cleveland convention last week.

Dickstein Resigns

Martin Dickstein, motion picture critic of the *Brooklyn Eagle,* New York daily, has resigned.

Prepares Music Library

Seiden Sound Library, Inc., has compiled a group of original musical sound tracks, which are now available to producers.



A ★★★★ HAPPY RELEASE

Here's a "release" that will appeal to you and earn ★★★★ on distribution. Ship all your films by Railway Express and avoid the possibility of lost and delayed shipments. Railway Express moves at passenger train speed and keeps going—all the time—until delivery is made direct to the theatre. Prompt pick-up and delivery service in all important cities and towns at no extra charge. Two receipts—one at each end—to insure peace of mind regarding safe deliveries.

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J. C. Jenkins--His Colyum

Omaha, Nebraska

DEAR HERALD:

We found this town of Omaha just about the same as it was when we left it a year ago except that they have taken in the Union Stock Yards, Dundee and the Happy Hollow golf course for taxation purposes. The Missouri River still has water (and catfish) in it, but they haven't painted the street cars since 1894.

We made a terrible mistake in letting it be known that we were coming down here for it gave the boys a chance to jump their laundry bills and get out of town.

Ted Mendenhall, Paramount branch manager, grabbed an airplane and started for New York under the pretext of going to the Paramount convention, but that was a lot of horseradish. He wanted to get out of town before we got here. That's the trouble with Paramount, they sometimes hold their conventions at the wrong time.

A Clever Ad Writer

Harry Shumow, the MGM manager, was busy trying to hypnotize a cross-eyed exhibitor and get his John Hancock on the dotted line when we called. He succeeded in getting it after the second dose of chloroform, and they were both happy because they had both made some money, and we were happy, too, because we knew that that boy had bought some pretty good pictures; maybe not the best, but some pretty good ones.

Speaking of MGM, we'd like to pause right here and say that the man who writes the ads for Leo in the HERALD is certainly the cleverest ad writer in the business. He puts comedy punch in all his ads that draws attention, and that's what an ad is for.

Hazel Anderson books pictures for MGM. Hazel is a blonde but we don't know whether she is married or not; you will have to make your own investigations. If she isn't, then these Omaha boys better get their blankets and go back on the range where they belong. Hazel says she is not related to Andy and Herb Anderson of Detroit Lakes, Minnesota, although they all have blond hair and their forefathers came from Stockholm and helped to make this country what it is today.

▽

Steering Wheel Neuritis

A. M. Avery, the RKO manager, has gone down to Mineral Wells, Texas, to drink Crazy Water and try and get rid of that tired feeling. Down there is where the crystals come from. You take Sherm Fitch, the RKO manager at Sioux Falls, S. D., and stand him up alongside of A. M. and you will need no further proof that RKO knows how to pick 'em.

▽

We saw D. V. McLucas going across the street yesterday and he walked like he had just come from a pacifist convention and somebody had hit him with a chair. He walked kinda lopsided. We asked him what the matter was and he said he had neuritis in his steering-wheel and transmission and wanted to know what to do for it. We told him we had it once and our wife gave us everything the neighbors could think of, including stove polish and Old Dutch Cleanser, after which we got mad and went down and played golf. D. V. said he'd try it. Our guess is if United Artists don't look out they will have to get another manager.

▽

If you will go out to the Ak-Sar-Ben race track every day you will find Max Wintrob out there picking out the favorite pony. Max said he had placed ten bets and picked the right horse every time but nine and that he was going back that day and get his money back. Oh yeah, he will get it back like Elmer Gaily of Wayne did when the other fellow held four sevens.

▽

A Handsome Manager

When going through Omaha, and you have a stopover ticket, drop up to the Western Theatre Supply Company and meet J. A. Van Housen, the manager. Don't tell him that you know us or he won't lend you a dollar. We have known Van for a long time and the Warden always let him in when he came to call on us. He is popular with the boys and the fact that he has the goods is why the red arrow points to the Western Theatre Supply Company. While you are there meet Temple Devillis, Van's assistant. Temple says we called on him some years ago when he was managing a theatre for the Griffith Brothers out in Greeley, Colorado. Maybe we did but we had forgotten it. Anyhow you ought to meet him.

▽

H. J. Chapman, the man who carries the Columbia banner in the parade, was just recovering from an operation; that is, he said he was, but we had some doubts, but speaking of good looking managers, we would advise you to look H. J. over before distributing your blue ribbons. Of course some of the other boys will give him a close race, especially since he is recovering from the effects of a meat cleaver in the hands of a horse doctor. (We know how it goes, we've been there.) Our advice to Mrs. Chapman would be to have a sign painted and hung in his office reading, "Hands Off. He's Married."

▽

A "Real" Dinner

If you don't know L. O. Ringler of the Midwest Film Distributors you better make it a point to meet him, for he is a swell guy. The first time we ever saw him was in northwestern Kansas, some years ago, when he was selling United Artists service out of K. C. He says we helped him sell some service and he's had it in for us ever since. He had Mr. Troxel and I out to dinner at his house recently and we had the pleasure of meeting Mrs. Ringler, and say, Gerty, if you want to know what a real dinner tastes like you should sit down to her table. We'll betcha we won't want another thing to eat for six weeks. Then if you want some good pictures you better look L. O. Ringler up. He also manages the Des Moines exchange for Midwest.

If it weren't for Gus Harms we would probably have it in for Bob Ballantyne, manager of the National Theatre Supply Company (Gus, you know, is Bob's assistant). We had just got all set to have a good visit with Charley Williams, president of the MPTO, when that doggone Bob came along and yanked him into his car and took him down to Oklahoma just because he wanted Charley along for company, and that left us to flock all alone by ourself. But speaking of Gus, if you didn't know him you would probably take him to be a Hoosier, but he isn't; he's a Mormon from South Omaha, and he can tell the difference between a Berkshire sow and a Plymouth Rock rooster. Should you want something good in the way of theatre equipment look up Gus or Bob; you will find them both sober, and we will add, reliable.

▽

Remembering When

We had dinner yesterday with Bert Creal. Bert and his son Walter operate the Beacon theatre out on the north side. Mr. Kirk also operates one out in that neighborhood and the two are breaking about 50-50. Walter said he recently sent his renewal check to the office for the HERALD because he didn't know where to reach us. Good gosh, Walter, didn't you know that your Dad and me used to buzz the same girl back in Gates College days in Neligh, Nebraska, and that the poor thing couldn't make up her mind which one to take and then married a bootlegger from Omaha? Didn't you know that? Doggone it, that Dad of yours has beat us out of a lot of things but you know we are both rather glad that she married that bootlegger, for now we don't have to support eleven children and a bulldog.

P. S.—Regina Molseed, secretary of the Film Board, is going to lunch with us today. We hope Lola Gentry of the Film Board of Los Angeles doesn't hear of this.

▽

If it weren't for the blue pelicans roosting in that "Shelterbelt" every night where would the jazz orchestra and love song crooners get an audience? We are going to put this up to gum-chewing Lizzie.

Let's see, who was it that said "To hell with the constitution?"

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

Loew's Ltd., Declares Dividend

Marcus Loew's Theatres, Ltd., Canadian group, has declared an accumulated dividend of $1.75 per share on the seven per cent preferred stock, payable June 29. The action reduced arrears to $43.75.

Meyer on Producer Board

Fred Meyer has been named to represent Universal on the board of directors of the Producers' Association on the Coast. He fills a vacancy left by a number of changes in studio executive personnel.

Waldron in Metro Picture

Charles Waldron has been booked by the William Morris Agency to appear in MGM's "Here Comes the Band" in which Ted Lewis will be starred.

WABASH AVENUE

CHICAGO

BLUECOATED representatives of alleged Law and reputed Order have been paying polite calls on exhibitors employing (to skip naming patented names) box office stimulants that are doing nicely, thank you, throughout the country. The bluecoats intimate to the exhibitors that City Hall is not so glad about the spread of practices smacking of lottery (two or three have crudely said gambling) and might, may or will crack down if something is not done about it. Up to now there is some vagueness as to what is meant by "something." Best guessers say it's the old take, pointing out that with licensing of the bookies the boys on the beat have to look elsewhere for the fives and tens that make walking a pleasure. Others opine that it's a build-up to a bill seeking to establish a regular and regulated rake, as in the case of the pony boys. Take or rake, it's the principal topic of conversation this bright June morning along the film frontier and—this *is* news—it didn't rain today.

▽

Sid Holland, Elco theatre, Elkhart, Wis., winner of the Quigley award for April and four hundred Paramount dollars for his campaign on "Ruggles of Red Gap," has been Chicagoing for diversion (it's that old W. G. summer resort propaganda) and managed to catch a couple of baseball games before the Sox became unimportant in the pennant race—or have they?

▽

Emma Abplanalp, the nonesuch secretary of the neversuch NRA Code Board and the one detectable reason why local exhibitors felt badly about the supreme court decision, has been batting for Myrtle Collins, vocational absentee, at Jack Miller's office. After that, barring unforeseen accidents or employment, she's going, finally, back to that farm in Pennsylvania and those chickens.

▽

If you get this copy of your favorite trade paper on Saturday, call Herb Ellisberg instantly and reserve places at table for the Publicists' Association Discovery Night, which will be tonight, at the Josef Urban Room of the Congress. If, on the contrary, you don't get this copy until Monday, ask your best friend what you missed and if he really is he won't tell you. There never will be (was) such a party.

▽

Having left the Dixiana Showboat to paddle its own canoe, Dan Roche returned to his old love, the Playhouse, some while ago, and the swanky little Boul Mich cinema has been in the money ever since.

▽

Speaking of swank, the workmen finally have finished their operations on Aaron Saperstein's Allied suite in the Standard Oil building and if John D., Jr., came to town and got into the wrong office he wouldn't find it out for a week. The color scheme is green and brown, the latter mostly leather, and any time you can't locate this reporter, better look for him there, because even the vestibule is aces to most of the sanctum of the local mighty.

▽

E. T. ("Peck") Gomersall, ensconced in a trim new office at Universal and hard at it since the U convention at the Stevens, says he feels like an old resident and is dug in to stick.

▽

Norman Kassell, lately of Essaness theatres, has joined Ben Judell, Inc., in charge of publicity and accessories.

▽

Clyde Eckhardt, who says he didn't see that Baer-Braddock fight after all on his trip east, is summer host to granddaughter Edna Louise, daughter of son William, first assistant director of Fox studio, who's in town with her mother for five or six weeks.

▽

The Universal projection room is an increasingly popular place as the hot weather comes on, comfort being assured by a Norge cooling system installed on the hottest day of the year which it promptly cooled down to normal.

▽

Marion Corcoran, secretary to Walter Branson at RKO and mainspring of the convention offices during the company's terrific three-day session at the Drake, is off July 8 for a well-earned week's rest.

▽

John F. Burhorn, veteran Wabash Avenuer, who has been away from Chicago during recent years as general manager of McCollum's Circuit of theatres and has had direct charge of the Capitol in Whiting, has assumed direction of the Gayety in South Chicago and is seen again along the local film frontier.

▽

The number, in case you didn't get it the first time, is still Harrison 7651, the address 624 South Michigan Avenue, and the name, when you've got news or are getting ready to make some, is

WEAVER

SHORT PRODUCT PLAYING BROADWAY

Week of June 22

CAPITOL
Fixer Uppers ..... MGM

MUSIC HALL
Anitra's Dance ..... Miss Butty
Stranger Than Fiction No. 11 . Universal

PARAMOUNT
Excuse My Glove ..... Paramount
For Better or Worser ..... Paramount
Top Form ..... Paramount

RIVOLI
Cure It With Music ..... Vitaphone
Buddy's Pony Express ..... Vitaphone

ROXY
Be Kind to Animals ..... Paramount

STRAND
Gypsy Sweetheart ..... Vitaphone
Remember the Maine ..... Vitaphone
Rimac's Rhumba Orchestra . Vitaphone



3-mile-a-minute twin-engined transports flown at comfortable altitudes.
UNITED AIR LINES

TRAVELERS

JOHN E. KENNEBECK, Paramount general manager in Australia, is in Hollywood from the New York convention, en route to his headquarters.

LEWIS SEILER, Fox director, has returned to the Coast from New York.

LOUIS B. MAYER, vice-president in charge of MGM production, leaves for the Coast this week with HOWARD STRICKLAND, after New York conferences.

EDWARD GOLDEN, general sales manager for Republic, has arrived from the Coast after regional meetings.

WILLIAM P. LIPSCOMBE, playwright, has arrived from England, en route to Hollywood and 20th Century.

ARLINE JUDGE and her mother, Mrs. JOHN A. JUDGE, are in New York from the Coast.

HARRY C. ARTHUR returned to New York from St. Louis.

SIR WILLIAM WISEMAN, EDWARD EVERETT HORTON and his mother and brother sailed for Europe.

BEN GOETZ returned to the Coast from New York.

AL ZIMBALIST returns to St. Louis this week from a New York vacation.

JOE E. BROWN has arrived in New York from the Coast.

IRVING BERLIN has returned to New York after attending the RKO convention in Chicago.

JAKE WILK, Warner story editor, and JOHN FARRAR, advisor on "Anthony Adverse," have returned to New York from the Coast.

MONROE GREENTHAL left for Hollywood to prepare for the United Artists convention July 8.

HARRY RICE has arrived in Columbus to exploit the opening of "Sanders of the River" at the Ohio.

BILLY WILKERSON of the *Hollywood Reporter* returned to Hollywood from New York.

HAL ROACH has returned to the Coast to edit a two-reel comedy produced in New York with amateurs.

BILL ROBINSON, tap dancer, returned to New York after completing a role in RKO Radio's "Hooray for Love."

FRED ASTAIRE, RKO star, has arrived in New York for a vacation after finishing "Top Hat" at the Radio studio.

NANCY CARROLL has returned to the Coast after a vacation in New York.

MAX REINHARDT, who directed "A Midsummer Night's Dream" for Warner, has left the Coast for New York, en route to Europe.

SAM E. MORRIS, Warner vice-president, and HARRY GOETZ, Reliance president, arrived in New York from the Coast.

MAY ROBSON leaves for Hollywood this week after a New York vacation.

Declares Visual Method Best for School Teaching

The study group of the Better Films Chapter of the Louisiana Educational Association last week discussed the manner in which motion pictures are invading American schools. Edwin Eley, assistant superintendent of schools, declared that visual education is superior to any other method of instruction except the actual doing of things by the pupils. He reported that 16 New Orleans schools are equipped for silent films and four for sound pictures.

Novarro at Shea's, Toronto

Ramon Novarro will head his own presentation unit at Shea's, Toronto, opening Friday in an engagement secured for him by the William Morris Agency.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
FOX—			
"Curly Top"	Screen play, Patterson McNutt, Arthur Beckhard. Director: Irving Cummings.	Shirley Temple, John Boles, Rochelle Hudson, Jane Darwell, Etienne Girardot, Arthur Treacher.	Shooting
"Here's to Romance"	Original, Ernest Pascal, Arthur Richman. Director: Alfred E. Green.	Nino Martini, Genevieve Tobin, Anita Louise, Madame Schuman-Heink, Reginald Denny, Maria Gambarelli.	Shooting
"The Gay Deception"	Original screen play, Stephen Avery, Don Hartman. Additional dialogue, Arthur Richman. Director: Wm. Wyler.	Francis Lederer, Frances Dee, Benita Hume, Alan Mowbray, Lennox Pawle, Ferdinand Gottschalk, Richard Carle, Lenita Lane, Barbara Fritchie, Paul Hurst, Paul Irving.	Shooting
"Way Down East"	From the play, Lottie Blair Parker. Screen play, Wm. Hurlbut. Director: Henry King.	Janet Gaynor, Henry Fonda, Slim Summerville, Edward Trevor, Margaret Hamilton, Andy Devine, Russell Simpson, Spring Byington, Astrid Allwyn, Sara Haden, Wm. Benedict, Edward McWade, Vera Lewis, Brenda Fowler.	Shooting
METRO-GOLDWYN-MAYER			
"Broadway Melody of 1936"	Story, Jack McGowan, Sid Silvers. Director: Roy Del Ruth.	Jack Benny, Eleanor Powell, Robt. Taylor, June Knight, Jeni LeGon, Vilma and Buddy Ebsen, Frances Langford, Una Merkel, Sid Silvers, Carl Randall, Harry Stockwell, Shirley Ross, Nick Long, Jr.	Shooting
"Glitter"	Based on story, A. Carter Goodloe. Screen play, Joseph Mankiewicz. Adaptation, Gottfried Reinhart, Ethel Borden. Director: W. S. VanDyke.	Joan Crawford, Brian Aherne, Eric Blore, Frank Morgan, Arthur Treacher, Aline MacMahon, Jessie Ralph, Fred Keating, Rudolph Amendt, Shirley Ross, Vince Barnett, Eddie Brophy, Frank Shields, Henry Kolker, Hilda Vaughan.	Shooting
"Here Comes the Band"	Original, Paul Sloane, Victor Mansfield. Director: Paul Sloane.	Ted Lewis, Virginia Bruce, Harry Stockwell, Ted Healy, Nat Pendleton.	Shooting
"Mutiny on the Bounty"	Novel, Charles Nordhoff, James Norman Hall. Adaptation, Jules Furthman, Talbot Jennings. Director: Frank Lloyd.	Charles Laughton, Clark Gable, Franchot Tone, Eddie Quillan, DeWitt Jennings, DeWitt Jennings, Jr.	Shooting
"Night at the Opera"	Original screen play, George S. Kaufman, Morrie Ryskind. Director: Sam Wood.	Marx Brothers, Kitty Carlisle, Rosa Costello, Walter King, Siegfried Rumann, Allan Jones, Margaret Dumont, Robert Emmet O'Connor.	Shooting
"A Tale of Two Cities"	Novel, Charles Dickens. Screen play, W. P. Lipscomb. Director: Jack Conway.	Ronald Colman, Elizabeth Allan, Reginald Owen, Dudley Digges, Walter Catlett, Fritz Leiber, Henry B. Walthall, Blanche Yurka, Donald Woods, Basil Rathbone, Fay Chaldecott, Lucille LaVerne, Eily Malyon, Billy Bevan, Donald Haynes.	Shooting
"Tarzan Returns"	Director: James McKay.	Johnny Weissmuller, Maureen O'Sullivan.	Shooting
PARAMOUNT			
"So Red the Rose"	From the novel, Stark Young. Screen play, Laurence Stallings, Maxwell Anderson, Wm. Slavens McNutt. Director: King Vidor.	Margaret Sullavan, Pauline Lord, Randolph Scott, Harry Ellerbe, Samuel S. Hinds, Daniel Haynes, Elizabeth Patterson, Dickie Moore, Bryce Hutchens.	Shooting
"Two for Tonight"	From a play, Max Lief, J. O. Lief. Screen play, George Marion, Jr., Jane Storm. Director: Frank Tuttle.	Bing Crosby, Joan Bennett, Mary Boland, Lynne Overman, Ernest Cossart, Thelma Todd.	Shooting
"Without Regret"	From a play, Roland Pertwee, Harold Dearden. Screen play, Doris Anderson. Director: Harold Young.	Elissa Landi, Kent Taylor, Frances Drake, Paul Cavanagh.	Shooting
RKO RADIO			
"Alice Adams"	Novel, Booth Tarkington. Screen play, Jane Murfin, Dorothy Yost. Director: George Stevens.	Katharine Hepburn, Fred MacMurray, Fred Stone, Charles Grapewin, Ann Shoemaker, Frank Albertson, Walter Brennan, Evelyn Venable, Hedda Hopper, Hattie McDaniels.	Shooting
"Last Days of Pompeii"	Novel, Edw. Bulwer-Lytton. Adaptation, Ruth Rose. Screen play, James Creelman, Melville Baker. Director: Ernest B. Schoedsack.	Preston Foster, Helen Mack, John Beal, Alan Hale, David Holt, Gloria Shea, Louis Calhern, Wyrley Birch, Thomas Jackson, Basil Rathbone.	Shooting
"Old Man Murphy"	Play, Patrick Kearney. Harry Wagstaff Gribble. Screen play, Joel Sayer, John Twist. Director: Charles Vidor.	James Barton, Margaret Calahan, Maureen Delaney, Pat Moriarity, William Harrigan.	Shooting
"Three Musketeers"	Novel, Alexander Dumas. Screen play, Dudley Nichols. Director: Rowland V. Lee.	Walter Abel, Paul Lukas, Margot Grahame, Heather Angel, Rosamond Pinchot, Ian Keith, Onslow Stevens, Moroni Olsen, Nigel de Brulier.	Shooting
REPUBLIC			
"Forbidden Heaven"	Story, Christine Jope-Slade. Screen play, Sada Cowan, Jefferson Parker. Director: Reginald Barker.	Charles Farrell, Charlotte Henry, Beryl Mercer, Fred Walton, Phylis Barry, Eric Wilton.	Shooting
UNITED ARTISTS			
"The Dark Angel"	Play, H. V. Trevelyn. Screen play, Lillian Hellman, Mordaunt Shairp. Director: Sidney Franklin.	Frederic March, Merle Oberon, Herbert Marshall, Katherine Alexander, Janet Beecher, John Halliday, Henrietta Crosman, Ethel Griffies, Frieda Inescourt, George Breakstone, Claude Allister.	Shooting
UNIVERSAL			
"She Gets Her Man"	Original, Abem Kandel, Dave Diamond. Adaptation and Screen play, Abem Kandel. Director: Wm. Nigh.	Zasu Pitts, Hugh O'Connell, Lucien Littlefield, Isabel Jewel, Guinn Williams, Stanley Price, Florence Dudley.	Shooting
"Storm Over the Andes"	Original screen play, Elliot Gibbons, LaClade Christy. Continuity, Al DeMond. Director: W. Christy Cabanne.	Jack Holt, Mona Barrie, Antonio Moreno, Gene Lockhart, Edward Pauley.	Shooting
WARNER BROS.-FIRST NATIONAL			
"Anchors Aweigh"	Screen play, Delmer Daves. Director: Frank Borzage.	Dick Powell, Ruby Keeler, Lewis Stone, Ross Alexander, Nick Foran, Robert Light, John Arledge, Eddie Acuff.	Shooting
"Dr. Socrates"	Story, W. R. Burnett. Screen play, Carl Erickson, Abem Finkel. Director: Wm. Dieterle.	Paul Muni, Ann Dvorak, Barton MacLane, Mayo Methot.	Shooting
"Special Agent"	Based Saturday Evening Post story by Martin Mooney. Director: Wm. Keighley.	George Brent, Bette Davis, Ricardo Cortez, Jack LaRue, Joseph Crehan, Joseph King.	Shooting

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

GUEST SECTIONS

Though material for these pages is forwarded by members in all sections of the country and other parts of the world, it cannot be denied that there are certain theatre groups which take much more than a passing interest in contributing to this department and the general Round Table doings.

Prominent among these are such circuits as Loew's, Warner Brothers, Mullin and Pinanski, Minnesota Amusement, Famous Players Canadian, and Skouras, to name a few. From the ranks of these organizations come regular contributions that serve as advertising meat and drink to many of our reader-managers and theatre publicists.

To signalize fittingly the enthusiastic cooperation of such members, your Round Table inaugurates in this issue a series of what might be termed special guest sections, devoted entirely to the activities of these individual operations.

Loew's Theatres lead off, to be followed by those fast-moving Warnerites, who in turn will make way for others, independents as well as affiliates, reporting regularly to these pages.

▽ ▽ ▽

PRECIOUS METAL

From the fog of discussion that accompanies the advent of the Technicolor production, Radio's "Becky Sharp," emerges one unescapable conclusion, and that is, regardless of what the future has in store for the all-color picture, right now it sure tosses an exploitation natural into the showman's lap.

The strength of a screen story rather than the form in which it is presented, is still obviously the answer. But, yes or no, "Becky Sharp," to our way of thinking, is an exploitation mine of precious box office metal.

▽ ▽ ▽

INSURING THE PERSONNEL

Not too well protected financially against sickness or death is the average theatre employee. And thus attention must be drawn to the recent setup inaugurated by Phil Chakeres, president, Chakeres Theatres of Ohio, and reported by divisional director A. Milo DeHaven.

A five cent service charge made upon every pass goes to a fund to pay for premiums on combination sick benefit and life insurance policies given as rewards to all members of the various house staffs.

If passes must be distributed, the plan of taxing their users mildly for the benefit of not too highly paid theatre workers appears sound enough to be adapted in other situations.

ART SHOP IN THE "SPOT"

Reference to the importance of good poster work, made by Eddie Melniker in his article, issue June 15, brings approval from Paul Andrews, art department head, Halifax Theatres, Daytona Beach, Fla., and a bow to his chief, City Manager Jim Cartwright. Says Paul, in part:

"Some managers appreciate fine work, which the artist strives to do. . . . If an artist knows his work . . . he deserves a 'pat on the back' now and then, and if he gets this occasional praise, the manager will very soon find that the artist is working for the benefit of the organization. . . . Mr. Cartwright ranks high in this respect."

The current spotlighting of art shop operation, including the initial article by Hal Kopplin in last week's issue, leads us to believe that these discussions will result in better understanding and more "pats on the back" between managers and artists now vexed with each other's problems.

▽ ▽ ▽

WE ASK YOU

Of what doth avail the expensive cooling plant, the polar bear cutouts, the valances, the banners, the newspaper cool ads and publicity shots, the buildup health stories from prominent doctors and all the other beating on the drums, when the lamps under the marquee send down a heat blast of sufficient intensity to singe the very hairs of your head?

▽ ▽ ▽

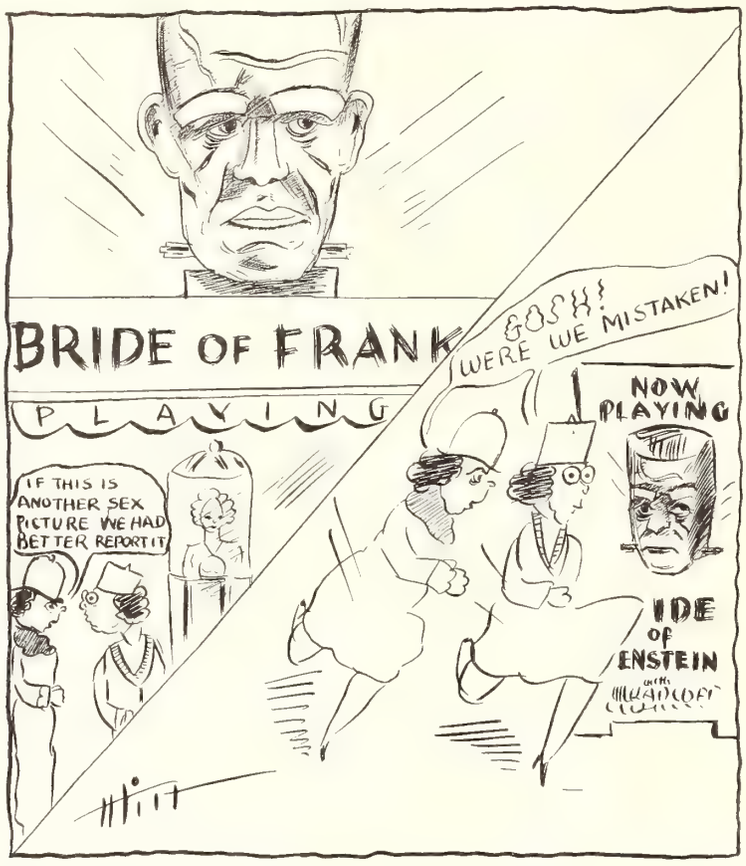
SWELL STIMULANT

The flood of letters and wires to this department from theatremen acknowledging the various Awards and Mentions made in the monthly Quigley competitions is perhaps the best indicator that these recognitions are highly prized. As an instance, we quote Wm. K. Jenkins, of Lucas and Jenkins in regard to the May Honorable won by Tommy Read, of the Paramount, Atlanta. Writes Mr. Jenkins:

"Today I am sending him a cash bonus to stimulate his continued interest in working out good campaigns and submitting some of the best to you."

A. Mike Fogel

SHOWMEN'S LOBBY LAFFS!



Another giggle from the subtle brush of Milt Rosenfeld.

Doorman-Monster Startles Reading

The monster demanded a mate, but Manager Dwight Van Meter, Astor, Reading, Pa., wanted a Frankenstein and at a cost of $2.15 transformed his doorman into the hair-raising screen character, using this unique bally to crash a two-column cut and story on the makeup stunt and a flock of other slick gags.

The first job for Franky was to shock 'em as part of the trailer, in advance of which some warning copy was projected. The house was then darkened, and the monster under a green spot, to the accompaniment of weird sound effects, rose on the organ loft, chained to a large chair. Finale was monster breaking his bonds and disappearing into the wings.

A succession of other stunts were put on, monster appearing at annual May dance sponsored by fire department (see photo), where he was introduced to the guests. The high school seniors, evidently in sympathy with Franky's desire for a mate, found him a "bride" and put on a mock wedding at their prom. Stunt was played up well in advance. Couple appeared at night clubs and also toured the town in bannered car.

Most amusing was one reaction to Van Meter's gag ad on classified page asking for furnished apartment for monster and wife wherein one householder evidently impressed wrote to the theatre detailing the comforts and cleanliness of his home.

"Have You Contributed Lately?"

Boucher Ties Radio Station In on Birthday Club Gag

Frank Boucher, assistant to Hunter Perry Dominion Theatres, Virginia, has elaborated on the birthday club idea for the Paramount in Lynchburg securing cooperation of radio station which announces in advance that locals sending in their birthdays with request numbers would be honored on their natal day with broadcast congratulations, the requested songs played and tickets to the current showing at the Paramount. In exchange for the ducats theatre gets radio plugs.

On "Under a Pampas Moon," local florist donated Warner Baxter roses which were presented to ladies attending matinees; credit card was attached to each posy. Frank has also turned orator and for the recent Flag Day celebration, put on by the D. A. R. made an address on "Influence of Moving Pictures on the Homes of the Community."

CONFIRMING JUNE JUDGES

As stated in last week's issue, the judges for the Quigley June competitions are as follows: Samuel Frisch, Randforce Circuit; A. W. Smith, Jr., Warner Brothers and A. P. Waxman, Gaumont British. Their decisions will be made known in the issue of July 13th.

Managers are again reminded that deadline for June entries is midnight of Saturday, July 6th, at which time all entries must be at Club headquarters.

Nick Karl Puts Out Circuit Movie News

Very professional and readable is the four-page tab size weekly called the "Movie News," gotten out by Nick Karl, ad head, Hall Industries, of Beeville, Texas, for all the houses of that circuit, distributed locally and mailed out in drawing area of each spot.

Interesting especially is the back page, which carries directory of all the theatres in the circuit, the idea being that with autos and good roads, a 30 to 40 mile trip to another town to see a favored picture is counted as very usual. Nick's thought is that if the locals don't like the attraction at their Hall Theatre, the directory might tip them off to another picture at a different house in the same circuit.

"Have You Contributed Lately?"

"Wipe Away Them Tears"

Getting away from the old crying towel gag, R. E. Martin, Rivoli, Douglas, Ga., on "Life Begins at 40" mailed government postcards with cut of Rogers, picture copy and piece of kleenex attached, with instructions to bring card along to wipe away the tears of laughter.

"Have You Contributed Lately?"

Bassin Has Artist Sketch MacDonald Head in Lobby

Six nights ahead of "Naughty Marietta" Charlie Bassin, Oriental, Boston, Mass., had an artist in the lobby doing a charcoal of Jeannette MacDonald, finishing the portrait opening night. Attractively colored hangers were used in lobby and under marquee and theatre ads plugged fact that the picture was the first to play theatre with the installation of wide range. Letters were sent to mailing list calling attention to new equipment.

Shepherd Ties Merchants In on "It's a Small World"

Sonny Shepherd, Mayfair Theatre, Miami, Fla., effected some neat tieups on "It's a Small World" with department store coming through with effective luggage window, tying in with picture copy as did radio dealer in his window where large card with scene stills bore copy "it's a small world when you tune in on our sets and get foreign stations."

American Express Company's ads carried cut of Spencer Tracy and offered round-the-world trips tying in with picture copy.

"Have You Contributed Lately?"

Powell Interviewed for Cocks

Manager Harvey Cocks at the Strand in Akron arranged with Eddie Selzer at the Warner Hollywood studio for drama critic of the Akron *Beacon-Journal* to interview Dick Powell via telephone. Four column story with cuts of Powell and critic talking together broke as an advance on Harvey's "Gold Digger" date.



"Frankenstein" Visits in Reading

Sells "Black Fury" As Czech Feature

The Czechian atmosphere in "Black Fury," the bits of dialogue, the songs and dances gave Al F. Spivak, assistant at the Granada, New Prague, Minn., the inspiration to sell the date as a Czech picture to the great numbers of that nationality resident in New Prague and surrounding towns.

Spivak proceeded with a story in the local paper which explained that the picture was the story of a Czech miner in Pennsylvania, and followed with display ads in which the title was translated into "Cerny Buric," meaning black madness or fury.

Newspaper ads in the Czech language were also carried and copies of these made up as heralds distributed throughout the immediate area. In this canvass, as part of the campaign passes were issued to persons bearing names of the various characters in the picture.

Billboards carried Czech copy, as did the front (see photo), and on the two nights of the showing all conversation by the staff was in the Czech tongue, the personnel further building up the atmosphere by wearing national costumes borrowed from local dramatic club.

Spivak, himself a Czech, recommends this treatment to other theatremen similarly located, for gratifying returns.

"Have You Contributed Lately?"

Kane Stooged for Moses When the Lights Went Out

Alert Tommy Kane, Sequoia Theatre, Redwood City, Cal., quickly stepped to the stage and made a bid for amateur entertainment from the audience when his lighting system went haywire, leaving the house in darkness.

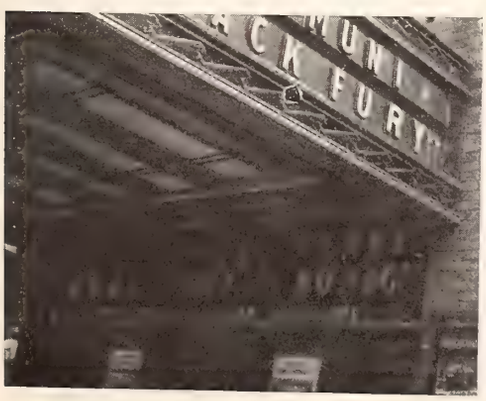
Candles were supplied and patrons with the aid of harmonicas, dialogue and song numbers supplied their own vaudeville talent until the lights went on and show was resumed. Incidentally, Tommy didn't have to refund a single admission.

"Have You Contributed Lately?"

Gurnett Hosts Careful Drivers

In cooperation with the police department for his "Reckless" date at the New Santa Cruz, Santa Cruz, Cal., Barney Gurnett issued passes daily during run to careful drivers so chosen by the police. Tieup was made with paper to publish license numbers.

"Have You Contributed Lately?"



Spivak's Front in English and Czech



Reported as the first time in the history of the state that any governor ever identified his office with showbusiness was the presentation of the Quigley May Silver to Al Sindlinger (left) by Governor of Wisconsin Phil M. LaFollette (center), on June 21st, at the Conway Hotel, in Appleton. Arrangements were made by Harold Mirisch (right), Wisconsin Warner Theatres Zone Manager. Sindlinger won his plaque on Paramount's "Goin' to Town" at the Appleton Theatre in Appleton.

McManus Arranges Fashion Show

Leading department store in Kansas City tied in with Johnny McManus at Loew's Midland for his "One New York Night" date with a mezzanine fashion show at the theatre in which five of the mannequins acted as hostesses, circulating among patrons and describing the gowns in detail.

With the arrival of the MGM traveling studio, during run, winners in the screen talent search were interviewed over radio and screen tests made from stage.

On "Flame Within" a dance contest was sponsored by the theatre at amusement park with special prizes, including cup, for winners. Postcards were mailed to all prominent physicians urging them to see the picture and screening was held for critics.

"Have You Contributed Lately?"

Swanke "Regrets" in His Ads

"It ends tonight, and I'm sorry," thus apologizes Arthur Swanke in his newspaper ads for "Naughty Marietta" at the Saenger Theatre in Hope, Ark., on the last day, and followed with some of the raves picture had received during the run.

"Have You Contributed Lately?"

Lindbergh Expert Fronts for Jones

Locally resident in Richmond, Va., is E. J. Cassidy, one of the handwriting experts retained on the recent Lindbergh kidnapping case, and with a bit of urging, Manager George Jones of Loew's, in the Virginia metropolis, promoted from the expert the loan of an eight-foot case filled with various tools of the handwriting trade.

Machines, microscopes, cameras, measuring devices used to detect clues in handwriting, bullets, bloodstains, etc., were included in the showing on "Public Hero No. 1."

"Just Married" Car Plugs Caldwell's "Ladies" Date

A "Just Married" sedan all decked out with ribbons and cowbells was Wally Caldwell's "No More Ladies" street bally at Loew's Valentine in Toledo. A Crawford bathing suit window was secured from leading department store, wedding apparel display from specialty shop and silver-framed wedding stills decorated jeweler's window.

On "Les Miserables" a special preview was held for clergymen and educators, doorknob hangers used on all parked cars and reward heralds were distributed.

"Have You Contributed Lately?"

Sharrock's "Private" Preview

A special preview of "Private Worlds" was held by Raleigh Sharrock, Palace, Morrilton, Ark., for doctors and nurses. Comment cards were distributed and remarks later used in advertising copy and heralds. Raleigh used the chain letter gag, inserting the letters in newspapers delivered to homes.

LOEW'S ACTIVITIES ON FOLLOWING PAGES

The following six pages are devoted to the activities of Loew's Theatres in the New York metropolitan area and throughout the country. Included are articles from Joseph R. Vogel, C. C. Moskowitz, Oscar A. Doob, Ernest Emerling and W. D. O'Brien, photos of divisional managers and reports on individual theatre doings from various parts of the country.

A bow, incidentally to Doob and staff for ace cooperation.

FIRST-RUNS

by JOSEPH R. VOGEL
General Theatre Executive
Loew's Theatres



JOSEPH R. VOGEL

THE importance of proper advertising, exploitation and publicity for our attractions is kept in the forefront of the entire Loew organization. We try not to permit this phase of our activities to become routine or secondary to any other effort. There's only one way to display showmanship—that's through selling tickets. And intelligent advertising is the selling force.

For first-run theatres we believe that the daily newspaper is the backbone of any advertising campaign. Our theatres have a regular, weekly normal budget for newspaper advertising. Our Home Office Advertising Department services Loew theatres with master-ads. These ads are adapted to meet local conditions.

Aside from the newspaper budget, the theatres are left pretty much on their own as to exploitation expenditures. Managers are encouraged to use their own judgment as to the value of a stunt. A Loew manager or exploitation man knows that he need not pull publicity or exploitation stunts just to be doing something and to make a "showing" in his press book.

Where we have good newspaper coverage for a theatre, we do not go in heavily for outdoor advertising. On special occasions, when an attraction lends itself to "circusing," we may use outdoor displays—but not as routine.

In the larger cities, like Cleveland, Washington, Boston, Baltimore, etc., where Loew's has more than one theatre, experienced publicity men are employed. In other smaller cities, the Loew theatre manager handles his own advertising and publicity, with the guidance of the Home Office advertising department. Virtually all our district managers have had practical training and experience in theatrical advertising.

Fortunately, the Loew circuit is not too large to prevent the Home Office from having close personal knowledge of what each theatre is doing. We have an enthusiastic exchange of ideas, through daily bulletins, and each man in the field works with the knowledge that if he devises or executes a good campaign, his Home Office superiors know about it.

It is a matter of pride with me and other Loew executives that our theatres have been able to win so many Awards and Mentions in the Quigley Competitions each month.

I firmly believe that in recent years there has been a decided improvement in the general tone of theatre advertising. The advertising, I think, has behind it a more careful, business-like analysis of the product to be sold and a greater care to avoid waste in advertising expenditures.

NEIGHBORHOODS

by C. C. MOSKOWITZ
General Theatre Executive
Loew's New York City Circuit



C. C. MOSKOWITZ

THE problem of selling the shows in Loew's neighborhood theatres in Greater New York can scarcely be compared with the selling problem of any other group of houses in any other city. The extremely high rates for newspaper advertising—due to the fact that even though the New York papers have neighborhood rates they cannot break down their circulation sufficiently to make the rate low enough to be profitable to the small neighborhood theatre—boils down the selling problem to a matter of exploitation and outdoor advertising.

Our New York theatres receive the guidance and active assistance of the Home Office advertising department. A group of young exploitation men is assigned to the various boroughs. Trailers, lobby displays, outdoor posters and similar routine (even to the writing of marquee sign copy) are provided by the Home Office advertising department. This is not intended to relieve the theatre manager and his staff of the responsibility of selling his shows. It works out just the opposite. It gives the manager more time to get out work on his own exploitation plans.

One of the activities which we consider vital to our New York City selling effort is the publication of Loew's Weekly—a rather modest little four-page magazine which has been published regularly, week after week, for some 20 years. It has a circulation of close to 1,000,000 weekly; half of this is mailed direct to homes—not promiscuously, but upon request. To quickly and thoroughly reach the prospective patrons of a neighborhood we have found nothing better.

Our outdoor bill-posting is given close attention. We have very complete coverage, especially with three-sheets. But this is watched closely to avoid waste, duplication, bad locations.

Through radio station WHN, our neighborhood theatres are given air advertising daily. Daily newspapers published in the various communities are used liberally. Weekly publications, programs, special editions, hotel guides.

The development of the showmanship in our managers is one of our chief concerns. For instance, in Brooklyn, the assistant managers meet once a week with the Brooklyn publicity department. These meetings have done much to develop the initiative and ingenuity of the young junior managers.

Enthusiasm is what is needed to keep the multiple-change houses on their toes. I believe the constant enthusiasm of Loew staffs is the outstanding characteristic of the circuit.

THE METROPOLITAN AND OUT-OF-TOWN DIVISION MANAGERS



H. M. ADDISON *DOMINIC BARECCA* *CARTER BARRON* *LAWRENCE BEATUS* *WILLIAM A. DOWNS* *WILLIAM A. FINNEY* *HARRY KARASIK*

THE WHO'S WHO OF THOSE BELOW

H. M. Addison, pictured to the extreme left in the line-up below, is Loew's Northeast district chief, flitting between Boston, Syracuse, Rochester, Toronto and way stations. With Loew six years, and previously with Fox, Wilmer and Vincent.

* *

Dominic Barecca is the youngest of the eight district heads supervising the 68 theatres in the New York City area, graduating to his present assignment from the Orpheum, Brooklyn, some five years ago.

* *

Carter Barron, Eastern Divisionnaire, is the youngest of the Loew battery, starting as assistant in Atlanta, 1927. Majored in football at Georgia Tech, forward passed to Washington as City Manager in 1932, and won his D. M. stripes two years later.

* *

Lawrence Beatus, in charge of Westchester and New Jersey, recently celebrated his twenty-third year in Loew service, starting with Col. Schiller in Memphis. Fifteen years as City Manager in Washington and Chief Film Booker, also mark his record.

* *

William A. Downs, whose district is split between Central Long Island and midtown Manhattan, is another long-termer, and served for many years as the skipper of Loew's State, in Newark, N. J.

* *

William A. Finney, Western Division head, is one of the circuit veterans, joining Loew's in St. Louis nearly a quarter of a century back. Formerly a legit. notable, Finney managed Atlanta and Memphis and has been district chief for ten years.

* *

Harry Karasik, in charge of the New York East Bronx sector, spent many years in the service of the late David J. Picker, whose theatres are now a part of the Loew chain. Has been D. M. for three years.

* *

Lionel H. Keene, Southern Division manager, joined up in Birmingham in 1917, went to war for a spell and subsequently became assistant to Col. E. A. Schiller, in Atlanta. Later served as Western representative in San Francisco and with Col. Schiller in New York.

(*Continued on page 93*)

Millions for the Box Office; Not One Cent for Eye-Wash

by OSCAR A. DOOB

Advertising Director, Loew's Theatres

THE advertising activities of the Loew circuit involve several millions of dollars annually. This vast sum of money goes to buy everything from elephants to jumping beans; from paper napkins to newspaper white space; from airplanes to subway cards; from billboards to cooling plant trailers; from posters in Chinese to publishing our own Loew's Weekly, with a million weekly circulation!



OSCAR A. DOOB

Theatre advertising—especially for a circuit—presents probably more possibilities and temptations for wasted money than any other form of advertising. It would be a very simple matter to waste, say, $250,000 of the several millions spent! In proportion, this applies to any theatre.

Loew's theatres are very liberal in spending money for advertising. But it is spent constantly with an eye on the box office. Many a spectacular, expensive advertising idea is passed up because of its doubtful value as a ticket-salesman. The old "eye-wash" idea of filling up press books with futile publicity effort has now been pretty well eliminated.

The operation of the advertising department is geared up on the assumption that theatre advertising is not an expense—but an investment. And it differs from other investments because we demand of it immediate profits or dividends. Theatre advertising must get its results within a week, sometimes within 24 hours. It doesn't always do that, but that's the target.

The Home Office advertising department is operated as a "service station" for the out-of-town circuit, supplying the theatres from Toronto to Houston, from Boston to New Orleans with every possible advertising help they may need. Portfolios are issued on pictures playing the circuit, giving ads, publicity and exploitation aids of a strictly practical nature; no fantastic, impractical "eye-wash" dreams. For the in-town (New York) circuit, the Home Office department maintains a complete publicity division, with a staff of men to cover every theatre—a man to each group of 10 or 12 theatres. The Capitol Theatre, Broadway, is handled also. In addition, 20 or more theatres in distant foreign lands receive the Loew portfolios.

The great bulk of the advertising budget for out-of-town theatres goes to the newspapers, considered the pivot of the selling effort for the first-run houses. Outdoor advertising in those situations is used rather sparingly. Exploitation is encouraged, to give spice and novelty and snap certain campaigns out of the routine.

All Loew theatres play Metro-Goldwyn-Mayer pictures. In addition the pictures of virtually every other producer are played somewhere around the circuit. So a salable picture by any producer is welcome news, and all product played is given careful, maximum selling effort. Loew's attempts to give the producer complete cooperation. Loew theatres are quick to accept producer help in connection with national campaigns; to encourage producer exploiteers and work with them.

The depression has done much to intensify and make more intelligent, theatre advertising effort. Much of the ineffectual wasteful stuff has been culled out by the pressure of enforced economies. Theatre advertising today is probably on a more solid, more business-like foundation than it has ever been.

THEY WORK SHOULDER TO SHOULDER TO KEEP LOEW ON HIGH



LIONEL H. KEENE *CARL LEVI* *HARRY LONG* *S. H. MEINHOLD* *EUGENE MYERS* *GEORGE SCHENCK* *HARRY SHAW*

NEED NOT BE TECHNICIANS

Loew Managers Required to Have Sufficient Lay Knowledge Only in Seeking Screen or Sound Defects

by M. D. O'BRIEN
Projection Department, Loew's Theatres

For many years there has been considerable propaganda tending to browbeat theatre managers into the belief that in order to properly present a picture with its accompanying sound, it was vitally necessary that they immediately become thorough technicians.

There have been articles, appearing from time to time in various trade publications, trying to impress managers with the need for this education. We do not coincide with these views. It is our opinion that the manager of a theatre shall be equipped with sufficient lay knowledge to determine the entertainment value to the layman who has purchased a ticket. In order to become a thorough technician and be able to determine exactly the cause of every little disturbance in the reproduction of sound it would be necessary for the manager to take a comprehensive course in electrical and radio engineering.

Many Defects Possible

There are several thousand possible defects which may occur in the highly complicated sound equipment installed in a theatre which may cause interruption to the performance. In our opinion, this equipment should be supervised and maintained by men who have no other duties and who have previously spent years in the proper instruction and training in the maintenance of this equipment.

In a large chain of theatres, where a department is maintained for this purpose, the manager should be relieved of a considerable worry with regard to technical defects appearing in sound and projection equipment. However, we do feel that a manager should have sufficient layman knowledge of equipment to be able to determine whether or not a defect appearing on the screen or in the sound is of a serious enough nature to require immediate supervision by a competent technical man. He should be in a position to determine whether or not the reproduced sound and feature are of a quality to satisfy and give enjoyment to the paying patrons. He should, by familiarity, be sufficiently well-informed in the various types of defects which may occur in the proper rendition of his picture to be able to advise the proper technical department as to the nature of the defect, without being required to actually render the necessary remedy for correcting this defect.

Bad Sound Ofttimes Temporary

Aside from the actual discontinuance of sound or projection in a theatre, in which instance an emergency exists, there will occur, from time to time, extraneous noises in the sound and unusual visual conditions on the screen. Where slight extraneous sounds are introduced in the sound reproduction, an emergency does not exist. In some cases, even this discordant note may disappear of itself.

At times equipment in wearing will introduce these noises for a second or two or sometimes a minute. When these noises occur, if the projectionist has not noticed it, the manager should be in a position to be able to call the projection room and notify the projectionist of the nature of the sound—whether it be a low grumble or growl, motor boating or squeal or hiss. In some instances, this will serve to lead the projectionist directly to the source of the trouble. The same is true with respect to visual projection. If the manager notices a recession of the light distributed on the screen, a discoloration, flicker or poor focus, he should also be able to recognize these defects and notify the booth.

There are so many things which can happen to a print from the time it has left the cutting room until it reaches the theatre, it is entirely possible an error in sound reproduction has crept into the print itself and the manager should be able to determine whether or not the sound equipment is at fault or the particular subject being presented.

If there is a chronic ailment in the equipment he will make every effort to have the necessary technicians repair it, but if it is a case of neglect on the part of the projectionist, he will then have been familiar enough with it to advise them to make the necessary repairs.

Dirt at the aperture on the sound system is one of the most constantly recurring indications of neglect in the projection room and a constant recurrence of this state of affairs can readily be recognized by the manager.

When a print is delivered from the laboratory directly to the theatre, at times wax and emulsion may deposit on the sound aperture and after several recurrences of this, the manager should be in a position to recognize this state of affairs particularly where this occurs more than once during the running of a feature picture or subject.

Determining Sound Balance

There has been so much said about proper volume at which to maintain the sound and as this is purely an individual condition in each theatre, suffice it to say that a manager in any theatre should be thoroughly familiar with the correct volume level necessary to maintain a comfortable audible flow of sound in all portions of the house. This of course has previously been determined by the proper distribution of the horns with due regard to acoustical conditions existing in the theatre. The individual theatre manager determines the correct volume levels by the number of people who are present at any particular part of the day.

To sum up, we repeat a manager should be in a position to recognize either minor or major defects in the reproduction of his sound and visual projection, but we do not feel that he should be technician enough to be able to roll up his sleeves and remove the defects.

DEERING PAYS $25 FOR GRAVEYARD NAP

Francis Deering, down in Houston, Texas, locating a lad who professed himself as being able to "take it", paid him $25 to spend the night in the local marble-orchard as a builder-upper on "Mark of the Vampire".

What with Sam Gilman and Bob Suits holding screenings on the same feature in their city morgues, it begins to look as though we can expect a cool summer.

"Can You Take It?" Asks Sam Gilman

Sam Gilman's invite to a showing of "Mark of the Vampire" at the Harrisburg, Pa., morgue was run some issues back, and now Sam reports other activities on the date at Loew's, in that spot, that earned for him a First Mention in May.

The morgue party, incidentally, earned a whole flock of stories, including the entire space next day in one of the leading columns, and a neat mention by one of the sports editors who attended. Other newspaper special stuff included classified ads inviting fearless females to attend a showing held in an undertaking parlor.

Black-and-White Color Lobby Theme

Black and white was the theme of the front (see photo) in which Dracula figures and Vampire girls were plentifully spotted, all eyes being filled in with green flasher bulbs. Cutout bats were used and copy under box office read, "If you are a sissy or can't take it, don't see this picture."

Scare lobby stunt was a regulation coffin and a gal dressed in white a la Vampire, makeup including black flowing hair and pale makeup. From time to time, gal supposedly in a trance, was led into the coffin and when a sufficiently large crowd gathered Miss Vamp was led into the theatre. First aid station in lobby and bannered ambulance out front promoted from the local fire department, were other stoppers.

Among the novelties Sam put out were the question-and-answer heralds, circular vampire stickers illustrated with black bat which blanketed the town, and waxine bags containing some of the "bat-thorn" mentioned in the picture, copy stating that if the thorn was worn it would ward off the vamp gal.



Gilman Sure Did Warn 'Em

CLEVER, INDEED, THOSE CHINESE

Tucked away in a corner of New York's East Side, is Loew's Canal, one of the world's most cosmopolitan theatres, catering to most every race and nationality, with Chinese said to be largely in the majority.

Manager Maurice Seidletz, who takes his job seriously, had occasion to do a couple of nip-ups the other day when he was requested by the firm of Chin, Hau, Chu, Wong and Lee for window cards to be placed weekly in the Sugar Bowl eatery, located in the heart of New York's Chinatown.

"When Will She Wake?" Rosy Asks Bridgeport

A week ahead, Morris Rosenthal, Loew's Majestic, Bridgeport, Conn., for "Mark of the Vampire" turned his lobby (see photo) into a cemetery with coffin in mound and skeleton placed in the coffin surrounded by tombstones, grass mats, etc. A woman was planted in audience at each show to scream and faint, after which she was carried out to ambulance parked in front of theatre and whisked away.

Rosy hooked in with leading furniture store for window, in which sleeping girl was placed. Ballots were distributed and to first three guessing correct time at which girl would awaken, grandfather clocks were awarded. Girl stationed in lobby at coffee table advised those who "couldn't take it" to stop and have some of the beverage; nurse at operating table offered first aid and issued faint checks. Bat street stencils were used and black cutout hats hung under marquee.

"Have You Contributed Lately?"

"—Speak Boldly"

Words uttered by His Eminence, Cardinal Richelieu, in the George Arliss picture, gave Fred Ostereicher, of Loew's Columbus, Ohio, a chance to cop himself a headline and picture credits in a local daily's promotional ad. "When you believe a thing—speak boldly," said the Cardinal. Fred believed, and did.

"Have You Contributed Lately?"



It's Burying Time in Bridgeport

HOPPING THE BAND WAGON

In Which Is Pointed Out Instances of Some Recent Quick Thinking That Capitalized on Page One Headlines

by ERNEST EMERLING

Advertising Department, Loew's Theatres

"Beats any car on the road on the get-away!" is the auto salesman's favorite selling-point. In these hectic days of vocal tintypes, "Quick thinking!" is the accelerator of good showmanship. While there is no copyright on being speedy in jumping on the bandwagon, the Loew organization has consistently been up ahead of the line-up, or at least won "place" money!

The trick, obviously, is to recognize a "natural" when it rears its head across the front pages, or to tie a silken ribbon around its neck when it hops into your lap. Most recent example of "Loew-thinking" is the "$500 Reward" offer made by the Loew Theatres to the first person presenting one of the Weyerhaeuser kidnapping bills at the box office of a Loew Theatre. Thus, "Public Hero No. 1" hopped onto the front pages in 35 key cities. The cost, $500, *if* one of the bills were to be presented, otherwise, *nothing*.

A couple of weeks ago, Loew's gave up the old New York Theatre after a twenty-year tenancy, to move the same policy into street. Certainly nothing there for the N. Y. dailies to devote more than three lines—or a "stick" at the most, but the idea of inviting a group of old-time stars, managers, etc., to pay a brief tribute on the stage of the old theatre while the wreckers were waiting to begin its destruction, a brief unveiling of a tablet to the late Marcus Loew in the Mayfair lobby, gave Irwin Zeltner, Loew's N. Y. newspaper contact man, a chance to land feature stories, some with two and three column heads, in all the papers. Another example of making news when there was none.

"Ziegfeld Museum" Clicks

The Ziegfeld Theatre in New York City has figured prominently in a number of Loew "news-making" stunts largely because of its association with the illustrious producer. Its opening as a picture house brought reams of publicity no other second-run, off-Broadway theatre could equal. The name has been kept in the papers consistently through "re-unions" of Ziegfeld players, radio broadcasts, etc. Oscar Doob's idea of creating a "Ziegfeld Museum" in the theatre is a consistent publicity getter, giving excuse for frequent stunts that such a theatre seldom has.

Being "on-the-button" with timely ideas that might get the Loew name on the tongues of a greater number of people, was indicated by the Loew scoop during the Hauptmann trial. Two newsreel inserts were prepared, one reading "Hauptmann Guilty" and the other "Hauptmann Not Guilty" and were supplied to all Loew's theatres. Each theatre had a radio in its office, where the manager or some attendant awaited the verdict. Some made newspaper tieups for the verdict flash. At the moment it came the picture was stopped and the "Guilty" trailer flashed on the screen.

The organization of Loew's Cadet Bands in New York and other cities in the east has meant entree for Loew advertising into many parades and civic celebrations where commercial advertising is banned. In such demonstrations as New York's "Beer Parade," the huge NRA parade, Memorial Day turn-outs, etc., Loew's has been conspicuous by the presence of this musical organization. Loew's Band in Washington frequently plays at the White House.

A few years ago a new theatre, Loew's Pitkin, was opened in the Brownsville section of Brooklyn. The theatre is situated on an intersection of several streets, with a tiny triangular plot of ground fenced off in the center. The idea cropped up to name this spot "Loew's Square" as a tribute to the founder of the Loew organization, and all of East New York turned out to witness the parade and the ceremonies, arranged by Eddie Dowden, Loew's Brooklyn publicity man.

Stress Ideas with Angles

Newspaper readers are interested in "hot" movie news, not the cut-and-dried publicity stories culled from press sheets, but ideas with an angle. It is in this type of publicity that the Loew press department endeavors to excel . . . and here are some recent examples:

"Is so-and-so really in love with her new leading man?" . . . "Is it *real* love or *reel* love?" . . ."Around the clock with Harlow." . . . "7 A. M.-8 A. M." etc. . . . "New millinery styles on the Hollywood horizon." . . . "Why the wild-waves of Malibu are wild!" (bathing suit layout) . . . The nation-wide tribute to the late Marie Dressler on her 62nd birthday (with scroll signed by Pres. Roosevelt and the Governors of every state), etc.

Among other instances of quick thinking might be included capitalizing on the chain letter craze with Loew theatre ads in chain letter form. The amateur hour craze recently was tied in with Hal Roach, and an $8,000 model home prize, tying in with the National Better Housing movement, both detailed on another page, can also be included under this heading.

"Have You Contributed Lately?"

Burnett Asks Golden Wedding Celebrants to "Miserables"

To usher in his "Miserables" date at Loew's Theatre in Dayton, Ohio, M. C. Burnett broke front page of dailies with his invitation to all couples married a half century or more to witness the film as his guests. Paper tied in carrying application blanks and later running story and photo. Promoted refreshments were served and all women presented with flowers.

Fifteen minute playlet was broadcast, circulating libraries devoted windows to book displays and public libraries distributed book marks. Newsboys paraded to theatre and department store devoted window to display of gown worn by Rochelle Hudson.

RECENT NEWSPAPER CONTESTS

Various Box-Office Slants Found Profitable by Loew Men in Tie-ups with Their Respective Dailies

As long as our great public continues to go for chain-letters, drop a few pennies on the nags, and spend endless evenings shuffling the pictorial pasteboards, so long will the "Manager's Friend"—the newspaper contest, endure, opines Loew adman, Ernie Emerling.

It's the old gambling instinct, the idea of outsmarting one's neighbor, which makes contests popular, says Ernie, who feels that with the huge prize-money contests now being stressed by magazines and newspapers, the old game is taking a new lease on life.

Below are set down some details on recent contest gags pulled by the Loew gang from here and there and taken from contributions forwarded in the past few weeks.

West Silhouette Contest

Lou Brown, pressman for Loew's Washington Theatres, dug up every full-length star photo he could find with a streamlined torso. He blanked out the faces only. The Washington *News* ran layouts of three figures daily, asking readers to name the stars. Of course, covering up Mae West's face did not conceal her identity.

Spending A New York Night

If some one were to ask us how to spend "One New York Night" we would probably have to admit that we go home and to bed at 9 P. M.—but in Columbus, Ohio, it's different. So Fred Ostereicher, who chisels the lineage for the Loew's Theatres there, offered prizes to the readers of the *Dispatch* for letters on the most entertaining manner of spending "One New York Night" in conjunction with the picture of that title.

Win-A-Home Contest

During the month of June, Loew's Theatres in Brooklyn and Queens are to award an $8,000 completely furnished model home, located in a new real estate development on Long Island. Each patron attending during the month is given a numbered coupon when ticket is purchased. Name and address is placed on half the coupon and dropped into box in lobby.

Grand drawing is scheduled for night of July second on stage of Loew's Metropolitan, in Brooklyn, with radiophonic hookup with the other 26 theatres in the district. Revolving drum will shuffle the tickets and prominent city official make the drawings.

Large Brooklyn chain furniture outfit is supplying the furnishings and with the realtors is taking large newspaper space to plug the deal.

Scotch and Irish Jokes

It may be a bit aged, but Jack Lykes, Loew's Stillman, Cleveland, found it profitable to hook in a contest with local sheet for best Scotch and Irish jokes as a buildup on "McFadden's Flats."

"Public Hero" Angle

Around the circuit, a number of Loewmen tied in to put on newspaper contests asking readers to nominate outstanding local "public heroes of 1935," giving in so many words the reasons for their selections.

Movie Amateur Slant

Hal Roach, Laurel-Hardy, Our Gang and Charley Chase comedies producer, through the New York *Daily Mirror* announced a search for new screen comics. Auditions were held on stages of Loew's Theatres and winners will appear in a two-reel comedy produced in New York. Paper publicized the tieup for 30 days and over 1,500 entries were reported.

"Reckless" Drivers

For tiein on the Jean Harlow picture, numerous Loewmen conducted contests with their local papers offering prizes for "Wreckless" drivers, Dailies published license numbers of drivers selected who were entitled to guest tickets.

"Golden Wedding" Party

Martin Burnett, out in Dayton, Ohio, has made his "Golden Wedding Theatre Party" an annual tiein with the Dayton *Herald*. Couples living in the Miami Valley section who have been wedlocked half century or more are invited, with daily giving the gag plenty of strong promotion.

"Honeymoon Is Over"

Managers all over are busy planning the "honeymoon is over when—" contest on the coming "No More Ladies." The gags run along these lines "the honeymoon is over when the little woman says don't wake me up when you come in," etc. Same picture is also inspiration for newspaper readers to air their views on holding a husband.

"Have You Contributed Lately?"

Eddie Plants New Amateur Hour

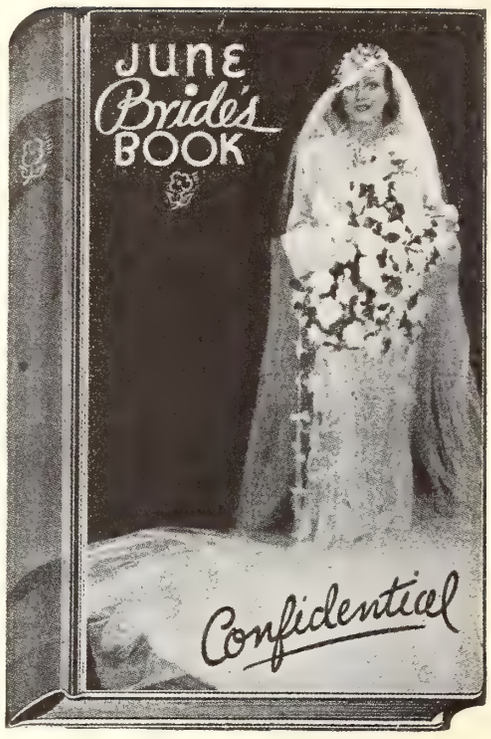
Loewmen are endeavoring to duplicate locally the success of WHN's original New York Amateur Hour, with Eddie Melniker, of Loew's Grand, Atlanta, reporting a tiein with local daily's station for weekly tryouts.

Syracuse and Reading are among other Loew towns staging local amateur contests with newspaper cooperation.

"Have You Contributed Lately?"



PLUS DILLINGER. Matt Saunders, Poli, Bridgeport, promoted lobby display from police for "Public Hero," cards explaining various items attached to local crimes.



Front Page of "Ladies" Herald

Portfolio Service Reported in Demand

From Oscar Doob's office to all Loew Theatres goes a regular portfolio service on all MGM pictures consisting of special publicity material, tieup ads, contests, fashion features and stills, mats of newspaper promotional tiein ads used by theatres around the circuit. Material is mailed out bit by bit as various items become available, this material being filed in portfolio envelopes on each picture. This is arranged so as to do away with delays in getting ideas to theatres in advance of playdates.

Taking "No More Ladies" as an example, managers already have on hand a wealth of stuff to help put over this attraction. Newspaper contests are available as follows: "When Is the Honeymoon Over." "Do Women Love More Deeply Than Men?" Others include tieups with merchants and papers to select June bride outfit from various ads.

Feature Slants Included

Publicity features for other spots than the movie page include, Joan Crawford life story, serial, hairdress feature, set of makeup stills, week-end wardrobe suggestions, Crawford and Montgomery fashion stills, etc.

Tieup stills and ad mats are other helps. Among these are Crawford bridal poses for coop page, bride and groom still, bathing suit shots, collar styles, and a flock of newlywed ads tying in the picture. Promotional classified page mats are also on hand, as are picture ad mats, including special holdover flash.

Special printing and novelty heralds are prepared by Doob's department on timely or unusual angles such as the herald, front page of which is illustrated below. Picture copy is carried on inside pages with blank back page space for individual theatre imprint. Portfolio stuff is in demand by outside houses using MGM, and arrangements are made to supply those requesting it, in non-competitive situations.

Who's Who With The Loew Divisionaires

(Continued from page 89)

CARL LEVI, who supervises houses on the New York East Side and in Brooklyn, is one of the old, old-timers and has carried the Loew banner in many jobs from the Atlantic to the Pacific. Known as a "trouble-shooter" and started with Loew as a door-man.

* *

COL. HARRY LONG, of the Cleveland sector, became a Loewman seven years back, opening the State, in Louisville. Served in Syracuse, then to the Eastern Division in Baltimore and a spell under the flag of the Great Lakes division before his latest assignment.

* *

SAMUEL H. MEINHOLD, in charge of all New York area district managers, has been with the Loew organization since its inception in the penny arcade days. His personal reminiscences mirror the history of motion pictures and vaudeville exhibition.

* *

EUGENE MYERS keeps a weather-eye on the Loew theatres in upper Manhattan and the West Bronx sections of New York, is an alumnus of the old Yorkville Theatre, in midtown New York. Later was skipper of the old American Music Hall, on 42d Street, now dismantled.

* *

GEORGE SCHENCK, Brooklyn district chief, pioneered with Nicholas and Joe Schenck in the old Fort George days, joining the Loew ranks many years ago and managing the Metropolitan, in Brooklyn, for quite a stretch. Has been a supervisor for eight years.

* *

HARRY SHAW, Loew-Poli New England Theatres head guide, general-managed for B. S. Moss and became a member of the Loew gang at the State, Cleveland. Was with Louis K. Sidney in the Production Department, then to Syracuse, and then to the Poli houses.

"Have You Contributed Lately?"

Pollock Secures Classified Ad Tie-up on "Richelieu"

Leading paper in Rochester, tied in with Les Pollock for his "Richelieu" date at the Rochester Theatre offering cash and ticket prizes for the best answers to a questionnaire on "What is your Ideal House?" Ads carried large cut of Arliss and O'Sullivan with instructions for entrants to read through real estate ads and state their ideas of what the well-dressed home should contain as to heating, interior decoration, constructions, etc.

Another contest for which cash and tickets were awarded was a contest in which participants were to submit slogans for different advertisers. Newspaper also featured a "Cardinal" cartoon done in lines and dots, which when filled in presented the likeness of Arliss.

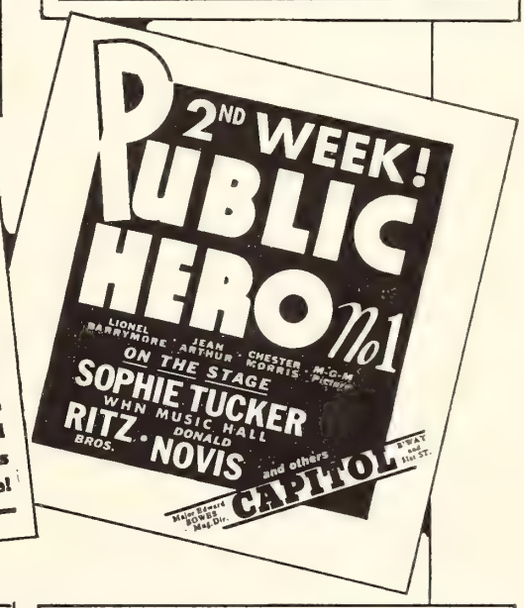
On "Mark of the Vampire" man in black cape and domino walked through main streets with back banner "I'll haunt Loew's Rochester next week," while another draped in white sheet spoke through loudspeaker from roof of theatre calling attention to date. At night green spot played on ghost.

SOME LOEW NEW YORK ADS

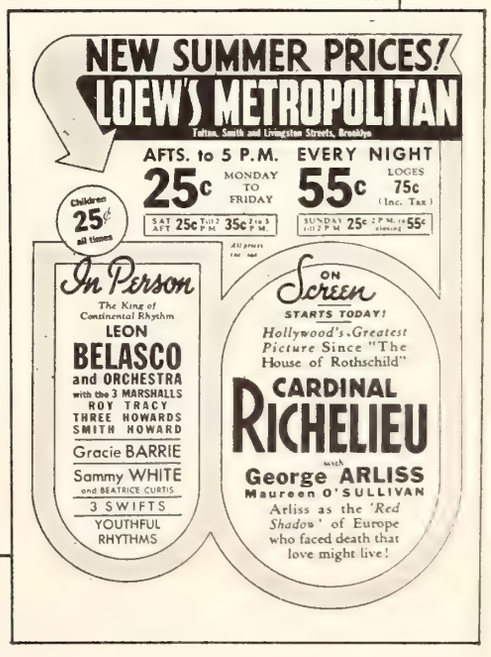












TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 271 (one of a special group on sound).—(A) What care should be given the photo-electric cell? (B) Why is it important to keep a light connected to an AC circuit away from the sound head, especially when the exciter lamp is operated on DC? (C) How often should the Morse silent projector drive chain be lubricated and what type of lubricants should be used? Give reasons.

Answer to Question No. 265

Bluebook School Question No. 265 was. (A) Explain how the operation of most vacuum tubes (not P. C. cells) used in theatres depends upon heat. (B) With sound systems equipped with a motor generator to supply low voltage D.C. sometimes trouble is experienced because the generator of the set will not "build up" when the set is put into operation. (a) What precautions can be taken to prevent such failure and (b) If and when it does happen, what action may the projectionist take to overcome the difficulty?

The engineers answer thus:

"(A) Practically the very smallest, tiniest thing known is the electron, which really is a little gob of negative electricity. The filament (cathode) of a tube must provide a supply of electrons for the evacuated space in the tube, whereupon the positive plate voltage pulls them to the plate, this flow constituting what is called the 'plate current.' The materials used for filaments and cathodes are of such nature that when cold their electrons are tightly bound to the mother body and cannot be drawn away therefrom by the plate voltage. However, when these materials become heated by the passage of the filament current, the electrons are set into a violent motion, whereupon they actually fly or 'boil' off the surface into the surrounding space, very similar to steam leaving the surface of boiling water. In this semi-free form, the plate voltage is able to and does attract them, and thus a plate current is established, without which the tube could not, of course, function.

"(B) (a) The residual magnetism (magnetism retained in a generator magnet or magnets when the machine is at rest—F. H. R.) which causes most generators to 'build up' voltage when first started is more likely to be retained in the magnet when the generator is shut down if the motor switch is opened and the machine permitted to come to rest before the load is disconnected from the generator by pulling its switch. (b) When the generator refuses to build up voltage in the normal way, the following steps may be taken *in the order named:* (1) Start the motor generator with the full load connected and momentarily short-circuit the terminals of the generator by laying across them either a one-half ohm resistance or a fuse of not more than 20 amperes capacity; (2) Shunt a 1.5 volt battery across the field resistance (Connect it across.—F. H. R.) if the generator has one, together with the normal generator load. Note: The battery should be so connected that its poles coincide with these of the generator; (3) In event these methods fail, as a last resort the field may be excited by removing all the generator commutator brushes from *one side* (*polarity*) *only* and 'flashing' the field by touching the poles of a 12 or 18 volt battery across the output terminals of the generator. *No load should be connected to the generator when this is done.* After 'flashing,' replace the brushes immediately and start the machine *under load,* in order that it may pick up voltage before the residual magnetism is again lost."

Well, men, in all the years this is, so far as I can recollect, the first wash-out. Out of the hundreds who answered, not one could be regarded as correct on both questions. I shall therefore omit publication of names this week, publishing only the answer to (A) by brothers Rau and Evans and to (B) by M. and J. DeVoy.

(A) First, there is the so-called hot cathode type that has a filament heated by current from an A battery. Its filament, by reason of the applied heat, emits or throws off electrons that pass or fly off into the immediately surrounding space in the tube and, being negatively charged, are attracted by the positively charged plate of the tube. The filament will not throw off electrons in any amount (if at all) while cold, and that is the answer to the question. Heat is for that reason necessary. Without it there would be no action at all.

"However, it is imperative that the temperature of the filament be kept constant, which means a perfectly steady A battery current. If this were not the condition, the electronic action that constitutes the plate current would vary as the temperature varied, with sound distortion as a result."

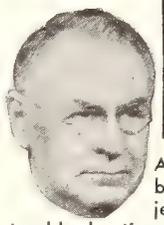
Messrs. Evans and Rau then described the cathode heater type of tube, but inasmuch as the point raised by the question is fully and very well covered it seems hardly necessary to go into that.

(B) M. and J. DeVoy say: "There may of course be many causes for the failure of a generator to fail to pick up its load; in other words, its voltage. An open circuit is one, poor contacts another; brushes poorly adjusted, sticking in their holders or having poor electrical contact with the commutator surface; incorrect adjustment of the resistances; some connection made wrongly or a short; loss of residual magnetism are some of them.

"The remedy in most cases named is pretty evident, but loss of residual magnetism is something else again. It is possible that after the switch is shut that connects to the load the condition may be remedied by running the machine and laying a 20 ampere fuse across the terminals for a second. It may also be cured by connecting a small battery (single cell dry battery is OK) across the field resistance of the generator, provide it have one, being careful to connect the battery polarity so that its current will flow in the same direction as would the normal current through the resistance. While doing this have the load connected.

"A third method, to be employed only after the others have failed, is to take out all positive or all negative brushes—all of one polarity—and repeatedly (several times and quickly) touch the terminals of a rather high voltage (not less than ten or more than 20 volts) battery to the generator terminals connecting to the load, but with the switch connecting to load open. Having done this, start the generator with the least possible delay and it should, if nothing is basically wrong, pick up at once."

Pretty good! Almost the same as the engineers answer. Readers will please remember that this school welcomes constructive criticism of answers. If you think any answer wrong, or that it might be improved, by all means let us hear from you. The school is not a perfection proposition. It is carried forward with the idea of helping us all to improve our knowledge. We don't know it all. Neither do you, so let's work together in this matter for the benefit of us all and for the benefit of the profession.



F. H. RICHARDSON'S NEW BLUE BOOK OF PROJECTION

A new edition of this famous book is now on the press. Projection, sound reproduction and trouble-shooting all in one compact, handy volume of 700 pages, including 153 illustrations of hook-ups, wiring diagrams and schematics.

Experts consider it the most up-to-date and practical projection manual on the market. Contains an extremely simple index system for instant use in emergency breakdowns. A book that should be part of every projection room in the country. Order early and get an original author's autographed copy.

QUIGLEY BOOKSHOP 1790 Broadway New York $5.25

Kuykendall Opens Theatre

Ed Kuykendall, president of the MPTOA, opened his second theatre, the Dixie, in his home town of Columbus, Miss., this week. After attending southern exhibition meetings, Mr. Kuykendall arrived in New York last week and left for Memphis by plane on Saturday.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers.

AMBASSADOR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Code of the Mounted	Kermit Maynard-Lillian Miles	June 8,'35		
Fighting Trooper, The	Kermit Maynard-Barbara Worth	Nov. 15		
Northern Frontier (G)	Kermit Mayard-Eleanor Hunt	Feb. 1,'35	57.	Mar. 9,'35
Red Blood of Courage	Kermit Maynard-Ann Sheridan	Apr. 20,'35		
Wilderness Mail (G)	Kermit Maynard-Fred Kohler	Mar. 13,'35	*58.	Mar. 16,'35

Coming Attractions

His Fighting Blood	Kermit Maynard	Sept. 25,'35
Timber War	Kermit Maynard	Aug. 20,'35
Trails of the Wild	Kermit Maynard	July 15,'35

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Circumstantial Evidence	Chick Chandler-Shirley Grey	Mar. 30,'35	68.	
Shot in the Dark, A (G)	Charles Starrett-Marion Shilling	Feb. 15,'35	65.	June 1,'35
Sons of Steel (G)	C. Starrett-Polly Ann Young	Dec. 15	64.	Apr. 27,'35

Coming Attractions

Children of Broadway		
Girl Who Came Back	Shirley Grey-Sidney Blackmer	
Happiness C.O.D.	Donald Meek-Irene Ware	
Song in My Heart		

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Dance	Nancy Carroll-George Murphy	June 26,'35		
Air Hawks	Ralph Bellamy-Tala Birell	May 7,'35	70.	
(See "Air Fury" "In the Cutting Room," Mar. 30,'35.)				
Awakening of Jim Burke	Florence Rice-Jack Holt	May 20,'35	70.	
Behind the Evidence (G)	Norman Foster-Sheila Mannors	Jan. 20,'35	57.	Feb. 2,'35
Best Man Wins, The (G)	J. Holt-Florence Rice-E. Lowe	Jan. 5,'35	68.	Jan. 5,'35
Broadway Bill (G)	Warner Baxter-Myrna Loy	Dec. 27	103.	Nov. 10
Carnival (G)	J. Durante - Lee Tracy - Sally Eilers - Florence Rice	Feb. 10,'35	75.	Feb. 23,'35
Champagne for Breakfast	Joan Marsh - Hardie Albright - Mary Carlisle - Lila Lee	June 18,'35		
Death Flies East (G)	Florence Rice-Conrad Nagel	Feb. 28,'35	65.	Mar. 9,'35
Eight Bells	Ann Sothern-Ralph Bellamy	Apr. 11,'35	70.	
(See "In the Cutting Room," Feb. 23,'35.)				
Fighting Shadows (G)	Tim McCoy-Geneva Mitchell	Apr. 18,'35	58.	May 25,'35
I'll Love You Always (G)	Nancy Carroll-George Murphy	Mar. 20,'35	68.	Apr. 6,'35
In Spite of Danger (G)	Marian Marsh-Wallace Ford	Mar. 8,'35	56.	Apr. 13,'35
Justice of the Range	Tim McCoy-Billie Seward	May 25,'35	58.	
Law Beyond the Range	Tim McCoy-Billie Seward	Feb. 15,'35	58.	
Let's Live Tonight (G)	Lilian Harvey-Tullio Carminati	Mar. 1,'35	69.	Mar. 23,'35
Love Me Forever	Grace Moore - Leo Carrillo - Robert Allen	June 27,'35		
Men of the Hour (G)	Richard Cromwell-Billie Seward	May 15,'35	57.	May 25,'35
Mills of the Gods (G)	May Robson - Victor Jory - Fay Wray	Dec. 15	67.	Jan. 19,'35
Party Wire (G)	Jean Arthur-Victor Jory	Apr. 27,'35	69.	Apr. 20,'35
Revenge Rider	Tim McCoy-Billie Seward	Mar. 18,'35	57.	
(See "Alias John Law" "In the Cutting Room," Dec. 8.)				
Riding Wild	Tim McCoy-Billie Seward	June 28,'35		
Square Shooter (G)	Tim McCoy	Jan. 21,'35	57.	Mar. 9,'35
Swell Head	Wallace Ford-Barbara Kent	Apr. 8,'35	62.	
Unknown Woman	Marian Marsh-Richard Cromwell	June 14,'35	67.	
Unwelcome Stranger, The (G)	Jack Holt-Mona Barrie	Apr. 20,'35	65.	May 11,'35
Whole Town's Talking, The (G)	Edw. G. Robinson-Jean Arthur	Feb. 22,'35	95.	Jan. 26,'35

Coming Attractions

Atlantic Adventure	Nancy Carroll-Lloyd Nolan		
Black Room, The	Boris Karloff-Marian Marsh	July	15,'35
China Roars			
Depths Below			
Feather in Her Hat, A	Ruth Chatterton-Louis Hayward-Billie Burke		
Frisco Fury	Jack Holt		
Girl Friend, The	Ann Sothern - Roger Pryor - Jack Haley	July	31,'35
Grand Exit			
If You Could Only Cook	Claudette Colbert		
Lady Beware	Jean Arthur-George Murphy		
Lost Horizon			
Maid of Honor			
Modern Lady	Ruth Chatterton		
Rich Men's Daughters	George Raft		
She Married Her Boss	C. Colbert - Michael Bartlett - Jean Dixon - Melvyn Douglas		
Superspeed	Norman Foster - Florence Rice - Mary Carlisle		
Together We Live	Willard Mack-Ben Lyon-Sheila Mannors-Wera Engels		
(See "In the Cutting Room," Nov. 3.)			
West Beyond the Law	Ken Maynard-Lucille Brown		

DANUBIA PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cornflower (Hungarian Dialogue)	Irene Agai	Jan. 11,'35	80.	
Father Knows Best (Hungarian Dialogue)	Szoke Szakall	Jan. 18,'35	80.	
Hungaria (The Voice of Hungary) (English Titles)	Scenic	May 15,'35	54.	
Hussar Romance (Hungarian Dialogue)	Irene Agai	Apr. 21,'35	75.	
Rakoczy Marsch (German Dialogue)	Gustav Froehlich-Camilla Horn	Mar. 1,'35	82.	

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Camille (A)	Y. Printemps-Pierre Fresnay	Apr. 15,'35	85.	May 18,'35
Dream of My People	Cantor Rosenblatt	June 1,'35		
Girl in the Case 5005	Jimmy Savo-Eddie Lambert-Dorothy Darling		60.	
Last Wilderness, The (G)	Howard Hill	May 14,'35	63.	May 25,'35
Man Who Changed His Name, The (A) 5036	Lyn Harding		65.	Oct. 27
Marie 5043	Annabella	Jan. 1,'35	67.	
Old Bill 5038	Anatole France story	Feb. 10,'35	70.	
Viennese Love Song	Maria Jeritza		72.	
World in Revolt	Graham McNamee	Mar. 1,'35		

Coming Attractions

Don Quixote	Chaliapin-Sydney Fox	July	1,'35
Iceland Fishermen	Pierre Loti story	Sept.	1,'35
Sans Famille	Robert Lynen	Aug.	1,'35

FIRST DIVISION

(Releases First Division Productions and in certain territories Monogram, Liberty, Chesterfield and Invincible pictures.)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Convention Girl	Rose Hobart		Oct. 31		
Flirtation	Jeannette Loff-Ben Alexander		Nov. 9		
Hei Tiki (G)	(All Native Cast)	Principal	Feb. 1,'35	86.	Feb. 9,'35
Little Damozel	Anna Neagle		Dec. 1		
Rainbow's End	Hoot Gibson-Mary Doran		June 10,'35	60.	
Sunset Range (G)	Hoot Gibson-Mary Doran		May 1,'35	55.	Mar. 9,'35
White Heat	Virginia Cherrill		Oct. 1		

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Fury (G) 852	Paul Muni-Karan Morley	May 18,'35	97.	Apr. 6,'35
Case of the Curious Bride 879	Warren William	Apr. 13,'35	68.	Apr. 13,'35
G Men, The (A) 880	James Cagney-Margaret Lindsay	May 4,'35	85.	Apr. 27,'35
Girl From Tenth Avenue, The (A) 858	Bette Davis-Ian Hunter	June 1,'35	69.	June 1,'35
Go Into Your Dance (G) 853	Al Jolson-Ruby Keeler	Apr. 20,'35	97.	Mar. 23,'35
Gold Diggers of 1935 (G) 851	Dick Powell-Gloria Stuart	Mar. 16,'35	95.	Mar. 23,'35
In Caliente 856	Dolores Del Rio-Pat O'Brien	May 25,'35	84	
(See "In the Cutting Room," Feb. 2,'35.)				
Living On Velvet 859 (G)	Kay Francis - George Brent - Warren William	Mar. 2,'35	80.	Mar. 16,'35
Mary Jane's Pa (G) 875	Aline MacMahon-Guy Kibbee	Apr. 27,'35	71.	Apr. 27,'35
Maybe It's Love (G) 876	Gloria Stuart-Ross Alexander	Jan. 12,'35	62.	Nov. 24
Murder in the Clouds (G) 877	Lyle Talbot-Ann Dvorak	Dec. 15	61.	Jan. 5,'35
Oil for the Lamps of China (G) 867	J. Hutchinson-Pat O'Brien	June 8,'35	97.	May 18,'35
Red Hot Tires (G) 878	Lyle Talbot-Mary Astor	Feb. 2,'35	66.	Mar. 9,'35
Traveling Saleslady (G) 870	Joan Blondell	Apr. 8,'35	63.	Apr. 6,'35
While the Patient Slept (G) 874	Aline MacMahon-Guy Kibbee	Mar. 9,'35	61.	Mar. 9,'35
Woman in Red, The (G) 863	B. Stanwyck-Gene Raymond	Feb. 16,'35	58.	Mar. 30,'35

Coming Attractions

Backfire			
Broadway Joe	Joe E. Brown-Ann Dvorak	Aug.	17,'35
(See "In the Cutting Room," June 8,'35.)			
Captain Blood 855	Robert Donat-Jean Muir		
Napoleon	Edw. G. Robinson-Bette Davis		
Singer of Naples	Enrico Caruso, Jr.		
Special Agent	George Brent-Bette Davis		
Thin Air			

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baboona (G) 530	Mr. & Mrs. Martin Johnson	Feb. 8,'35	72.	Jan. 26,'35
Black Sheep (A) 543	Edmund Lowe-Claire Trevor	June 14,'35	75.	May 18,'35
Charlie Chan in Egypt (G) 544	Warner Oland-"Pat" Paterson	June 21,'35	72.	June 8,'35
Charlie Chan in Paris (G) 526	Warner Oland	Jan. 25,'35	70.	Jan. 5,'35
Cowboy Millionaire (G) 538	George O'Brien	May 10,'35	67.	Apr. 27,'35
Daring Young Man, The (G) 528	James Dunn-Mae Clarke	May 24,'35	75.	Apr. 27,'35
Doubting Thomas (G) 542	Will Rogers	June 7,'35	73.	Apr. 20,'35
George White's 1935 Scandals (A) 534	Alice Faye-James Dunn	Mar. 29,'35	83.	Apr. 6,'35
Great Hotel Murder (G) 532	Edmund Lowe-Victor McLaglen	Mar. 8,'35	70.	Feb. 23,'35
It's a Small World (A) 536	Spencer Tracy-Wendy Barrie	Apr. 12,'35	71.	Apr. 6,'35
Ladies Love Danger 540	Gilbert Roland-Mona Barrie	May 3,'35	69.	
(See "Secret Lives" "In the Cutting Room," Mar. 30,'35.)				
Life Begins at 40 (G) 533	Will Rogers	Mar. 22,'35	79.	Mar. 23,'35
Lilliom (A)	Charles Boyer	Mar. 16,'35	90.	Mar. 23,'35
Little Colonel (G) 531	Shirley Temple-L. Barrymore	Feb. 22,'35	80.	Feb. 16,'35
Mystery Woman (G) 515	Mona Barrie-Gilbert Roland	Jan. 18,'35	69.	Jan. 26,'35
One More Spring (G) 529	Janet Gaynor-Warner Baxter	Feb. 15,'35	87.	Feb. 9,'35
Our Little Girl (G) 539	Shirley Temple	May 17,'35	65.	June 15,'35
Spring Tonic 535	Lew Ayres-Claire Trevor	Apr. 19,'35	58.	
(See "Man Eating Tiger" "In the Cutting Room," Mar. 9,'35.)				
$10 Raise (G) 537	Edward Everett Horton	Apr. 5,'35	70.	Mar. 23,'35
Under the Pampas Moon (G) 541	Warner Baxter-Ketti Gallian	May 31,'35	78.	May 25,'35
Under Pressure 521	Edmund Lowe-Victor McLaglen	Feb. 1,'35	69.	Jan. 19,'35
(Reviewed under the title "Man Lock")				
When a Man's a Man (G) 527	George O'Brien	Feb. 15,'35	66.	Mar. 2,'35

Coming Attractions

Curly Top 549	Shirley Temple	July	26,'35
Dante's Inferno	Claire Trevor-Spencer Tracy		
(See "In the Cutting Room," Mar. 2,'35.)			
Dressed to Thrill	Clive Brook-Tutta Rolf		
Farmer Takes a Wife, The	Janet Gaynor-Henry Fonda		
Gay Deception, The	Francis Lederer-Frances Dee		
Ginger 545	Jackie Searl-Jane Withers	July	5,'35
(See "In the Cutting Room," June 1,'35.)			
Hard Rock Harrigan 548	George O'Brien	July	19,'35
(See "In the Cutting Room," May 25,'35.)			
Here's to Romance	Nino Martini-Genevieve Tobin		
In Old Kentucky	Will Rogers		
(See "In the Cutting Room," May 25,'35.)			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Orchids To You 546 (G)	Jean Muir-John Boles	July	12,'35 *75	June 22,'35
Redheads on Parade	John Boles-Dixie Lee			
Silk Hat Kid 547	Lew Ayres-Mae Clarke	July	19,'35	
Steamboat Round the Bend	Will Rogers-Anne Shirley			
Thunder in the Night	Edmund Lowe-Karen Morley			
Way Down East	Janet Gaynor-Henry Fonda			
Welcome Home	James Dunn-Arline Judge			

GB PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Jack Ahoy (G) 3404	Jack Hulbert	Feb.	8,'35 70.	Feb. 16,'35
Lover Divine 3410	Marta Eggerth	Mar.	30,'35	Oct. 13
(Reviewed under the title "Unfinished Symphony")				
Loves of a Dictator (A) 760	Clive Brook-Madeleine Carroll	June	15,'35 81.	Feb. 16,'35
Man Who Knew Too Much, The (G) 3415	Peter Lorre-Nova Pilbeam	Apr.	15,'35 74.	Dec. 29
My Heart Is Calling (G) 3409	Jan Kiepura	May	1,'35 90.	Feb. 2,'35
My Song for You 3414	Jan Kiepura	June	1,'35 70.	Nov. 10

Coming Attractions

Alias Bulldog Drummond (G) 3509	J. Hulbert-Fay Wray		63.	May 18,'35
Born for Glory 3508	Barry Mackay-John Mills		74.	
Clairvoyant, The (A) 3503	Claude Rains-Fay Wray	July	15,'35 72.	June 15,'35
King of the Damned 3504	Conrad Vejdt-Helen Vinson			
Morals of Marcus, The 3502	Lupe Velez-Ian Hunter		74.	Apr. 13,'35
Thirty-Nine Steps 3501	Robert Donat-Madeleine Carroll	Aug.	1,'35 87.	

INVINCIBLE PICTURES

[Distributed through Chesterfield]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Death from a Distance	Russell Hopton-Lola Lane	Apr.	30,'35	
Public Opinion	Lois Wilson-Shirley Grey	Mar.	15,'35 66.	
Symphony for Living	Evelyn Brent-Al Shean	Jan.	20,'35 75.	

Coming Attractions

Condemned to Live				
Murder at Pinecrest				
Room and Board				
Society Fever	Lois Wilson - Lloyd Hughes - Grant Withers			

LIBERTY PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dizzy Dames 1010	M. Rambeau-Florine McKinney	May	1,'35 73.	
No Ransom (A) 1004	Leila Hyams-Phillips Holmes	Oct.	8. 70.	July 21
Once to Every Bachelor (A) 1005	Marian Nixon-Neil Hamilton	Dec.	14. 72.	May 10
School For Girls (A) 1007	Sidney Fox-Paul Kelly	Feb.	19,'35 73.	Mar. 9,'35
Sweepstake Annie (G) 1009	Marian Nixon-Tom Brown	Mar.	5,'35 81.	Feb. 23,'35
Two Heads on a Pillow (A) 1006	Neil Hamilton-Miriam Jordan	Oct.	2. 71.	Oct. 13
When Strangers Meet 1002	Richard Cromwell-Arline Judge	July	20. 74.	
Without Children 1008	M. Churchill-Bruce Cabot	Apr.	15,'35 68.	

Coming Attractions

Born to Gamble 1012	H. B. Warner-Onslow Stevens	July	10,'35	
Old Homstead, The 1011	Mary Carlisle-Lawrence Gray	Aug.	10,'35	

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Motive for Revenge (G)	Donald Cook - Irene Hervey	Apr.	15,'35 64.	Mar. 30,'35
Mutiny Ahead	Neil Hamilton-Kathleen Burke	Mar.	1,'35 63.	
(See "In the Cutting Room," Jan. 26,'35.)				
Night Alarm (G) 505	Bruce Cabot-Judith Allen-H. B. Warner - Fuzzy Knight	Dec.	15. 65.	Sept. 22
Perfect Clue, The (G) 512	David Manners-Dorothy Libaire	Mar.	10,'35 69.	Dec. 1

Coming Attractions

Reckless Roads	Judith Allen - Regis Toomey - Lloyd Hughes	July	1,'35 66.	

MASCOT PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind the Green Lights (G)	Norman Foster-Judith Allen	Mar.	11,'35 70.	Mar. 23,'35
Burn 'Em Up Barnes (G)	Frankie Darro-Lola Lane	Dec.	18. 70.	Apr. 27,'35
Headline Woman (G)	Roger Pryor-Heather Angel	May	15,'35 70.	May 18,'35
In Old Santa Fe (G)	Ken Maynard-Evelyn Knapp	Nov.	15. 63.	Nov. 24
Little Men (G)	Erin O'Brien-Moore-R. Morgan	Dec.	14. 72.	Dec. 22
Marines Are Coming, The	William Haines-Armida Conrad Nagel-Esther Ralston	Nov.	20. 70.	Dec. 15
One Frightened Night (G)	Chas. Grapewin-Mary Carlisle	May	1,'35 65.	May 11,'35

Coming Attractions

Harmony Lane	D. Montgomery-Evelyn Venable			
Ladies Crave Excitement	Norman Foster-Evalyn Knapp			

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After Office Hours (G)	C. Bennett-Clark Gable	Feb.	22,'35 73.	Feb. 16,'35
Age of Indiscretion (A)	May Robson-Madge Evans	May	10,'35 80.	May 11,'35
Baby Face Harrington (G)	Charles Butterworth	Apr.	12,'35 63.	Mar. 30,'35
Calm Yourself (G)	Madge Evans-Robert Young	June	28,'35 69.	June 22,'35
Casino Murder Case (G)	Paul Lukas	Mar.	15,'35 84.	Apr. 27,'35
David Copperfield (G)	Frank Lawton - Freddie Bartholomew - W. C. Fields - L. Barrymore-Edna M. Oliver	Jan.	18,'35 133.	Jan. 19,'35
Flame Within, The (A)	Ann Harding-Herbert Marshall	May	17,'35 73.	May 18,'35
Mark of the Vampire (A)	L. Barrymore-Bela Lugosi	Apr.	26,'35 60.	Apr. 6,'35
Murder in the Fleet (G)	Robert Taylor-Jean Parker	May	24,'35 70.	May 18,'35
Naughty Marietta (G)	J. MacDonald-Nelson Eddy	Mar.	29,'35 106.	Mar. 2,'35
Night Is Young, The (G)	Ramon Novarro-Evelyn Laye	Jan.	11,'35 62.	Dec. 29
No More Ladies (A)	Joan Crawford-R. Montgomery	June	14,'35 82.	June 8,'35
One New York Night	Franchot Tone-Una Merkel	Apr.	5,'35 71.	
(See "Mystery in Room 309" "In the Cutting Room." Mar. 16,'35.)				
Public Hero No. 1 (A)	Chester Morris-Jean Arthur	May	31,'35 89.	May 25,'35
Reckless (A)	Jean Harlow-Wm. Powell	Apr.	19,'35 99.	Apr. 13,'35
Sequoia (G)	Jean Parker-Russell Hardie	Feb.	1,'35 72.	Nov. 17
Shadow of Doubt (G)	Ricardo Cortez-Virginia Bruce	Feb.	15,'35 75.	Feb. 9,'35
Society Doctor	Chester Morris-V. Bruce	Jan.	25,'35 68.	Jan. 12,'35
(Reviewed under the title "Only 8 Hours")				
Times Square Lady (G)	Robert Taylor-Virginia Bruce	Mar.	8,'35 69.	Mar. 2,'35
Vagabond Lady (G)	Robert Young-Evelyn Venable	May	3,'35 75.	June 22,'35
Vanessa: Her Love Story (A)	Helen Hayes-Robert Montgomery	Mar.	1,'35 77.	Feb. 23,'35
West Point of the Air (G)	Wallace Beery-Robert Young	Mar.	22,'35 90.	Mar. 16,'35
Winning Ticket, The (G)	Leo Carrillo-L. Fazenda	Feb.	8,'35 70.	Jan. 19,'35

Coming Attractions

Anna Karenina	Greta Garbo-Fredric March			
(See "In the Cutting Room," June 8,'35.)				
Bonnie Scotland	Laurel and Hardy			
(See "In the Cutting Room," June 15,'35.)				
Broadway Melody of 1936	Jack Benny-June Knight			
China Seas	Clark Gable-Rob't Montgomery-Wallace Beery			
Escapade	William Powell-Luise Rainer	July	5,'35	
(See "In the Cutting Room," May 11,'35.)				
Glitter	Joan Crawford-Brian Aherne			
Here Comes the Band	Ted Lewis-Virginia Bruce			
Mad Love	Peter Lorre-Frances Drake	July	12,'35	
(See "In the Cutting Room," May 25,'35.)				
Mala	Mala-Lotus Long			
Murder Man, The	Spencer Tracy-Virginia Bruce	July	26,'35	
(See "In the Cutting Room," June 22,35.)				
Mutiny on the Bounty	Clark Gable-Charles Laughton-Franchot Tone			
Night at the Opera	Marx Brothers			
O'Shaughnessy's Boy	Wallace Beery-Jackie Cooper			
(See "In the Cutting Room," June 15,'35.)				
Tale of Two Cities, A	Ronald Colman-Elizabeth Allan			
Tarzan Returns	Johnny Weissmuller - Maureen O'Sullivan			
Woman Wanted	Joel McCrea-Maureen O'Sullivan	July	19,'35	

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All the King's Horses (G) 3430	Mary Ellis-Carl Brisson	Feb.	22,'35 85.	Feb. 23,'35
Car 99 (G) 3432	Fred MacMurray-Ann Sheridan	Mar.	1,'35 68.	Feb. 16,'35
College Scandal 3445 (G)	Arline Judge-Kent Taylor	June	21,'35 79.	June 8,'35
Devil Is a Woman, The (A) 3441	Marlene Dietrich-Cesar Romero	May	3,'35 80.	Mar. 2,'35
Four Hours to Kill (A)	Richard Barthelmess	Apr.	19,'35 74.	Apr. 6,'35
Gilded Lily, The (G) 3426	C. Colbert-Fred MacMurray	Jan.	25,'35 80.	Jan. 5,'35
Glass Key, The (G) 3444	George Raft	May	31,'35 77.	May 25,'35
Goin' to Town (A) 3442	Mae West	May	17,'35 71.	May 11,'35
Hold 'Em Yale (G) 3438	Patricia Ellis-Cesar Romero	Apr.	12,'35 63.	Mar. 30,'35
Love In Bloom (G) 3434	Joe Morrison-Dixie Lee	Mar.	15,'35 75.	Mar. 9,'35
McFadden's Flats (G) 3436	Betty Furness-Richard Cromwell	Mar.	29,'35 65.	Mar. 9,'35
Mississippi (G) 3433	Bing Crosby-Joan Bennett	Mar.	22,'35 74.	Mar. 2,'35
Once in a Blue Moon 3425	J. Savo-Michael Dalmatoff	May	10,'35	
People Will Talk (G) 3443	Chas. Ruggles-Mary Boland	May	24,'35 67.	Apr. 6,'35
Private Worlds (A) 3435	C. Colbert-J. Bennett-C. Boyer	Apr.	19,'35 83.	Mar. 2,'35
Rocky Mountain Mystery (G) 3428	R. Scott-Chas. "Chic" Sale	Feb.	8,'35 68.	Apr. 27,'35
Ruggles of Red Gap (G) 3431	Charles Laughton-Mary Boland-Charles Ruggles-Zasu Pitts	Mar.	8,'35 90.	Feb. 16,'35
Rumba (A) 3429	George Raft-Carole Lombard	Feb.	15,'35 71.	Feb. 2,'35
Scoundrel, The (A) 3437	Noel Coward-Julie Haydon	June	7,'35 68.	May 4,'35
Stolen Harmony (G) 3440	George Raft-Ben Bernie	Apr.	26,'35 74.	Apr. 27,'35
Virginian, The 3460	Gary Cooper - Richard Arlen - Walter Huston - Mary Brian	June	14,'35	
(Re-issue)				

Coming Attractions

Accent on Youth	Sylvia Sidney-Herbert Marshall	July	12,'35	
(See "In the Cutting Room," May 25,'35.)				
Annapolis Farewell	Tom Brown-Sir Guy Standing			
Big Broadcast of 1935, The	Jack Oakie-Burns & Allen			
Bride Comes Home, The	Claudette Colbert-F. MacMurray			
Crusades, The	Loretta Young-Henry Wilcoxon			
(See "In the Cutting Room," Mar. 30,'35.)				
Dr. Jekyll and Mr. Hyde	Fredric March-Miriam Hopkins	July	5,'35	Dec. 26,'31
(Re-issue)				
Every Night at Eight	George Raft-Alice Faye			
Last Outpost, The	Cary Grant - Gertrude Michael - Claude Rains			
Man on the Flying Trapeze, The	W. C. Fields	July	26,'35	
(See "In the Cutting Room," June 22,35.)				
Men Without Names 3446	Fred MacMurray-Madge Evans	July	12,'35	
(See "In the Cutting Room," May 11,'35.)				
Milky Way, The	Harold Lloyd-Adolphe Menjou			
Paris in Spring (G)	Tullio Carminati-Mary Ellis	July	5,'35 83.	June 1,'35
Peter Ibbetson	Gary Cooper-Ann Harding			
(See "In the Cutting Room," June 22,35.)				
Shanghai	Charles Boyer-Loretta Young	July	19,'35	
(See "In the Cutting Room," June 1,'35.)				
Smart Girl	Kent Taylor-Ida Lupino	July	26,'35	
So Red the Rose	Margaret Sullavan-Pauline Lord			
This Woman Is Mine 3447	Gregory Ratoff - John Loder - R. Bennett-Kath. Sergrave	July	12,'35	
Two for Tonight	Bing Crosby-Joan Bennett			
Without Regret	Elissa Landi-Kent Taylor			

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Little Damozel 722	Anna Neagle-James Rennie	June	11. 59.	
Peck's Bad Boy (G) 516	Jackie Cooper-Thomas Meighan-Dorothy Peterson-Jackie Searl	Oct.	19. 69.	Sept. 6
Return of Chandu, The (G) 300-312	Bela Lugosi-Maria Alba	Oct.	4. 60.	Apr. 27,'35

REPUBLIC PICTURES (Monogram)

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dawn Rider, The	John Wayne-Marion Burns	June	20,'35	
Desert Trail 3037	John Wayne-Mary Kornman	Apr.	22,'35 54.	
(See "In the Cutting Room," Feb. 23,'35.)				
Flirting with Danger (G) 3023	Robert Armstrong-Marion Burns	Dec.	1. 70.	Nov. 17
Girl of the Limberlost (G) 3001	Marian Marsh-Ralph Morgan	Oct.	15. 86.	Sept. 1
Girl O' My Dreams (G) 3015	Mary Carlisle-Creighton Chaney	Nov.	17. 65.	Nov. 16
Great God Gold (A) 3017	Sidney Blackmer-Gloria Shea	Apr.	25,'35 72.	Mar. 9,'35
Healer, The (G)	Ralph Bellamy-Karen Morley	June	15,'35 77.	June 1,'35
Hoosier Schoolmaster, The (G) 3013	Charlotte Henry-Norman Foster	May	15,'35 76.	Apr. 13,'35
Lawless Frontier (G) 3035	John Wayne-Sheila Terry	Nov.	22. 54.	Feb. 2,'35
Lost in the Stratosphere (G) 3020	June Collyer-William Cagney	Nov.	15. 64.	Oct. 27
Million Dollar Baby (G) 3011	Arline Judge - Ray Walker - Jimmy Fay	Jan.	15,'35 65.	Dec. 26
Mysterious Mr. Wong, The (A) 3022	Bela Lugosi-Wallace Ford	Jan.	25,'35 68.	Jan. 19,'35
Mystery Man (G) 3025	Robert Armstrong	Apr.	25,'35 62.	Feb. 16,'35
'Neath Arizona Skies (G) 3032	John Wayne-Sheila Terry	Dec.	5. 52.	Dec. 15
Nut Farm, The (G) 3003	Wallace Ford	Mar.	25,'35 65.	Feb. 9,'35
Rainbow Valley (G) 3034	John Wayne-Lucille Brown	Mar.	15,'35 52.	Mar. 16,'35
Reckless Romeos (G) 3019	Robt. Armstrong-Wm. Cagney			
Sing Sing Nights (A) 3014	Conway Tearle-Mary Doran	Dec.	15. 60.	Feb. 2,'35
Texas Terror 3038	John Wayne	Feb.	1,'35 51.	
Women Must Dress (G) 3018	Minna Gombell-Gavin Gordon	Feb.	1,'35 77.	Jan. 26,'35

(THE RELEASE CHART--CONT'D)

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheers of the Crowd	Russell Hopton-Irene Ware	Aug.	5,'35	
(See "In the Cutting Room," June 8,'35.)				
Forbidden Heaven 3502	Charles Farrell-C. Henry			
Honeymoon Limited (G)	Neil Hamilton-Irene Hervey	July	1,'35....70	June 22,'35
Keeper of the Bees, The (G)	Neil Hamilton-Betty Furness	July	15,'35....76	June 15,'35
Make a Million	Charles Starrett-Pauline Brooks	July	25,'35	
(See "In the Cutting Room," June 1,'35.)				
Paradise Canyon (G)	John Wayne-Marion Burns	July	20,'35....52	May 18,'35
Westward Ho 3527	John Wayne-Sheila Manners			
(See "In the Cutting Room," June 1,'35.)				

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Becky Sharp (A)	Miriam Hopkins	June	28,'35....75	June 22,'35
Break of Hearts (A)	K. Hepburn-Charles Boyer	May	31,'35....*80	May 25,'35
Captain Hurricane (G)	James Barton-Helen Westley	Mar.	1,'35....72	Feb. 16,'35
Chasing Yesterday (G)	Anne Shirley	May	3,'35....77½	Apr. 6,'35
Dog of Flanders (G)	Frankie Thomas-Helen Parrish	Mar.	22,'35....72	Mar. 2,'35
Enchanted April, The (A)	Ann Harding-Frank Morgan	Feb.	1,'35....66	Dec. 15
Gigolette (G)	Adrienne Ames-Ralph Bellamy	Feb.	15,'35....67	June 1,'35
Grand Old Girl (G) 519	May Robson-Hale Hamilton	Jan.	18,'35....72	Jan. 12,'35
Hooray for Love (G)	Gene Raymond-Ann Sothern	June	14,'35....*72	May 25,'35
Informer, The (A)	V. McLaglen-Margot Grahame	May	24,'35....91	May 4,'35
Laddie (G)	John Beal-Gloria Stuart	Apr.	5,'35....69½	Mar. 9,'35
Little Minister (G) 512	Katharine Hepburn-John Beal	Dec.	28....110	Dec. 22
Murder on a Honeymoon (G)	Edna May Oliver-J. Gleason	Feb.	22,'35....73½	Feb. 2,'35
Nitwits, The (G)	Wheeler and Woolsey	June	7,'35....*78	May 25,'35
People's Enemy (A)	Preston Foster-Melvyn Douglas	Mar.	15,'35....70	May 4,'35
Roberta (G)	Irene Dunne - Fred Astaire - Ginger Rogers	Mar.	8,'35....105½	Feb. 23,'35
Romance in Manhattan (G) 518	Francis Lederer-Ginger Rogers	Jan.	11,'35....78	Dec. 1
Silver Streak, The (G) 513	Sally Blane-Charles Starrett	Dec.	21....72	Dec. 8
Star of Midnight (G)	William Powell-Ginger Rogers	Apr.	19,'35....90	Apr. 6,'35
Strangers All (G)	May Robson	Apr.	26,'35....69½	Mar. 30,'35
Village Tale	Randolph Scott-Kay Johnson	May	10,'35....80	
(See "In the Cutting Room," Mar. 2,'35.)				
West of the Pecos (G) 516	Richard Dix-Martha Sleeper	Jan.	4,'35....69	Jan. 5,'35

Coming Attractions

Alice Adams	Katharine Hepburn - Fred MacMurray	Aug.	9,'35	
Arizonian, The (G)	Richard Dix-Margot Grahame	July	5,'35....*75	June 8,'35
Freckles	Virginia Weidler			
Jalna	Ian Hunter-Kay Johnson	Aug.	2,'35	
(See "In the Cutting Room," June 22,35.)				
Last Days of Pompeii, The	Helen Mack-John Beal			
Leander Clicks	James Gleason-Zasu Pitts			
Old Man Murphy	James Barton-Maureen Delaney			
Old Man Rhythm	Buddy Rogers-Betty Grable	July	26,'35	
(See "In the Cutting Room," June 8,'35.)				
Return of Peter Grimm, The	Lionel Barrymore-Helen Mack			
(See "In the Cutting Room," June 8,'35.)				
She	Helen Gahagan-Randolph Scott	July	4,'35	
(See "In the Cutting Room," June 8,'35.)				
Three Musketeers	Margot Grahame-Walter Abel	Aug.	30,'35	
Top Hat	Fred Astaire-Ginger Rogers			
(See "In the Cutting Room," May 25,'35.)				

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Calling All Cars (G)	Jack LaRue	Empire Films	Jan.	25,'35...67	Jan. 26,'35
Cowboy Holiday (G)	Big Boy Williams	Syndicate	Jan.	1,'35...57	Jan. 26,'35
Cyclone Ranger, The (G)	Bill Cody	Spectrum Pictures		60	Apr. 6,'35
Kilou (The Tiger) (G)		Bennett Pictures		*55	June 1,'35
Lost City, The (G)	Wm. Boyd - Claudia Dell	Regal Pictures	Feb.	14,'35...74	Mar. 9,'35
New Adventures of Tarzan (G)	Herman Brix	Burroughs-Tarzan Enterprises		*75	June 10,'35
Rustler's Paradise (G)	Harry Carey	Ajax Pictures	June	1,'35...61	May 11,'35
Sangen Till Heine (G)	Martin Osman	Scandinavian		75	Mar. 16,'35
Texas Rambler, The (G)	Bill Cody	Spectrum Pictures	May	15,'35...59	May 18,'35
Ticket to a Crime (G)	Ralph Graves	Syndicate	Dec.	15....67	Dec. 29

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brewster's Millions (G)	Jack Buchanan-Lili Damita	May	20,'35....78	Apr. 13,'35
Cardinal Richelieu (G)	George Arliss	Apr.	28,'35....80	Mar. 30,'35
Clive of India (G)	Ronald Colman-Loretta Young	Jan.	25,'35....90	Jan. 26,'35
Escape Me Never (A)	Elizabeth Bergner-Hugh Sinclair	June	27,'35....80	Apr. 20,'35
Folies Bergere (G)	Maurice Chevalier-Merle Oberon	Feb.	22,'35....80	Feb. 23,'35
Kid Millions (G)	Eddie Cantor - Ann Sothern - Ethel Merman	Dec.	28....92	Oct. 27
Les Miserables (G)	Fredric March-C. Laughton	Apr.	21,'35....105	Apr. 6,'35
Let 'Em Have It (A)	Richard Arlen-Virginia Bruce	May	17,'35....95	June 8,'35
Mighty Barnum, The (G)	Wallace Beery - Adolphe Menjou-Janet Beecher-V. Bruce	Dec.	25....98	Dec. 1
Nell Gwyn (A)	Anna Neagle-Cedric Hardwicke	June	14,'35....75	July 14,'34
Private Life of Don Juan, The	Douglas Fairbanks, Sr. - Merle Oberon	Nov.	30	Sept. 22
Runaway Queen	Anna Neagle-Fernand Graavey	Dec.	21	
Scarlet Pimpernel, The (G)	Leslie Howard-Merle Oberon	Feb.	8,'35....95	Jan. 26,'35
Thunder in the East	Charles Boyer-Merle Oberon	May	13,'35....79	Dec. 1
(Reviewed under the title, "The Battle.")				
Wedding Night, The (G)	Anna Sten-Gary Cooper	Mar.	8,'35....90	Feb. 23,'35
We Live Again (A)	Anna Sten-Fredric March	Nov.	16....82	Sept. 29

Coming Attractions

Call of the Wild, The (G)	C. Gable-Loretta Young		91	May 4,'35
Dark Angel, The	Merle Oberon - Fredric March - H. Marshall-Kath. Alexander			
Red Salute	B. Stanwyck-Robert Young			
Sanders of the River (G)	Leslie Banks - Paul Robeson - Nina Mae MacKinney	July	4,'35....95	Apr. 20,'35

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Mary Dow 8011	Sally Eilers-Ray Milland	May	27,'35....66	
(See "In the Cutting Room," Apr. 13,'35.)				
Border Brigands 8085	Buck Jones	May	27,'35....56	
Bride of Frankenstein (A) 8009	Boris Karloff	May	6,'35....80	Apr. 20,'35
Chinatown Squad (G) 8017	Lyle Talbot-Valerie Hobson	May	20,'35....65	June 8,'35
Crimson Trail, The (G) 8083	Buck Jones	Feb.	11,'35....58	Mar. 16,'35
Good Fairy, The (G) 8003	Margaret Sullavan-H. Marshall	Feb.	18,'35....98	Feb. 9,'35
Imitation of Life (G) 7003	Claudette Colbert-W. William	Nov.	26....111	Dec. 1
It Happened in New York (G) 8023	Lyle Talbot-Heather Angel	Mar.	18,'35....66	Apr. 13,'35
I've Been Around (A) 8025	Chester Morris	Dec.	31....66	Dec. 22
Man Who Reclaimed His Head (G) 8028	Claude Rains-Joan Bennett	Dec.	24....81	Dec. 8
Mister Dynamite (G) 8012	Edmund Lowe-Esther Ralston	Apr.	22,'35....69	Apr. 6,'35
Mystery of Edwin Drood (G) 8024	Claude Rains-Heather Angel	Feb.	4,'35....87	Mar. 30,'35
Night Life of the Gods (G) 8008	Alan Mowbray	Mar.	11,'35....73	Jan. 12,'35
Notorious Gentleman, A 8032	Charles Bickford-Helen Vinson	Jan.	21,'35....76	Jan. 19,'35
Princess O'Hara (G) 8013	Jean Parker-Chester Morris	Apr.	1,'35....80	Mar. 30,'35
Rendezvous at Midnight 8031	Ralph Bellamy	Feb.	11,'35....62	
(See "In the Cutting Room," Nov. 17.)				
Secret of the Chateau (G) 8033	Claire Dodd-Clark Williams	Dec.	3....69	Sept. 15
Stone of Silver Creek (G) 8084	Buck Jones-Noel Francis	Apr.	15,'35....60	Apr. 20,'35
Straight from the Heart (A) 8036	Mary Astor-Roger Pryor-Baby Jane	Jan.	14,'35....73	Feb. 16,'35
Strange Wives (G) 8020	June Clayworth-Roger Pryor	Dec.	10....75	Dec. 8
Transient Lady (G) 8019	Gene Raymond-Henry Hull	Mar.	4,'35....72	Mar. 23,'35
Werewolf of London (A) 8015	Henry Hull	June	3,'35....75	May 4,'35

Coming Attractions

Diamond Jim 9003	Edward Arnold-Binnie Barnes			
(See "In the Cutting Room," May 11,'35.)				
Lady Tubbs 8034	D. Montgomery-Alice Brady	July	15,'35	
(See "In the Cutting Room," May 25,'35.)				
Magnificent Obsession 8006	Irene Dunne			
Manhattan Moon 8026	Ricardo Cortez-Dorothy Page	July	29,'35	
(See "In the Cutting Room," June 15,'35.)				
Outlawed Guns	Buck Jones	July	29,'35	
Raven, The (A) 8016	Karloff-Bela Lugosi	July	22,'35....61	June 15,'35
She Gets Her Man	Zasu Pitts-Hugh O'Connell	Aug.	12,'35	
Storm Over the Andes 9026	Jack Holt-Mona Barrie			

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alibi Ike 815	Joe E. Brown	June	15,'35....72	
(See "In the Cutting Room," Apr. 6,'35.)				
Dinky 824	Jackie Cooper-Mary Astor	May	11,'35....65	
(See "In the Cutting Room," Apr. 13,'35.)				
Florentine Dagger, The (G) 829	Donald Woods-Margaret Lindsay	Mar.	30,'35....69	May 4,'35
Night at the Ritz, A (G) 823	William Gargan-Patricia Ellis	Mar.	23,'35....63	May 25,'35
Stranded 808	Kay Francis-Geo. Brent	June	29,'35....76	
(See "In the Cutting Room," Apr. 27,'35.)				
Sweet Music (G) 805	Rudy Vallee-Ann Dvorak	Feb.	23,'35....95	Mar. 2,'35

Coming Attractions

Anchors Aweigh	Dick Powell-Ruby Keeler			
Broadway Gondolier 804	Dick Powell-Joan Blondell	July	20,'35	
(See "In the Cutting Room," Apr. 27,'35.)				
Case of the Lucky Legs, The	Warren William-Verree Teasdale			
Don't Bet on Blondes 813	Warren William-Claire Dodd	July	13,'35	
(See "In the Cutting Room," May 25,'35.)				
Dr. Socrates	Paul Muni-Ann Dvorak			
Front Page Woman	Bette Davis-George Brent	Aug.	24,'35	
(See "In the Cutting Room," May 25,'35.)				
Going Highbrow 818	Guy Kibbee-Zasu Pitts	July	6,'35....67	
(See "Crashing Society," "In the Cutting Room," Apr. 13,'35.)				
Goose and the Gander	Kay Francis-George Brent			
(See "In the Cutting Room," Mar. 9,'35.)				
Irish in Us, The	James Cagney-Pat O'Brien	Aug.	3,'35	
Little Big Shot	Rob't Armstrong-Glenda Farrell			
(See "In the Cutting Room," June 15,'35.)				
Living Up to Lizzie	Margaret Lindsay-Warren Hull			
Midsummer Night's Dream	All Star		135	
Money Man	Edw. G. Robinson-Bette Davis			
Page Miss Glory	Marion Davies-Dick Powell			
(See "In the Cutting Room," June 8,'35.)				
Present from Margate, A	Kay Francis-Ian Hunter			
Real McCoy, The	James Dunn - Claire Dodd - Patricia Ellis-Alan Dinehart			
We're In the Money	Joan Blondell-Glenda Farrell	Aug.	10,'35	
(See "In the Cutting Room," June 15,'35.)				

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abdul the Damned (A)	Nils Asther	B. I. P.		95	Apr. 13,'35
April Blossoms (G)	Richard Tauber	B. I. P.		85	June 1,'35
Avec l'Assurance (G)	Saint-Granier	Paramount	May	3,'35....83	May 18,'35
Brown on Resolution (G)	Betty Balfour	Gaumont-British		85	June 1,'35
Czardas Duchess, The (G)	Marta Eggerth	Ufa	Apr.	24,'35....102	May 4,'35
Dance Band (G)	Buddy Rogers	Assoc. British		65	June 15,'35
Dandy Dick (G)	Will Hay	Assoc. British		70	Mar. 16,'35
Der Judas von Tirol	Fritz Rasp	86th St. Corp.	Apr.	26,'35....78	
Der Page vom Dalmasse-Hotel	Dolly Haas	86th St. Corp.	Mar.	22,'35....80	
Die Grosse Chance	Hans Soehnker	86th St. Corp.	May	3,'35....80	
Die Unschuld vom Lande	Lucie Englisch	86th St. Corp.	May	10,'35....85	
Die vom Niederrhein	Lien Deyers	86th St. Corp.	May	17,'35....84	
Drei von der Kavallerie	Paul Hoerbiger	86th St. Corp.	Apr.	12,'35....90	
Elizabeth of England (G)	Matheson Lang	Assoc. British		95	June 1,'35
Heroes of the Arctic (G)		Amkino	May	23,'35....70	June 1,'35
In a Monastery Garden (A)	John Stuart	R & S	Mar.	12,'35....77	Mar. 30,'35
It's a Bet (G)	Gene Gerrard-Helen Chandler	British Int'l		80	Mar. 16,'35
La Crise Est Finie (G)	Albert Prejean	European Films	Mar.	12,'35....81	Mar. 30,'35
Les As Du Turf (G)	Pauley	Paramount	May	10,'35....99	May 18,'35
Lorna Doone (G)	John Loder	Assoc. British		80	Feb. 2,'35
Men on Wings (G)	Koval-Samborsky	Amkino	June	7,'35....85	June 15,'35
Mimi (A)	Gertrude Lawrence-D. Fairbanks, Jr.	B.I.P.		98	June 8,'35
Moscow Laughs (G)	Leonid Utesov	Amkino	Mar.	21,'35....95	Apr. 27,'35
Oh! Daddy (G)	Leslie Henson	Gaumont-British		75	Mar. 16,'35
Old Curiosity Shop	Elaine Benson	Assoc. British		85	Feb. 2,'35
Phantom Fiend, The (A)	Ivor Novello-Elizabeth Allan	Olympic	Apr.	19,'35....67	Apr. 27,'35
Phantom Light, The (G)	Gordon Harker	Gaumont-British		75	Feb. 9,'35
Radio Parade of 1935	Will Hay - Helen Chandler	Assoc. British		85	Jan. 12,'35
Red Village, The (A)	S. Shkurat	Amkino	May	1,'35....90	May 18,'35
Rosen aus dem Sueden	Paul Hoerbiger	86th St. Corp.	Apr.	19,'35....87	
Schwarzer Jaeger Johanna	Marianne Hoppe	86th St. Corp.	Mar.	29,'35....90	
Scotland Yard Mystery (G)	Gerald DuMaurier	B.I.P.		75	June 8,'35
Shepherdess' Sweetheart	(Greek Feature)	Frank Norton	Feb.	17,'35....118	
So You Won't Talk (G)	Monty Banks	First National		85	Apr. 27,'35
Song of Happiness (G)	M. Victorov	Amkino	Apr.	6,'35....90	Apr. 20,'35
Soviet Russia Today (G)		Amkino	Mar.	3,'35....67	Mar. 16,'35
Strauss' Great Waltz (G)	Jessie Matthews	Tom Arnold	Apr.	6,'35....72	Apr. 27,'35
Strictly Illegal (G)	Leslie Fuller	Gaumont-British		70	Mar. 16,'35
Ten Minute Alibi (A)	Phillips Holmes	British Lion		80	Feb. 9,'35
They Are Looking Up (G)	Cicely Courtneidge	Gaumont-British		80	Feb. 9,'35
Triumph of Sherlock Holmes, The (A)	Arthur Wontner	Gaumont-British		87	Mar. 9,'35
Youth of Maxim, The (A)	Boros Chirkov	Amkino	Apr.	17,'35....80	May 11,'35
Zigeunerbluth	Adele Sandrock	86th St. Corp.	Apr.	5,'35....82	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PROD'TIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Jack and the Beanstalk	Apr. 27	8
Little Red Hen	May 18	7
Brave Tin Soldier, The	June 8	7
Puss in Boots	June 29	1 rl.
The Queen of Hearts	July 20	7
Aladdin	Aug. 10	7
The Headless Horseman	Oct. 1	1 rl.
The Valiant Tailor	Oct. 29	1 rl.
Don Quixote	Nov. 28	8
Jack Frost	Dec. 24	8
Little Black Sambo	Feb. 6,'35	8
Bremen Town Musicians	Mar. 6,'35	8
Old Mother Hubbard	Apr. 3,'35	7
Mary's Little Lamb	May 1,'35	7
Summertime	June 15,'35	1 rl.
Sinbad the Sailor	July 15,'35	1 rl.

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Alimony Aches Andy Clyde		
Captain Hits the Ceiling, The (All Star)		
Do Your Stuff (3 Radio Rogues)	June 15,'35	19
Gum Shoes (All Star)	Mar. 1,'35	21
His Bridal Sweet Harry Langdon	Mar. 15,'35	20
His Old Flame Charlie Murray	Jan. 25,'35	20
Horse Collars (3 Stooges)	Jan. 10,'35	20
I'm a Father Andy Clyde	Feb. 7,'35	20
Leather Necker, The Harry Langdon	May 9,'35	20
Old Sawbones Andy Clyde	Apr. 11,'35	17
Pep Goes the Easel (3 Stooges)	Mar. 29,'35	20
Restless Knights (3 Stooges)	Feb. 20,'35	16½
Stage Fright (All Star)	June 1,'35	19
Tramp, Tramp, Tramp Andy Clyde	May 22,'35	20
Uncivil Warriors (3 Stooges)	Apr. 26,'35	20
COLOR RHAPSODIES 1934-35		
A Cat, a Bell and Mouse	May 10,'35	7
Babes at Sea	Dec. 12	7
Little Rover	June 28,'35	9
Make Believe Revue, The	Mar. 22,'35	10
Shoemaker and the Elves	Jan. 20,'35	7
KRAZY KAT KARTOONS 1934-35		
4. Birdman	Feb. 1,'35	7
5. Hotcha Melody	Mar. 15,'35	7
6. King's Jester	May 20,'35	7
7. Garden Galties		
8. Peace Conference, The	Apr. 26,'35	
LAUGHING WITH MEDBURY 1934-35		
Among the Cacoons	Nov. 9	10
At a County Fair	Dec. 7	10
Medbury in Hollywood	Jan. 11,'35	10
In the Old Days	Mar. 22,'35	10
LIFE'S LAST LAUGHS 1934-35		
No. 3—	Nov. 9	10
No. 4—	Dec. 12	10
No. 5—	Jan. 4,'35	10
No. 6—	Feb. 1,'35	10
SCRAPPY CARTOONS 1934-35		
Gloom Chasers, The	Jan. 18,'35	7
Gold Getters	Mar. 1,'35	7
Graduation Exercises	Apr. 12,'35	7
Puppet Murder Case, The	June 21,'35	7
Scrappy's Big Moment		
Scrappy's Ghost Story	May 24,'35	7
SCREEN SNAPSHOTS		
No. 3—	Nov. 23	10½
No. 4—	Dec. 21	10½
No. 5—	Jan. 18,'35	10
No. 6—	Feb. 22,'35	10
No. 7—	Mar. 15,'35	10½
No. 8—	Apr. 12,'35	10
No. 9—	May 10,'35	10
No. 10—	June 6,'35	10
SPICE OF LIFE 1934-35		
No. 3—	Dec. 31	10
No. 4—	Dec. 31	10
No. 5—	Jan. 20,'35	10
No. 6—	Mar. 1,'35	10
No. 7—	Apr. 25,'35	10
WORLD OF SPORT (1934-35)		
Air Thrills	Mar. 1,'35	10
Flying Feet	May 3,'35	10
Flying Pigskins	Nov. 9	10
Hold That Shark	Mar. 29,'35	10
Pardon My Grip	Feb. 1,'35	10
Thrill Flashes	Dec. 12	10
Water Thrills	June 20,'35	10
When Men Fight	Jan. 4,'35	10

DU WORLD PICTURES

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1	26
Chump	Nov. 1	15
Frankie and Johnny Charles Laughton	Oct. 1	8
Mire Unger	Aug. 15	9
Prisoner	Sept. 15	18
Retribution of Clyde Barrow and Bonnie Parker	July 10	20
Stars in the Making Frank Albertson	Oct. 1	17
Sword of the Arab Duncan Renaldo	Sept. 15	28
Yokel Dog Makes Good	Sept. 1	18

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
BING CROSBY SPECIALS		
3—Billboard Girl	Oct. 5	21
4—Dream House	Sept. 28	19
CORONET COMEDIES		
An Ear for Music	Mar. 8,'35	18
Easy Money	Feb. 8,'35	18
Grooms in Gloom	May 10,'35	17
Rural Romeos	Nov. 16	20
Second Hand Husband	Oct. 26	19
Two Lame Ducks	Nov. 30	18
FROLICS OF YOUTH		
Boosting Dad	Dec. 21	21
Campus Hoofer, The	Nov. 9	19
Educating Papa	Nov. 2	16
It Never Rains	May 24,'35	20
Little Big Top, The	Feb. 1,'35	21
MARRIAGE WOWS SERIES		
Dumb Luck	Jan. 18,'35	17
How Am I Doing?	Jan. 4,'35	20
MIRTHQUAKE COMEDIES		
Magic Word, The	July 5,'35	2 rls.
Time Out	July 14,'35	20
MUSICAL COMEDIES		
Big Business	Dec. 7	19
Girl from Paradise, The	Nov. 23	21
Hail Brother	Mar. 22,'35	19
Nifty Nurses	Oct. 19	20
SONG HIT STORIES		
Bounding Main, The	Nov. 16	10
Fireman's Day Off	Apr. 12,'35	10
Gay Old Days	Jan. 4,'35	10
House Where I Was Born, The	Oct. 26	10
Life of the Party, The	Apr. 26,'35	9
Old Camp Ground, The	Mar. 15,'35	9
Song Plugger	Jan. 18,'35	9
Way Down Yonder	Dec. 7	11
STAR PERSONALITY COMEDIES		
A Nose for News	Apr. 5,'35	17
Friendly Spirits	May 31,'35	20
Hayseed Romance	Mar. 15,'35	20
Light Fantastic, The	June 28,'35	2 rls.
Mr. Widget	Jan. 25,'35	21
Object Not Matrimony	Mar. 1,'35	18
One Run Elmer	Feb. 22,'35	19
Only the Brave	Apr. 19,'35	17
Tars and Stripes	May 3,'35	20
TERRY-TOONS		
Amateur Night	July 12,'35	1 rl.
Black Sheep, The	Oct. 5	6
Bull Fight, The	Feb. 8,'35	6
Chain Letters	Aug. 9,'35	1 rl.
Dog Show, The	Dec. 28	6
Fireman Save My Child	Feb. 22,'35	6
First Snow, The	Jan. 11,'35	6
Five Puplets	Apr. 19,'35	6
Flying Oil	Apr. 5,'35	6
Foxy-Fox, The	July 26,'35	1 rl.
Hot Sands	Nov. 2	6
Jack's Shack	Nov. 30	6
King Looney XIV	June 7,'35	6
Magic Fish, The	Oct. 19	6
Moans and Groans	June 28,'35	6
Modern Red Riding Hood, A	May 17,'35	6
Moth and the Spider, The	Mar. 8,'35	6
Old Dog Tray	Mar. 21,'35	6
Opera Night	May 31,'35	6
Peg Leg Pete, the Pirate	May 3,'35	6
South Pole or Bust	Dec. 14	6
Tom Tom the Piper's Son	Nov. 16	6
What a Night	Jan. 25,'35	6
TREASURE CHEST		
Chums	Mar. 1,'35	9
Harlem Harmony	Dec. 21	10
Hollywood Movie Parade, The	Nov. 2	9
Personality and the Pen	May 10,'35	10
Ski-Scrapers	May 24,'35	8
Taming the Wild	Apr. 26,'35	10
YOUNG ROMANCE		
All for One	June 21,'35	19
Love in a Hurry	May 17,'35	16
Moon Over Manhattan	Feb. 15,'35	17

FIRST DIVISION

Title	Rel. Date	Min.
MARCH OF TIME		
No. 1	Feb. 1,'35	
No. 2	Mar. 8,'35	
No. 3	Apr. 19,'35	
No. 4	May 31,'35	
MUSICAL MOODS (Technicolor)		
Mexican Idyll	Oct. 16	
By the Waters of Minnetonka		
Hymn to the Sun		
Les Preludes		
October Day		9
Italian Caprice		8
Voices of Spring		
Irish Melody		8
Countryside Melodies	May 4,'35	8
Mediterranean Songs		7
Barcarolle		8
In a Mountain Pass		
Fingal's Cave (Black & White)	Nov. 13	
Waltz in A Flat Major		
Dance of the Hours	Dec. 15	
Air for the G String	Nov. 3	
Liebestraum		
6 THRILLING JOURNEYS		
Old Faithful Speaks		8
Realm of Ghosts		
Deep Sea Harvest		
Ride Along Dude		
City of Proud Memories		
Craters of the Moon		

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Casting for Luck		10
Man's Mania for Speed		10
Marching with Science		9
On Foreign Service		9
Tracking the Explorers		10
MAGIC CARPET SERIES		
The Cost of Catalonia		
Crossroads of the World		9
Geneva-by-the-Lake		10
MOVIE TINTYPE SERIES		
The Heart of Valeska	Mar. 9	10

MASTER ART PRODUCTS

Title	Rel. Date (Variable)	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)		
1. Roosevelt Family In America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9
MELODY MAKERS		
Fields and McHugh		9
ORGANLOGUES		
What's in a Name		8
RAIN SONGS		
Irving Kaufman-Lew White		
SPECIAL		
Take a Letter Please Eddie Stanley-Evelyn San		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR COMEDIES		
Caretaker's Daughter	Mar. 10	10
Movie Daze		19
Mrs. Barnacle Bill	Apr. 21	20
CRIME DOESN'T PAY		
No. 1—Buried Loot		19
CHARLEY CHASE		
Chases of Pimple Street	Dec. 22	20
Fate's Fathead	Nov. 17	18
Four Star Boarder	Apr. 27,'35	20
Okay Toots	Feb. 2,'35	18
Poker at Eight	Mar. 9,'35	21
Southern Exposure	Apr. 6,'35	21
IRVIN S. COBB		
Ballad of Paducah Jail	Oct. 20	19
Nosed Out	Sept. 15	18
Speaking of Relations		19
You Brings the Ducks	Nov. 24	16
FITZPATRICK TRAVEL TALKS		
Africa, Land of Contrast		9
Citadels of the Mediterranean		1 rl.
Colorful Guatemala	Feb. 23,'35	9
Colorful Ports of Call	Jan. 13	9
Cruising in the South Seas		1 rl.
Glimpses of Erin		1 rl.
Ireland, The Emerald Isle	Dec. 8	8
Los Angeles, Wonder City of the West	Mar. 16,'35	9
Rainbow Canyon	Feb. 2,'35	8
Zeeland, The Hidden Paradise	Jan. 5,'35	7
Zion, Canyon of Color	Nov. 10	8
GOOFY MOVIES		
No. 4	May 5	9
No. 5		8
No. 6		1 rl.
No. 7	Sept. 8	10
No. 8	Oct. 6	9
No. 9	Nov. 3	10
No. 10	Dec. 1	10
HAPPY HARMONIES (Harman-Ising)		
4—Bosco's Parlor Pranks	Nov. 24	9
5—Toyland Broadcast	Dec. 22	8
6—Hey, Hey, Fever	Jan. 9,'35	9
7—When the Cat's Away	Feb. 16,'35	9
8—The Lost Chick	Mar. 9,'35	9
9—Gallco Dragon	Mar. 30,'35	8
10—Good Little Monkeys	Apr. 13,'35	9
11—Chinese Nightingale	Apr. 27,'35	10
LAUREL & HARDY		
Fixer-Uppers	Feb. 9,'35	21
Going Bye-Bye		21
Live Ghosts		21
Them Thar Hills		2 rls.
Tit for Tat	Jan. 5,'35	20
MUSICAL COMEDIES		
Music in Your Hair	June 2	17
Roamin' Vandals	Apr. 28	18
MUSICAL REVUES		
Gentlemen of Polish		2 rls.
Gypsy Night	Jan. 12,'35	18
Memories and Melodies	Feb. 16,'35	16
Star Night at the Cocoanut Grove	Dec. 1	21
What Price Jazz?		18
ODDITIES		
Chain Letter Dimes	Apr. 20,'35	7
Dartmouth Days	Nov. 17	11
Donkey Baseball	Mar. 2,'35	9
Fightin' Fish	Apr. 6,'35	9
Little People, The	May 4,'35	9
Motorcycle Cossacks	Jan. 12,'35	9
Pro Football	Sept. 22	9
Rugby	Dec. 15	10
Sporting Nuts	Mar. 23,'35	9
Strikes and Spares	Oct. 20	9
Trick Golf	Mar. 24	8
Windy	Feb. 9,'35	9
OUR GANG		
Anniversary Trouble	Jan. 1,'35	18
Beginner's Luck	Feb. 23,'35	20
Teacher's Beau	Apr. 27,'35	20
Shrimps for a Day	Dec. 8	21
Sprucin' Up	June 1,'35	17

Title	Rel. Date	Min.
Wash-ee Iron-ee	Sept. 29	17
TODD-KELLY		
Bum Voyage	Dec. 15	20
Done in Oil	Nov. 10	18
Maid in Hollywood	May 19	20
Misses Stooge, The	Apr. 20,'35	19
One Horse Farmers	Sept. 1	18
Opened by Mistake	Oct. 6	19
Sing, Sister, Sing!	Mar. 2,'35	21
Three Chumps Ahead		2 rls.
Tin Man, The	Mar. 30,'35	15
Treasure Blues	Jan. 26,'35	19
WILLIE WHOPPER		
Cave Man		7
Good Scout		7
Jungle Jitters		7
Raslin' Round		
Reducing Creme	May 19	8
Robin Hood, Jr. (Color)	Mar. 10	8
Viva Willie		7

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Baby Be Good	Jan. 8,'35	7
Betty Boop's Prize Show	Oct. 19	7
Keep in Style	Nov. 16	7
Language All My Own, A	July 19,'35	
Little Soap and Water, A	June 21,'35	
No! No! A Thousand Times No!	May 24,'35	7
Stop That Noise	Mar. 15,'35	7
Swat the Fly	Apr. 19,'35	7
Taking the Blame	Feb. 15,'35	7
There's Something About a Soldier	Aug. 17	7
When My Ship Comes In	Dec. 21	7
COLOR CLASSICS		
Dancing on the Moon	July 12,'35	
Elephant Never Forgets, An	Dec. 28	7
Kids in the Shoe, The	May 10,'35	7
Little Dutch Mill	Oct. 26	7
Song of the Birds	Mar. 1,'35	7
HEADLINERS		
Cab Calloway's Jitterbug Party	May 24,'35	
Feminine Rhythm Ina Ray Hutton and Her Melodears	Feb. 8,'35	10
Hark Ye, Hark Ben Bernie-Grace Barry	Mar. 22,'35	10
Is My Face Black Molasses 'n' January	May 3,'35	10
Ladies That Play Phil Spitalny and His Musical Ladies	Dec. 7	10
Melody Magic Johnny Green and His Orchestra	Apr. 12,'35	10
Million Dollar Notes Red Nichols and His World Famous Pennies	Feb. 8,'35	11
Radio Announcer's Review	Sept. 14	10
Rhythm on the Roof Anson Weeks & Orchestra	Oct. 26	11
Song Writers of the Gay Nineties Pat Rooney	Mar. 1,'35	10
Yacht Club Boys Garden Party	Dec. 28	10
PARAMOUNT PICTORIAL (NEW SERIES)		
No. 6—Twilight Melody — Pets from the Wild— Howard Chandler Christy	Jan. 4,'35	10
No. 7—Queen of the Waters —Billy Blue Gum—Merlcano	Feb. 1,'35	10
No. 8—Aubrey Rainier—Old Madeira—Rube Goldberg, World Famous Humorist.		1 rl.
No. 9—Marseilles — Bird City — Eddie Dowling (Thumbs Up)	Mar. 29,'35	10
No. 10—Metropolis Afloat—Lilies (Technicolor)—Lew Pollack	Apr. 26,'35	10
No. 11—	May 24,'35	10
No. 12—	June 21,'35	
No. 13—	July 19,'35	
PARAMOUNT VARIETIES		
No. 7—	Feb. 1,'35	10
No. 8—	Mar. 1,'35	
No. 9—	Mar. 29,'35	
Broadway Highlights	May 17,'35	10
Broadway Highlights No. 2	June 28,'35	
Coo-Coo News	Jan. 25,'35	10
Famous People at Play	June 14,'35	
Jungle Antics	Feb. 22,'35	10
Manhattan Rhythm	May 3,'35	10
Monkey Shines	Nov. 16	10
Movie Sideshow	Jan. 11,'35	11
Nerve of Some Women, The	Nov. 2	10
No Motor to Guide Him	June 7,'35	
Old Kentucky Hounds	Sept. 7	10
Screen Souvenirs No. 1	Sept. 21	10
Screen Souvenirs No. 2	Nov. 30	10
Screen Souvenirs No. 3	Feb. 8,'35	10
Screen Souvenirs No. 4	Apr. 19,'35	10
Shorty on the Farm	Apr. 5,'35	9
Strings and Strains	Mar. 22,'35	10
Superstition of the Rabbit's Foot	Mar. 8,'35	9
Superstition of Three on a Match	Oct. 19	11
Superstition of Walking Under a Ladder	Dec. 28	11
POPEYE THE SAILOR		
A Dream Walking	Sept. 28	7
Be Kind to "Aminals"	Feb. 22,'35	7
Beware of Barnacle Bill	Jan. 25,'35	7
Choose Your "Weppins"	May 31,'35	7
Dance Contest	Nov. 23	7
Dizzy Divers	July 26,'35	
For Better or Worser	June 28,'35	
Hyp-Nut-Tist, The	Apr. 26,'35	7
Pleased to Me Cha!	Mar. 22,'35	7
Shiver Me Timbers	July 27	7
Two Alarm Fire	Oct. 26	7
We Aim to Please	Dec. 28	7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 5—Saddle Champs	Nov. 30	11
No. 6—A Sportlight Cocktail	Dec. 28	10
No. 7—King of the Everglades	Jan. 25,'35	10
No. 8—Feline Athletes	Feb. 22,'35	10
No. 9—Sporting Sounds	Mar. 22,'35	10
No. 10—Nerve Control	Apr. 19,'35	10
No. 11—Animal Intelligence	May 17,'35	10
No. 12—Top Form	June 7,'35	
TWO REEL COMEDIES		
Making the Rounds (Pallette-Catlett)	July 6	21
New Dealers, The (Pallette-Catlett)	Apr. 6	20
News Hounds (Pallette-Catlett)	June 1	20
No More Bridge (Leon Errol)	Mar. 16	21
Oil's Well (Chic Sale)	May 4	22
Old Bugler, The (Chic Sale)	Jan. 5	20
Petting Preferred	Apr. 27	10
Up and Down (Franklyn Pangborn)	Mar. 2,'35	21

PRINCIPAL

Title	Rel. Date	Min.
Death Day	Apr. 10	17
Glory of the Kill	May 23	28
Newslaugh—No. 2	Dec. 20,'33	9
Wonders of the Tropics	Dec. 13,'33	32
CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant Lion, The	Feb. 14	7
Farmer's Friend	Oct. 11	7
From Cacoon to Butterfly	Jan. 10	7
Her Majesty the Queen Bee	Dec. 1,'33	6
Insect Clown	Mar. 4	7
Queen of the Underworld	Dec. 6,'33	7

REPUBLIC (Monogram)

Title	Rel. Date	Min.
PORT O' CALL SERIES		
10. Dravidian Glamour	Sept. 1	10
11. Adventure Isle	Oct. 1	10
12. Queen of the Indies	Nov. 1	10
13. A Mediterranean Mecca	Dec. 1	10

RKO RADIO PICTURES

Title	Rel. Date	Min.
BLONDE and RED HEAD SERIES		
Dancing Millionaire	Dec. 14	19
Hunger Pains	Feb. 22,'35	17½
Pickled Peppers	June 7,'35	19½
Wig Wag	Apr. 12,'35	19½
CHICK CHANDLER COMEDIES		
Big Mouthpiece	Nov. 9	20
Horse Heir	Feb. 1,'35	19½
Raised and Called	Mar. 22,'35	20
Unlucky Strike	Aug. 31	20½
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	June 14,'35	21½
Everything's Ducky	Oct. 19	21
Flying Down to Zero	Apr. 19,'35	19
In the Devil Dog House	Feb. 2	21
In a Pig's Eye	Dec. 28	20½
DUMBBELL LETTERS		
No. 9	Jan. 18,'35	5
No. 10	Feb. 1,'35	5
No. 11	Feb. 15,'35	5
No. 12	Mar. 1,'35	5
No. 13		
No. 14	Mar. 29,'35	5
No. 15	Apr. 12,'35	5
No. 16	Apr. 26,'35	4
No. 17	May 10,'35	4½
No. 18	May 24,'35	5
No. 19	June 7,'35	5
No. 20	June 20,'35	5
No. 21	July 5,'35	
EASY ACES		
Little New New York	June 14,'35	10
Pharaohland	Feb. 22,'35	9
Six Day Grind	July 26,'35	
Topnotchers	Apr. 19,'35	11
FOUR STAR COMEDIES		
Fixing the Stew	Nov. 2	20
Hit and Run	Apr. 26,'35	19
How to Break 90 at Croquet	Jan. 4,'35	15
HEADLINERS SERIES (1934-35)		
No. 2—Ferry Go Round	Nov. 23	20
No. 3—This Band Age	Jan. 25,'35	21½
No. 4—Simp Phoney Concert	Mar. 15,'35	21
No. 5—Drawing Rumors	July 12,'35	17
EDGAR KENNEDY COMEDIES		
Bric-a-Brac	Jan. 18,'35	19
Love on a Ladder	Sept. 7	20½
Poisoned Ivory	Nov. 16	21
Sock Me to Sleep	May 17,'35	
South Seasickness	Mar. 29,'35	20½
Wrong Direction	Nov. 16	21
MUSICALS		
Everybody Likes Music	Mar. 9	19½
If This Isn't Love	Sept. 28	21½
Night at the Biltmore Bowl, A	June 21,'35	17½
Spirit of 1976	Feb. 15,'35	21½
MUSICOMEDIES SERIES (Ruth Etting)		
An Old Spanish Onion	Mar. 1,'35	20
Bandits and Ballads	Dec. 7	18½
Ticket or Leave It	May 26,'35	21
PATHE NEWS Released twice a week		
PATHE REVIEWS (1933-1934) Released once a month		
PATHE TOPICS Released seven times a year		
RAINBOW PARADE CARTOONS		
Hunters Are Coming	Aug. 9,'35	
Japanese Lantern	Mar. 8,'35	8
Merry Kittens, The	May 31,'35	7
Parrotville Post Office	June 28,'35	
Parrotville Old Folks	Jan. 25,'35	7
Picnic Panic	May 3,'35	9
Putting on the Dog	July 19,'35	
Spinning Mice	Apr. 5,'35	8
Sunshine Makers, The	Jan. 11,'35	8
SPECIALS		
Century of Progress	June 15	22
A Day with the Dionne Quintuplets	Dec. 28	11½
Grand National Irish Sweepstakes Race, 1934	Apr. 2	10
La Cucaracha	Aug. 31	20½
Steffi Duna-Don Alvarado (Technicolor)		
A Trip Thru Fijiland	May 10,'35	14½
TODDLE TALE CARTOONS		
A Little Bird Told Me	Sept. 7	5
VAGABOND ADVENTURE SERIES		
Fakeers of the East	Dec. 7	18½
Isle of Spice	Jan. 11,'35	10½
Jamaica	May 17,'35	9½
Quebec	Aug. 9,'35	
Red Republic	Sept. 21	10
Roumania	June 28,'35	11
Saar, The	Mar. 22,'35	11

STATE RIGHTS

Title	Min.
CARTOON EXHIBITOR	
Of All Things	4
CENTRAL	
Child of Mother India	30
Hindu Holiday	9
METROPOLITAN LIFE	
Once Upon a Time	10
METROPOLIS-TAPERNOUX	
Bolero	14
Sorcerer's Apprentice, The	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
9. The Dognappers	Nov. 10	
10. Two-Gun Mickey	Dec. 25	8
11. Mickey's Man Friday	Jan. 17,'35	7
12. Band Concert (Color)	Feb. 23,'35	
13. Mickey's Service Station	Mar. 15,'35	9
14. Mickey's Kangaroo	Apr. 20,'35	9
15. Mickey's Garden (Color)		
SILLY SYMPHONIES		
10. The Golden Touch	Mar. 21,'35	8
11. Robber Kitten	Apr. 18,'35	9
12. Cookie Carnival, The	May 23,'35	8
13. Cock of the Walk		
14. Who Killed Cock Robin?		

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 2—Toyland Premiere	Dec. 10	9
No. 3—Candyland	Apr. 22,'35	1 rl.
No. 4—Springtime Serenade	May 27,'35	1 rl.
No. 5—Three Lazy Mice	July 15,'35	1 rl.
GOING PLACES with LOWELL THOMAS		
No. 6	Jan. 14,'35	9
No. 7	Feb. 18,'35	9
No. 8	Mar. 25,'35	11
No. 9	May 27,'35	10
No. 10	June 17,'35	10
No. 11	July 1,'35	1 rl.
No. 12	July 22,'35	1 rl.
No. 13	Aug. 19,'35	1 rl.
OSWALD CARTOONS		
At Your Service	July 8,'35	1 rl.
Do a Good Deed	Mar. 25,'35	7
Elmer The Great Dane	Apr. 29,'35	1 rl.
Hill Billy	Feb. 1,'35	9
Robinson Crusoe Isle	Jan. 7,'35	9
Towne Hall Follies	June 3,'35	1 rl.
Two Little Lambs	Mar. 11,'35	8½
STRANGER THAN FICTION SERIES		
No. 5—Novelty	Dec. 17	9
No. 6—Novelty	Jan. 28,'35	8
No. 7—Novelty	Mar. 4,'35	8
No. 8—Novelty	Apr. 1,'35	10
No. 9—Novelty	Apr. 22,'35	10
No. 10—Novelty	June 3,'35	1 rl.
No. 11—Novelty	June 24,'35	1 rl.
No. 12—Novelty	July 15,'35	1 rl.
No. 13—Novelty	Aug. 12,'35	1 rl.
UNIVERSAL COMEDIES		
Desert Harmonies (Mentone No. 12-A)	Apr. 10,'35	10
Doin' the Town (Mentone No. 9-A)	Jan. 30,'35	18
Double Crossed (Van Ronkel No. 5)	July 3,'35	2 rls.
Father Knows Best Sterling Holloway	Feb. 20,'35	2 rls.
Henry's Social Splash Henry Armetta	Dec. 19	21
Here's the Gang (Mentone No. 13-A)	May 8,'35	20
His Last Fling (Van Ronkel No. 6)	July 31,'35	2 rls.
Hollywood Trouble	Jan. 9,'35	20
Knickerbocker Knights Mentone	Dec. 12	20
Meet the Professor (Mentone No. 10-A)	Feb. 13,'35	19
My Girl Sally Sterling Holloway (Van Ronkel No. 5)	June 5,'35	2 rls.
Oh! What a Business (Mentone No. 5-A)	Nov. 26	2 rls.
Old Age Pension Henry Armetta	Mar. 27,'35	20
Revue a la Carte Tom Patricola (Mentone No. 8)	Jan. 16,'35	17
Sterling's Rival Romeo Sterling Holloway	Nov. 14	2 rls.
Telephone Blues (Mentone No. 11-A)	Mar. 13,'35	19
Well, By George (Mentone No. 4-A) George Price	Oct. 31	20
Whole Show, The (Mentone No. 7-A) James Barton	Dec. 26	20
Would You Be Willing? (Van Ronkel No. 4)	May 22,'35	2 rls.

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES 1934-35		
Get Rich Quick Allen Jenkins	Apr. 20,'35	2 rls.
His First Flame Shemp Howard Daphne Pollard	Mar. 9,'35	19
Old Grey Mayor, The Bob Hope	Apr. 6,'35	19
Vacation Daze Jenkins & Donnelly	Jan. 19,'35	2 rls.
Peach of a Pair, A Shemp Howard-Daphne Pollard	Dec. 29	2 rls.
Once Over Lightly Roscoe Ates	Jan. 12,'35	20
Radio Scout El Brendel	Jan. 26,'35	19
Why Pay Rent? Roscoe Ates-Shemp Howard	May 4,'35	2 rls.
Pretty Polly Polly Moran	June 1,'35	
Serves You Right Shemp Howard	June 15,'35	
Husband's Holiday Hobart Cavanaugh	July 6,'35	2 rls.
High, Wide and Hansom Herb Williams	July 20,'35	2 rls.
Watch the Birdie Bob Hope	Aug. 10,'35	2 rls.
BROADWAY BREVITIES 1934-35		
Gypsy Sweetheart Winifred Shaw-Phil Regan (Technicolor)	Mar. 30,'35	20
What This Country Needs Nick Lucas	Dec. 1	2 rls.
Hear Ye! Hear Ye! Vera Van and the Yacht Club Boys	Dec. 22	2 rls.
See, See, Senorita Tito Guizar-Armida	Jan. 12,'35	2 rls.
What, No Men? El Brendel-Phil Regan (Technicolor)	Jan. 5,'35	21
Soft Drinks and Sweet Music George Price-Sylvia Froos	Dec. 8	20
Radio Silly Cross & Dunn	Jan. 19,'35	2 rls.
Cherchez La Femme Jeanne Aubert	Feb. 2,'35	2 rls.
In the Spotlight Hal LeRoy & Dorothy Lee	Feb. 23,'35	20
Mr. & Mrs. Melody Ilomay Bailey-Lee Sims	Mar. 16,'35	20
Shoestring Follies Eddie Peabody	Feb. 16,'35	21
Singing Silhouettes, The Olga Baclanova	Apr. 30,'35	20
Castle of Dreams, The Morton Downey	Apr. 6,'35	20
Cure It with Music Fifi D'Orsay	Apr. 13,'35	2 rls.
In This Corner Roscoe Ates	Apr. 27,'35	2 rls.
Main Street Follies Hal Le Roy	May 11,'35	2 rls.
Love Department, The Bernice Claire	May 18,'35	2 rls.
$50 Bill Eleanore Whitney-12 Aristocrats	May 25,'35	
Better Than Gold Fifi D'Orsay	June 8,'35	
Springtime in Holland Dorothy Dare-Felix Knight (Technicolor)	June 22,'35	
Revue Ray Perkins	June 29,'35	
Surprise Duncan Sisters	July 27,'35	2 rls
Romance of the Rockies Dorothy Dare-Phil Regan (Technicolor)	Aug. 3,'35	2 rls.
LOONEY TUNES (1934-1935)		
No. 3—Buddy of the Legion		7
No. 4—Buddy's Theatre		7
No. 5—Buddy's Pony Express	Mar. 9,'35	1 rl.
No. 6—Buddy In Africa		7
No. 7—Buddy's Lost World	May 18,'35	1 rl.
No. 8—Buddy's Bug Hunt		1 rl.
No. 9—Buddy Steps Out	July 20,'35	1 rl.
No. 10 — Buddy, the "G" Man	Aug. 24,'35	1 rl.
MELODY MASTERS 1934-1935		
Richard Himber and His Orchestra	Nov. 3	10
Will Osborne and His Orchestra	Dec. 1	10
A & P Gypsies Harry Horlick	Jan. 26,'35	10
Charlie Davis and Band	Feb. 16,'35	10
Rimac's Rhumba Orchestra	Apr. 13,'35	1 rl.
Barney Rapp and His New Englanders	Mar. 16,'35	10
Freddy Martin and His Orchestra	May 11,'35	1 rl.
Dave Apollon and His Band	June 8,'35	
Borrah Minevitch and His Harmonica Rascals	July 6,'35	1 rl.
Rubinoff	Aug. 10,'35	1 rl.
MERRIE MELODIES 1934-35 (In Color)		
No. 6—Along Flirtation Walk	Apr. 6,'35	7
No. 7—My Green Fedora	May 4,'35	1 rl.
No. 8—Into Your Dance	June 8,'35	1 rl.
No. 9—Country Mouse, The	July 13,'35	7
No. 10—Merry Old Soul, The	Aug. 17,'35	7
SEE AMERICA FIRST E. M. NEWMAN		
No. 4—Remember the Alamo	Dec. 29	10
No. 5—Trail of the '49ers	Jan. 19,'35	10
No. 6—Dixieland	Feb. 9,'35	10
No. 7—Blue and the Gray	Mar. 2,'35	10
No. 8—The Mormon Trail	Mar. 23,'35	10
No. 9—Westward Bound	Apr. 13,'35	1 rl.
No. 10—Remember the Maine	May 4,'35	1 rl.
No. 11—The Yanks Are Coming	June 1,'35	
No. 12—Boom Days	June 22,'35	
No. 13—America Today	July 13,'35	1 rl.
PEPPER POT 1934-35		
Songs That Live Gus Edwards	Nov. 10	9
Good Badminton ——	Nov. 24	1 rl.
Stuffy's Errand of Mercy	Dec. 15	9
Listening In Radio Reel No. 2	Dec. 8	10
Vaudeville Reel No. 2	Dec. 29	10
Harry Von Tilzer	Jan. 5,'35	10
Chas. Ahearn	Jan. 19,'35	10
A Trip Thru a Hollywood Studio	Feb. 2,'35	9
We Do Our Part Radio Reel No. 3	Feb. 9,'35	1 rl.
Vaudeville Reel No. 3	Feb. 16,'35	1 rl.
Guess Stars Radio Ramblers	Mar. 2,'35	10
Billy Hill	Mar. 16,'35	
Eggs Marks the Spot Radio Reel No. 4	Mar. 30,'35	11
Some Bridge Work Easy Aces	Apr. 13,'35	10
Vaudeville Reel No. 4	Apr. 27,'35	1 rl.
Kings of the Turf	May 11,'35	1 rl.
Two Boobs in a Balloon Edgar Bergen	May 25,'35	1 rl.
Moving Melodies J. Fred Coots-Lillian Shade	June 8,'35	
All Colored Vaudeville Adelaide Hall	June 22,'35	
Rah Rah Radio Ralph Kirbery	July 6,'35	1 rl.
What's the Idea? Lew Pollack	Aug. 17,'35	1 rl.

SERIALS

12 Episodes Each Unless Otherwise Specified

Title	Rel. Date	Min.
BURROUGHS-TARZAN ENTERPRISES		
New Adventures of Tarzan, The Herman Brix	June 10,'35	2 rls.
FIRST DIVISION		
Young Eagles Boy Scouts	July 1	2 rls.
MASCOT		
Burn 'Em Up Barnes Jack Mulhall - Frankie Darro - Lola Lane	June 16	2 rls. (each)
Law of the Wild Rex, Rin Tin Tin, Jr. Ben Turpin, Bob Custer	Sept. 5	2 rls. (each)
Miracle Rider Tom Mix	May 18,'35	1st episode, 5 rls. (followed by 14 two-reel episodes)
Mystery Mountain Ken Maynard-Verna Hillie	Dec. 3	2 rls. (each)
Phantom Empire Gene Autry-Frankie Darro	Feb. 23,'35	2 rls. (each)
PRINCIPAL		
Chandu on the Magic Island Bela Lugosi-Maria Alba		
Return of Chandu, The Bela Lugosi-Maria Alba	Oct. 1	(Seven-reel feature followed by eight two-reel episodes)
UNIVERSAL		
Call of the Savage Noah Beery, Jr.	Apr. 15,'35	20 (each)
Roaring West Buck Jones (15 episodes)	July 8,'35	20 (each)
Rustlers of Red Dog John Mack Brown	Jan. 21,'35	20 (each)
Tailspin Tommy Maurice Murphy-Noah Beery, Jr.	Oct. 29	20 (each)

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In 2 Sections — Section 2

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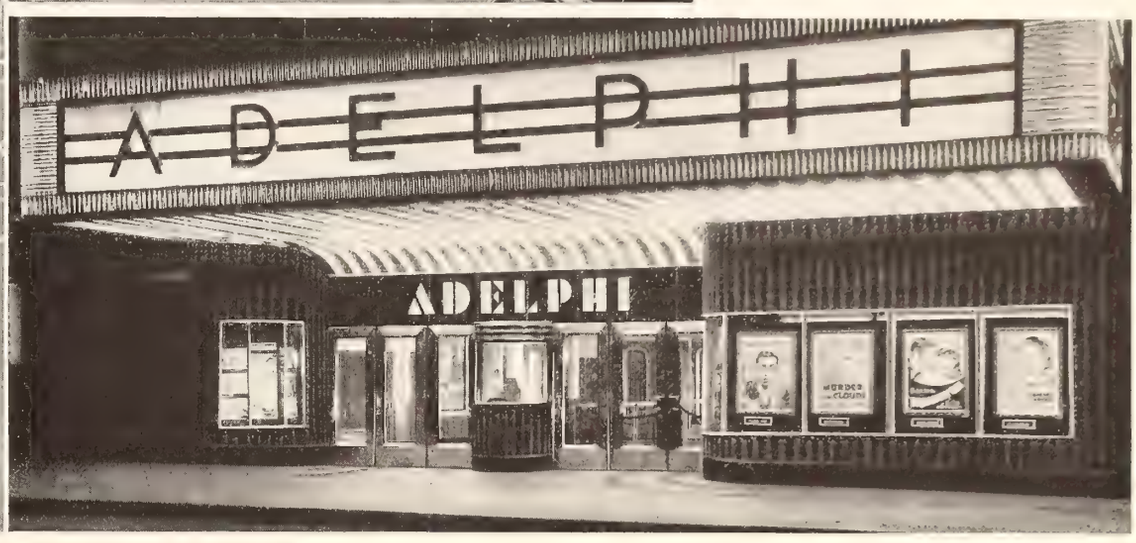
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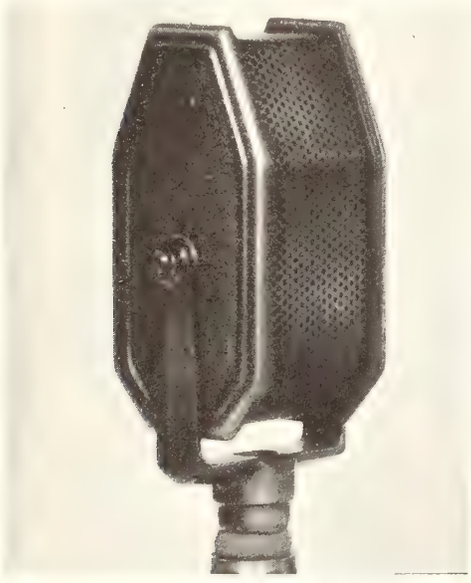
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EQUIPMENT AND MATERIALS

A Department of Reports on Developments in Products Used by Theatres

VELOCITY MICROPHONES

● Microphones adapted to the technique of many present-day stage performers, and to other purposes of the theatre, have been developed by the Amperite Corporation of New York. They are of velocity, or ribbon, type, employing a ribbon suspended between powerful magnets, which actuate it. The ribbon is but one ten-thousandth



Amperite ribbon microphone, pedestal type.

of an inch thick in order to eliminate so-called "resonant peaks," which tend to give a mechanical characteristic to the reproduced sound. It is also intended to prevent feed-back.

These microphones are of high-impedance type, eliminating the necessity of special input transformer and pre-amplifier. The Amperite instrument can be plugged directly into the photoelectric cell connection of the main amplifier of the sound system, thereby permitting its use as a public address system. Another characteristic permits the use of ordinary carbon volume controls as mixers.

In installing, special low-capacity cable is used for the microphone lead. The microphones can be placed either in the footlights, spaced about 15 feet apart, or on a stand. For the use of performers or speakers moving around the stage or in the aisles, a tiny junior size is available.

NEW CHAIR

● A new theatre chair of steel construction and with certain installation and maintenance features peculiar to the design, has been placed on the market by the John L. Cable Manufacturing Company. The theatre division has headquarters in New York, with Ed Dawson in charge. The chair is marketed under the trade name "Challenger."

The front side of the back may be upholstered in fabric, imitation leather or other upholstering material. The rear of the back is of steel, and is painted, or can be plated at a small extra charge. The arms are of wood and are clamped into position in installation. The seat hinge is of one-roller type fitting into the outer and inner grooves bracket and rising members. The pan is of steel and is part of the seat unit. Two rods on the bottom of the seat, forming a frame, simplify assembly.

The seat spring is of unit design, the springs being held in position and responding as a unit by means of a wire offset which goes around the rim of the frame. The end pieces consist in cold-rolled steel tubing and steel insert panels. The latter are painted, or may be plated or fitted with leather covering.

ELECTRIC FANS

● Five types of electric air circulating fans have been introduced to the theatre market by the National Air Conditioning Corporation of Chicago. The models vary as pedestal, wall bracket and shelf styles, but are essentially similar in design. They have been especially designed, according to the manufacturer, for the heavy-duty work in larger areas, as found in theatres.

The propeller is constructed in one piece of aluminum alloy and measures 20 inches in diameter. Tests submitted show that at a speed of 1,140 revolutions per minute, about 4,500 cubic feet of air per minute is delivered.

RECTIFIER FOR SUPREX

● A rectifier of copper oxide type for supplying two Suprex arcs and a spot, has been developed by the Forest Manufacturing Corporation of Belleville, N. J. A Westinghouse copper oxide rectifying unit is used, and a transformer network for connection to a three-phase alternating current supply line of from 200 to 240 volts, is employed. To hold down the arc striking current, sufficient reactance is provided in the circuit.

A blower system for cooling the rectifier is driven by a small ball bearing motor, factory lubricated. This rectifier is also designed to supply a regular carbon arc spot lamp from 50 to 55 volts by use of a special attachment.

BUYING SERVICE

● An equipment purchasing service has been established by Joseph S. Cifre of Boston, for the purpose of advising theatre operators contemplating the purchase of apparatus and supplies. Mr. Cifre was formerly associated with the Boston Motion Picture Supply Company, and owned the United Theatre Equipment Corporation prior to its sale to the National Theatre Supply Company. He has been Boston manager for the latter concern since the sale.

LIGHTING STRIPS

● Unit holders for the mounting of General Electric Lumiline lamps (incandescent lamps of extended linear dimension and with small sockets permitting almost a continuous line of light) have been developed by Curtis Lighting of Chicago. With this equipment, borders may be effected without the use of gas-tube lighting, and because of the various colors available, the Lumiline Lightstrip is also well adapted to cove lighting. Not only color combinations, but geometric patterns are also possible.

A 60-watt lamp, used with an 18-inch length of Curtis Lightstrip, will supply enough light for good vision. In 12-inch lengths, 40-watt lamps are used. The latter is especially adapted to short distances where a high level of illumination is required.

The Lightstrip has receptacles at each end for holding the Lumiline lamp rigidly in place. The reflector is highly polished, while the other parts are cadmium-plated.

THEATRE SEATS

● A new line of theatre seats has been placed in manufacture by the Cole Theatre Supply Company of Kansas City. According to an announcement of the company, initial efforts will be concentrated on a nine-spring box seat with steel castings, and a wooden back. Distribution at first will be confined to Western Missouri and Kansas, distribution to be extended later.

Among those interested in the new venture are E. H. Emmert and T. F. Cole, head of the Cole Supply Company.



A recent visitor to the Chicago headquarters of Herman A. DeVry, Inc., was Prince Purachatra, of Siam. Mr. DeVry is shown greeting him on his arrival. The prince is a cinema enthusiast.



Members of the Independent Theatre Supply Dealers Association and guests at the annual banquet held the third night of the convention in Chicago.

CODE AND TESTS PLANNED BY DEALERS

● Winning the respect and confidence of every theatre owner in the United States is the aim of the Independent Theatre Supply Dealers Association in putting into effect the constructive program adopted at a four-day convention at the Edgewater Beach Hotel in Chicago from June 15 to 18. High points of plans for the coming year include:

Enforcement of a code of ethics and fair trade practices.

Laboratory examination of all equipment seeking outlets through the association, to assure quality and durability.

Extensive institutional advertising of the association's trade mark to impress the industry with what it stands for.

Joe E. Robin, who retired as president of the association to become executive secretary, has been entrusted with the responsibility of putting the entire program in operation and has been given the power and finances to enforce it.

As head of the fair trade practice committee, he is backed by a new set of by-laws with "teeth" in them. On the committee with him are Henry C. Dusman of Baltimore and W. J. Katz of New York, with J. E. McGuire of Los Angeles and Joe Goldberg of Chicago as alternates.

In case of any complaint on the part of any theatre owner of unfair treatment the committee or its representative in the territory, has the power to compel attendance at the hearing, and it has access to the books and correspondence referring to the subject matter.

In case the complaint is substantiated, the committee has the right to impose fines of $250 and higher, and in extreme cases, to revoke membership, which in addition to being a very serious matter in itself might involve a large loss of money by forfeiting shares in pooling arrangements.

"To put it briefly," said Mr. Robin at the close of the convention, "we want every theatre owner to know that he will be given fair and equitable treatment from every member of our association.

"The great majority need no code, but the few who do will find that there are teeth in it and that we will not pull our punches."

Every type of misrepresentation is prohibited. Members are pledged to live up to every contract, verbal or written, in spirit as well as in letter.

One of the most important rules, from the standpoint of both manufacturer and theatre owners, is a provision that no dealer is permitted to give a longer guarantee on any piece of equipment than the manufacturer orginally has given.

The trade mark of the association is now registered and fully protected. New membership certificates will be issued quarterly.

Within a few weeks the association plans to launch a campaign of institutional advertising in the trade to familiarize everyone with the aims and ideals of the association and the trade mark which is its emblem. This advertising will be supplemented by three or four direct mailings to theatre owners.

On the basis that it intends to comply with every regulation of the government price agreements were carefully avoided. Flooding a territory with goods at prices below the generally accepted standards was denounced as an unfair practice, however.

Setting up of a laboratory for the examination of all equipment offered the independent dealers for distribution will be one of the most important of Mr. Robin's responsibilities.

It is the aim of association to handle only product of quality, manufactured by responsible people, whose sales policy is aggressive and fair. In the future, members will be expected to purchase only such items as have been thoroughly tested by the association and are found not only to perform what their manufacturer claims, but are backed by first-class houses. These tests will be made in established laboratories of standing with a representative of the manufacturer present.

As to the aggressive and fair sales policy required of manufacturers, the association is to insist that the manufacturers create a real demand for their product by advertising or other effective means, and have an equitable differential in discounts. It believes that the established dealer is entitled to a wider spread than the repair man, and that he in turn is entitled to an advantage over curbstone dealers.

From every angle, the recent convention was highly gratifying to the men whose work made it possible. The equipment display in the East Lounge of the hotel was one of the most complete ever assembled, and the exhibitors were more than enthusiastic over its success.

Numerous manufacturers lined up dealers in territories where they were hitherto unrepresented, and a great many direct sales were closed. Convention sessions were arranged so that the members had plenty of time to spend at the exhibit.

The Grand Ballroom of the hotel was filled Monday night, when a banquet, dance and entertainment were provided for the conventioneers.

At the conclusion of the meeting it was voted to hold also the 1936 convention at

the Edgewater Beach Hotel in Chicago, on account of its central location.

B. F. Shearer of the B. F. Shearer Company, dealers with headquarters in Seattle, succeeds Mr. Robin as president. Other officers elected at the convention for the following year are K. R. Douglas, Capitol Theatre Supply Company, Boston, vice president; Clem Rizzo, Philadelphia, treasurer; J. E. Robin, executive secretary.

Joseph Maronne, Southwestern Theatre Equipment Company, Houston; J. C. Hornstein, Joe Hornstein, Inc., New York; George McArthur, McArthur Theatre Equipment Company, Detroit, and Joseph Graham, Graham Brothers, Denver, were elected to the board of directors.

Member dealers, and those who officially represented them at the convention, were:

American Theatre Supply, Paul Hueter, Toledo.
Amusement Supply, Ralph Ruben and Russell Ruben, Detroit.
Amusement Supply, J. J. Pear, New York.
Capitol Motion Picture Supply, I. S. Pearse, New York.
Capitol Theatre Supply, K. R. Douglas, Boston.
Clem Rizzo, Philadelphia.
Crown Motion Picture Supply, W. J. Katz, New York.
Des Moines Theatre Supply, A. E. Thiele, Des Moines.
J. F. Dusman Company, H. C. Dusman, Baltimore.
Exhibitors Supply, Ray Colvin, St. Louis.
J. Goldberg, Inc., Joseph Goldberg, Chicago.
Graham Brothers, J. Graham, Denver.
Guercio and Barthel, J. V. Guercio, Chicago.
Joe Hornstein, Inc., J. C. Hornstein, N. Y.
McArthur Theatre Equipment Company, George McArthur, Detroit.
Oliver Theatre Supply, Carl White, Omaha.
Queen Feature Service, Miss V. Harwell, Birmingham.
Service Theatre Supply, O. J. Hazen, Salt Lake.
B. F. Shearer Company, B. F. Shearer, Seattle.
Southwestern Theatre Equipment, A. Mortenson, Houston, Tex.
Stebbins Theatre Equipment, W. A. Porter, Kansas City.
Superior Motion Picture Supply, A. F. Morrone, Pittsburgh.
Ray Smith Company, Ray Smith, Milwaukee.
Western Theatre Supply, F. A. Van Husan, Omaha.

Manufacturers who had apparatus and supplies on display in the equipment exhibit and representatives in charge, were:

Air Controls, J. B. Kraft.
Amiglaze Corporation, B. M. Miller.
Ashcraft Manufacturing, Mrs. Mary Ashcraft.
Baldor Electric, George A. Shock.
Brenkert Light Projection, Karl Brenkert.
Carbon Products, L. A. Wilczek.
Clough Brengle, J. S. Meck.
Chicago Cinema Products, Roy P. Bedore.
Cable Chair, E. T. Dawson.
Century Electric, F. L. Slade.
Continental Electric, R. Smiley.
Da-Lite Screen, C. H. Roessener.
Herman A. De Vry, W. C. De Vry.
Enterprise Optical, W. H. Hirschfeld.
Forrest Electric, J. Elderkin.
General Electric Supply, E. Oak.
General Register Tickets, A. M. Siegel.
Golde Manufacturing, M. H. Goldberg.
Goldberg Bros., Louis B. Goldberg.
Imperial Electric, J. E. Robin.
Ideal Seating, William Gedris.
LeRoy Sound Equipment, Mrs. Reuschle.
Neumade Products, O. F. Neu.
National Carbon, W. C. Kunzmann.
Operadio Manufacturing, M. K. Kliopera.
Platter Sound Products, A. E. Gardner.
Peabody Seating, C. E. Phillips.
Projector Improvement, H. Chaplin.
Raven Screen, A. L. Raven.
R. C. A., M. Harris.
Strong Electric, Harry H. Strong.
Universal Electric, O. F. Neu.
United Optical, S. Perlstein.
Vulcan Product, I. A. Frucht.
Webber Machine, H. J. Maul.
Wenzel, M. Wenzel.

NOTES ON EXHIBITORS

● Unusually many for a convention display were the kinds of theatre equipment exhibited at the convention of the Independent Theatre Supply Dealers Association in Chicago. Thirty-six manufacturers were represented, some of them by several products. In this way, and also through especially arranged conferences with dealers, manufacturers played a prominent part in the 1935 convention.

●

H. J. Maul, who is now with the Weber Machine Company of Rochester, N. Y., spent happy hours explaining the Weber soundheads, complete sound equipment, and portable systems to the dealers.

●

B. A. Miller of the Amiglaze Corporation, New York, certainly received plenty of attention for his liquid finishing compound. He closed with the majority of independent dealers present, and this, together with outlets previously established, makes his product available in almost every distributing spot in the country. Miller was jubilant over the fact that Warner Brothers, who had the first real opportunity of testing Amiglaze in a large number of theatres, reported an average saving of 32 per cent in maintenance costs through its use.

●

Homer A. Wilson, it was learned at the convention, has joined the Operadio Manufacturing Company and will represent it in the East.

●

The exhibit of J. P. Kraft for Air Controls, Inc., manufacturing cooling fans for theatres having up to 800 seats, was one of the most interesting.

●

E. T. Dawson of New York displayed a line of moderately priced chairs which the John L. Cable Manufacturing Company believes is going to make second-hand chairs a drug on the market.

●

Both J. C. Heck and C. H. Roessner of Da-Lite Screen reported very satisfactory sales in the educational field, which they believe offers a big opportunity for equipment dealers.

●

W. H. Hirschfeld was in charge of Motiograph's display, but O. F. Spahr was around the hotel several days renewing old acquaintances and discussing technical matters with other experts.

●

Louis B. Goldberg of Denver, representing Goldberg Brothers, displayed at this convention for the first time.

●

The Ideal Seating Company's display adjoined the door, and the new models displayed by William Gedris gave a welcome place to sit to many who wearied a bit making the rounds.

●

Golde baby spots were placed at several points to good advantage. Mrs. Mary Ashcraft made good use of one of them in exhibiting Ashcraft projection lamps.

●

C. E. Phillips announced that the Peabody Seating Company had closed with Capitol of New York for the latter to represent Peabody product in the Metropolis.

●

Karl Brenkert of the Brenkert Manufacturing Company; Harry H. Strong of Strong Electric; and O. F. Neu of Neumade Products, were themselves on hand at the exhibits of their respective companies.

●

Two of the most complete exhibits were those of Chicago Cinema Products, with



General view of the equipment exhibit at the I. T. S. D. A. convention in Chicago.

ROY P. BEDORE in charge; and of the Wenzel Company, with N. WENZEL present.

•

J. S. MECK of the Clough-Brengle Company had an effective demonstration of his company's new "Series AQA" amplifiers and cathode ray Oscilloscope.

•

The decision of RCA Victor to exhibit its latest models was considered a fine goodwill gesture.

•

The Baldor Electric Company exhibit of its Rect-O-Lite was under the direction of GEORGE A. SHOCK. A very effective pamphlet was distributed from the booth.

•

A. E. GARDNER of Platter Sound Products, in charge of their complete display, reported business steadily increasing over a period of the last eight months.

•

The DeVry exhibit had a favorable location at the left of the entrance to the East Lounge, and its simplified projector attracted a great deal of attention throughout the session. Among the features of this projector which brought requests for repeated demonstrations was its silent chain drive. Also on exhibit was the new DeVry spring steel 2,000-foot reel.

•

W. C. KUNZMANN was on hand to represent the National Carbon Company. "Bill" Kunzmann is an old-timer at conventions, he being the ringmaster for all the SMPE affairs.

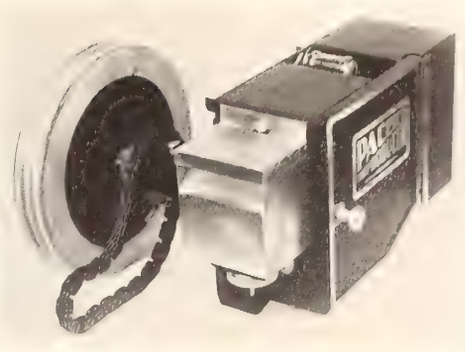
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MRS. REUSCHLE of the LeRoy Sound Equipment Company, Rochester, N. Y., was one of the two women in charge of equipment exhibits. The other was MRS. MARY ASHCRAFT.

A MANAGER SUGGESTS

● Why hasn't some equipment concern developed a "robot doorman" operated by a photoelectric cell, that is entirely practicable for theatres? This question is implied in a communication from Edwin Segdwick Chittenden Coppock, who has been one of Paramount's most valued theatre managers, later a developer of circuit properties in Bermuda, and more recently associated with Pix Theatres in New York, a new company which is soon to erect the first of a group of partially pre-fabricated theatres of small seating capacities. Apparently Mr. Coppock has been investigating the possibility of eliminating tickets, doormen and so on and hasn't been able to find the kind of automatic apparatus he wants. He writes:

"One of the pet annoyances of patrons for many years has been the necessity of securing a ticket from a box office and then presenting that ticket in abject humility to a pompous guardian of the premises. Exhibitors have in many cases become confused in their minds as to just what that ticket-taker represented and how he should conduct his duties. Certainly the stern, gruff, army sergeant, type may be effective in frightening prankish kids and the movie-minded drunk, but he is at the same time



Small head for Pacent sound system.

defeating all the manager's efforts toward creating good will for a community institution. He and the cashier are the two employes or representatives that come in intimate contact with all the patrons of the theatre.

"Personally, I feel that the ticket itself is an unnecessary nuisance. In the Trans-Lux interpretation of the 'automatic' theatre a recording turnstile has been installed in a narrow entryway. From the patrons' point of view the turnstile does not seem to be satisfactory. Its physical design is that of a barrier, a thing that certainly does not belong in front of the doors of a building when so much effort is being expended to get people to that building. Women, particularly expectant mothers, have expressed their objection to the turnstile. Nevertheless, some way must be devised to accomplish the following things:

"Count patrons for the purpose of checking the cashier, stop unauthorized or undesirable people, make a record for the computation of federal admission taxes, entirely eliminate the use of tickets, properly handle patrons with passes, allow patrons to leave for short intervals such as going out to purchase cigarettes, and provide an accurate check of attendance as required for percentage attractions.

"Now to my mind the answer to this problem will be the clever use of the photoelectric cell or 'electric eye.' In the familiar Trans-Lux front and lobby layout the electric eye would be augmented by an electric lock on the entrance door, controlled by the cashier to stop unauthorized persons. She should also have a buzzer connection with the foyer so that anyone on duty there could be called or advised of a possible error, or of a 'gate crasher.' Employes would enter the theatre through another doorway at the stage end of the building or at the side. In checking the cashier, her money and passes should total the number of patrons recorded.

"Other uses for such a device will suggest themselves to any interested manager. Personally, I believe it is time some of the engineering brains in this industry turned toward the perfection of automatic devices of this kind."

NEW REPRODUCERS

● Sound reproduction systems in two models have been brought out by the Pacent Engineering Corporation of New York. The models are identical except for the soundheads, one of which is larger and more rugged than the other.

The larger head is built on an iron casting in which there are two compartments, one containing the filter and its driving gears, the other the optical system, sprockets, etc. The filter consists in a large solid flywheel mounted on the sound sprocket shaft by spiral springs. The clamping is fixed, the filter being designed to require no adjustment. In this same compartment is a train of gears, which drive a lower takeup sprocket, which is not filtered.

In the film compartment are the rollers and scanning mechanism. The film is pulled over a drag block by a constant-speed sprocket driven by the mechanical filter as described above. The film is looped at the constant-speed sprocket so as to eliminate tension. There is also a special roller permitting rewinding of the film in the projector.

The smaller head is similar, but simpler. It is built on an aluminum casting with a single compartment, for the film only. A large outboard cast iron flywheel is connected to the constant-speed shaft which runs in a long bronze bearing. This shaft and the attached parts form the only moving unit in the head. The drive from the motor is to the periphery of the flywheel through two rubber fabric V-belts, which supply resilience to the filter system. In the single compartment are the film tension arm and inertia roller, which keep the film taut and running smoothly in position on the cylindrical drag block. The photoelectric cell is inside of the drag block. The film goes directly from the constant-speed sprocket to the rewind magazine.

Both heads use exciter lamps of 7½ amperes, 10 volts. In the larger head, the lamp socket is on a ball-and-socket joint to allow the filament to be adjusted. In the smaller head the optical system and distance of exciter lamp from it are fixed, though the latter can be adjusted up and down by means of thumb screws. Both heads use standard 90-volt photoelectric cells.

No head amplifier is employed in the new Pacent system, a lead going directly from the amplifier to the photoelectric cells. Cell voltage is supplied by the amplifier and is adjustable from 80 to 120 volts.

The control panel of the amplifier carries the line switch and pilot light, record pickup switch, fader, photocell voltage control and range control. The latter consists in two continuously variable controls, one of which attenuates the bass response of the amplifier, the other the high frequency response. The incorporation of this feature in the design was to provide the projectionist with a means of reducing the ill effect of dirty film or poor recording.

The speaker system is unified in one mounting and consists in two 12-inch low-frequency dynamic cones and one high-frequency horn mounted together. The speaker system includes a power supply for the field and a frequency filter.

The manufacturer claims a flat frequency response for the amplifier of from 40 to 8,000 cycles.

Better Theatres

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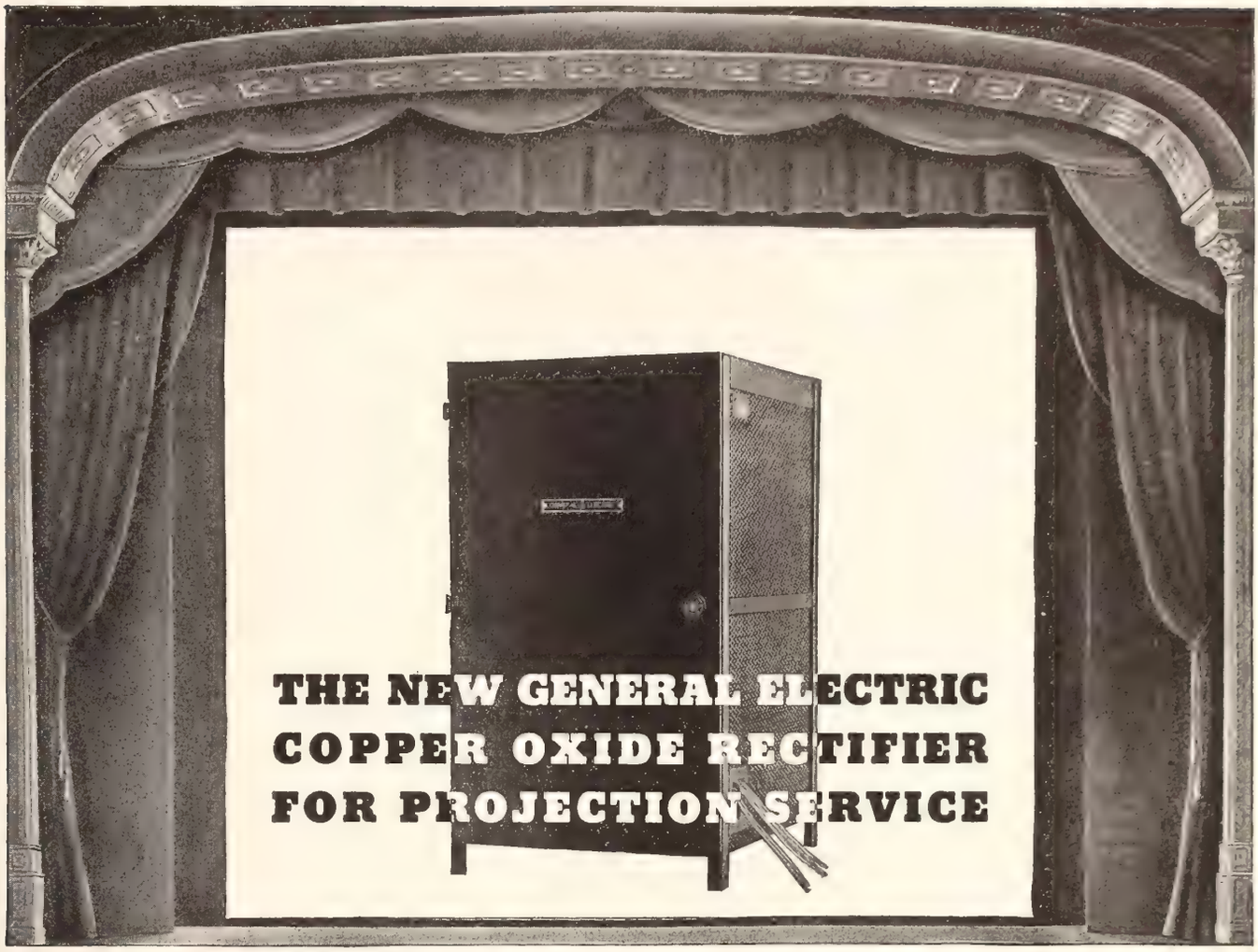
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A new design from top to bottom using a tried and proven principle of rectification that will adequately meet the exacting requirements of the new Suprex Arc. It enables the projectionist to obtain the maximum advantage and light-efficiency from this superb new arc.

Three-phase, full-wave rectification delivers a smooth, uniform, direct current to the arc.

Two sizes available — 40-50 amperes for the 6-7 mm. trim and 50-65 amperes for the 6.5-8 mm. trim.

A permanent type of rectifying unit that requires no maintenance or replacements. First cost is the only cost.

High efficiency. Will save from 5 to 10 cents per hour in cost of current over other types of D-c. power equipment.

The attached coupon will bring you complete details of this newest General Electric product.

Section A-616, Merchandise Department
General Electric Company, Bridgeport, Conn.

Please send me complete information on the new G-E Copper Oxide Rectifier for projection service.

Name.....

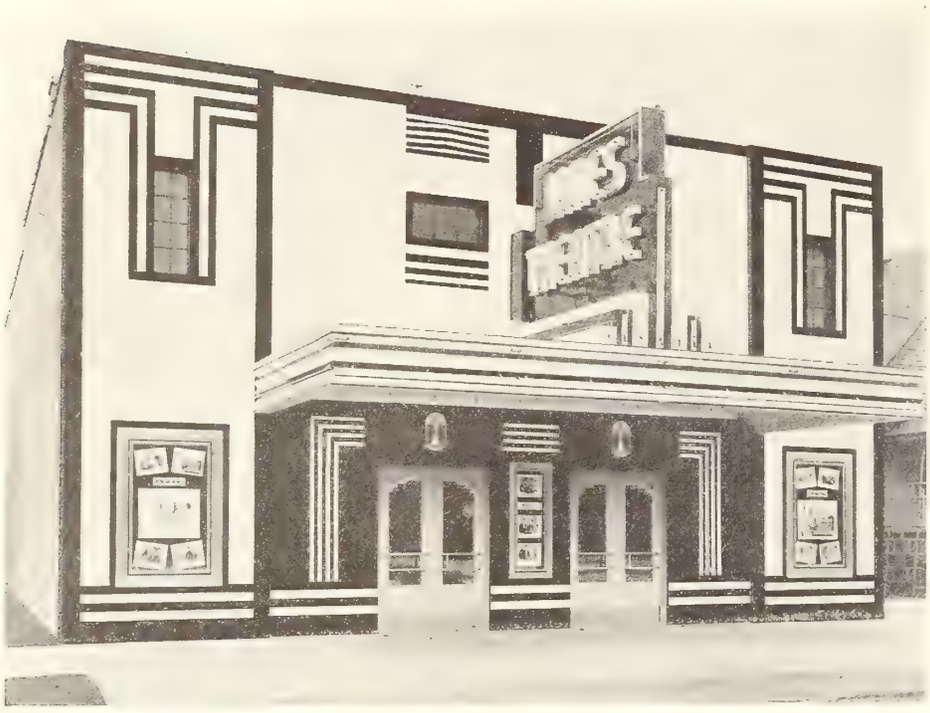
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GENERAL ELECTRIC

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MERCHANDISE DEPARTMENT, GENERAL ELECTRIC COMPANY, BRIDGEPORT, CONNECTICUT

A 500-SEAT DESIGN BY AN EXHIBITOR



The front of the Janes theatre, executed in Carrara glass.

Describing the plan and architectural scheme conceived by Mr. Fred H. Witters for his Janes theatre in Saginaw

ABOUT a year ago a caller at the offices of Quigley Publications in New York was Mr. Fred H. Witters of Saginaw, Mich. He was contemplating the construction of a neighborhood theatre in that city, and had come to discuss his plans with the architect of the service department of Better Theatres.

At that time he had not yet selected his site, but had made a survey of the town and believed he knew about where another theatre, if planned carefully to meet local needs, could be successful. A month or so later he acquired the site, but zoning restrictions had to be overcome before construction could start. Meanwhile——

"During the several months previous to starting the building," writes Mr. Witters to the editor of Better Theatres, "I tried to gather together as much information as I could regarding small theatres, that being the reason for my call at your office, and I want to thank you for several valuable suggestions which you made at that time. Many other well versed men have been very kind in giving me good information and advice, for all of which I am very appreciative.

"Perhaps the one source of the greatest amount of information was Better Theatres, which I study carefully. The information through its columns is of great value to anyone planning a building as I did.

"I planned the layout of the building, but had some assistance from a local firm of architects so as to be sure that all beams were planned with the proper safety factors. I had no supervision from the architect, and ran the job completely myself, using day labor throughout.

"I am very proud of this theatre, having designed it, and the response from our Saginaw people has been wonderful. I have given them something in a neighborhood theatre which they did not have before. I have combined comfort with practicability, and my patrons rave over the comfortable chairs, exceptional sound, good projection and wonderful air, as well as the beauty of the interior. This is the second theatre I have built."

It is common, perhaps usual, for exhibitors to participate directly in the planning and designing of theatres. More than most other types of buildings do theatres represent the ideas and selections of their owners and operators. This is because the theatre is so specialized in its functions, so technologically and otherwise vital to the purposes of the motion picture showman.

Nevertheless, it is probably not common for a showman to participate in the planning of a new theatre, with claims to fine appointments and complete facilities, to quite the extent that Mr. Witters has in the creation of his Janes theatre.

The description that follows, and the schematic sketch of the floor plan, are based on data supplied by Mr. Witters himself—are presented, indeed, in essentially his own words.—G. S.

IN PLAN, in architecture, in materials and facilities, the new Janes theatre in Saginaw, Mich., must represent, with unusual thoroughness, just what its owner and operator wanted. For it was designed by him. With the exception of basic structural engineering, the Janes is the creation, as well as the property, of Mr. Fred H. Witters. Steel work, foundations and certain structural details were planned by Cowles & Mutscheller, firm of Saginaw architects. Mr. Witters developed the layout, conceived the design, purchased the materials and superintended construction. No contractor was employed. Mr. Witters hired all the labor. And when not occupied with these matters, he worked on the job himself! The first performance was presented five months after the beginning of construction.

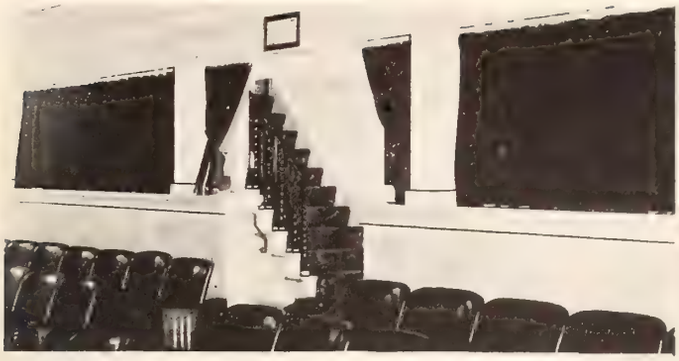
The Janes theatre is located in a rather densely populated neighborhood section of Saginaw, which has a population of 81,000. The total seating capacity is 508. [*The floor plan is shown on page* 12.]

The size of the lot is 40 x 110 feet, and the building covers the entire lot. It is located in the middle of the block. The lobby is 10 x 22 feet. At the left of the lobby is a small private office, and at the right is the box office. The floor is of terrazzo with recesses for rubber mats, which are of modernistic design in colors.

From the lobby, two double doors lead to the foyer, which is 10 feet by about 38 feet. The foyer is completely carpeted, and a three-foot runner of the same carpeting extends down each aisle, this being recessed to make the floor and carpet flush. Entrance to the women's room is at one end of the foyer. At the other end is a stairway leading to the basement, where is located the men's room and the heating plant for the front end. A stairway with wrought iron hand rails leads from the foyer to the mezzanine, which accommodates 66 seats.

The auditorium is approximately 38 feet by 80 feet from standee rail to the front stage line. Two-thirds of this distance has a pitch of one inch to the foot. The stage is 10 feet wide, and the screen is located 4 feet from the rear wall.

Under the stage is a basement in which is located the main heating plant and ventilating equipment. This consists of a Bertossa, 400,000 B.t.u. warm air unit, this being chosen because of its large percent-





Three views of the interior. At upper left is shown the rear of the auditorium looking through the aisle entrance toward mezzanine stairs in the foyer. Above is the auditorium, looking toward the screen, while below is shown the lobby, facing the box office, with entrance doors at right.



age of heating area. Natural gas is used entirely for heating the building. A No. 105 blower furnished by National Theatre Supply Company is connected to the furnace for air circulation. This blower is driven by a 7½-h.p., 4-speed motor through a Tex-Rope drive and is silent. In the summer months, the furnace is by-passed, and fresh air is taken directly from the roof through a penthouse.

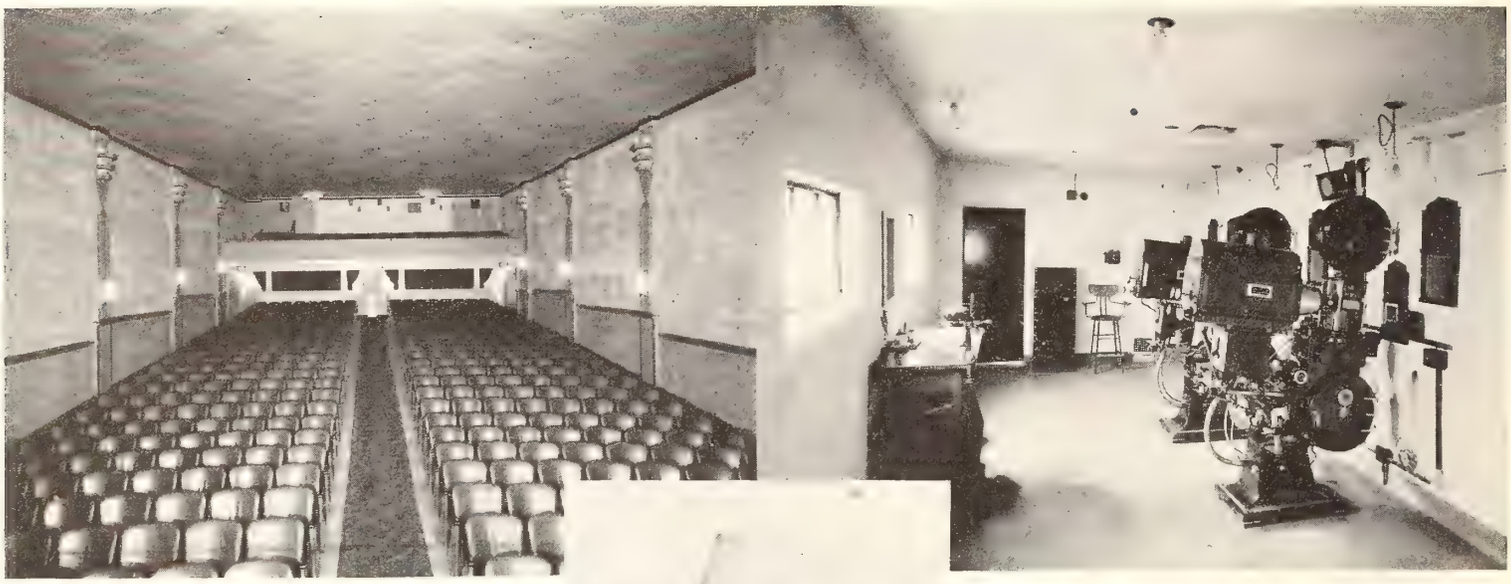
The blower is capable of furnishing 50 cubic feet of air per seat per minute, if necessary. The blower is controlled by a heat switch on the furnace, which starts the blower when the hood of the furnace reaches a predetermined temperature. However, when the room temperature reaches the thermostat setting, the blower stops and the ventilating process also stops. In this case, ventilation is continued by the use of a manual switch located in the foyer, which takes the control away from the heat switch, so that the blower is then operated independently and regardless of heat or furnace conditions.

The air handled in the heating months is a mixture of recirculated and outside air. When the house is fairly well filled, the gas at the furnace is shut off automatically a large portion of the time. Obviously, the lobby would then be short of heat, which is the reason for the smaller gas heater located in the front basement.

In the construction of the building, safety was considered of prime importance. The auditorium and foyer floors are of concrete and are laid on the ground. The lobby floor is of re-inforced concrete, as is the floor and ceiling of the projection room. Cinder blocks were used throughout for wall construction. (These, Mr. Witters comments, are very satisfactory from an acoustical standpoint.) In the auditorium, these were laid in a broken ashlar pattern and then sprayed with Bondex, a cement paint, in a light buff color.

The side walls of the building are not required for support of the roof, the roof being supported entirely on steel columns and crossbeams. There are about 24 inches of air space between the ceiling and the roof, and the ceiling boards were covered with mineral rock wool to a depth of 4 inches as in insulator.

The entire ceiling of the auditorium is covered with a wood veneer, each tile 16 x 32 inches, laid in herringbone pattern. These tiles are variegated. They





Pictured at upper left is the auditorium looking toward the rear, and showing the ceiling of wood veneers laid in a herringbone pattern. At upper right is shown the projection room, and the shallow foyer area is pictured above.

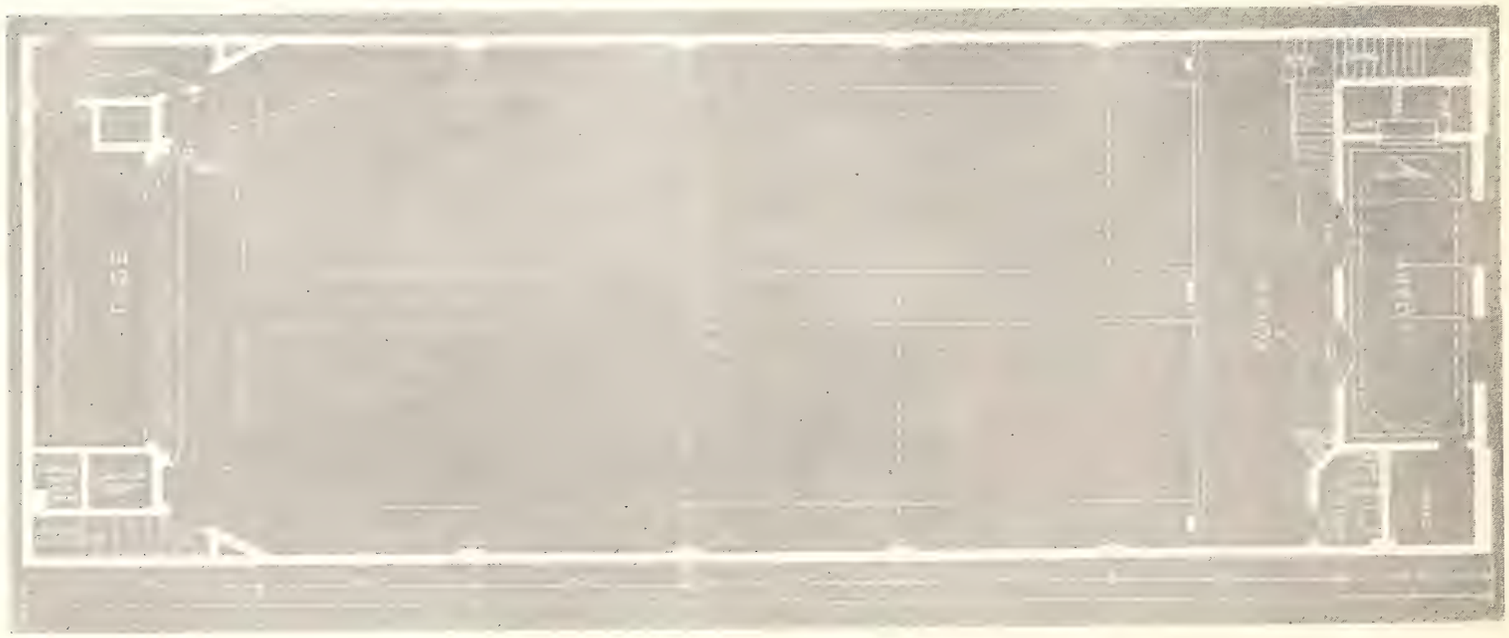
have considerable insulating value, and Mr. Witters finds them good acoustically.

The front is of a modernistic design. The entire surface is covered with black and white Carrara glass, furnished and installed by the Saginaw branch of The Pittsburgh Plate Glass Company. The poster frames, furnished by National Theatre Supply Company, Detroit, are set in recesses, the chromium borders being practically flush with the glass front. A marquee and sign of modern pattern with a considerable quantity of neon display, was furnished by National Theatre Supply Company and was designed and built by the Flasher Neon Display, Detroit.

The main floor of the auditorium has 442 seats and the mezzanine has 66. All chairs are 20 inches wide, have full spring-to-edge seats and upholstered backs. The seats are black, and the backs red, in imitation leather. The chairs were manufactured by the Irwin Seating Company.

The projection room is 10 x 22 feet. It has two metal sash windows in the front. In an adjoining room are located complete toilet facilities for the projectionist. Motiograph projectors and sound systems are used, with three speakers behind the screen. An older type of amplifier (the one shown in the photograph), with separate speaker, has been installed for use in case of emergency only. The main amplifier, located between the projectors, also furnishes the exciter lamp current, there being both an a. c. and a d. c. supply. This gives considerable flexibility to the sound system. The direct current for the Motiograph low-intensity lamps is furnished by a 20-40 Hertner Transverter located in the front basement, the controls and panel being located in the projection room. Illumination of the 12 x 16-foot screen is obtained with 20 amperes, throw 95 feet.

The auditorium is lighted by both direct and indirect equipment. The dimmer control for these circuits is located in the projection room. All of the lighting fixtures in the building, excepting those in the lobby, are of Mr. Witter's own design and manufacture. On the pilasters in the auditorium, the lower modernistic fixtures are made of cast iron supporting an opal glass tube 4 x 18 inches, with a white and an amber bulb on dimmer control.



SHORTSIGHTED POLICIES IN OPERATION

By J. T. KNIGHT, JR.

Naming these policies, the author speaks out for the establishment of intelligent, constructive co-ordination

IN THE BUSINESS of providing motion picture entertainment, the employes, the owners, the stockholders, and also the bankers, and in some notable instances, the creditors, are all partners. All being in the same business, each group is very much dependent upon the other for ultimate success. Selfishness or greed in individuals of each group, and consequently of the entire group, leads them to believe that his or their contribution to the business is the most important, and as the result the contributions of either the labor or the money of other groups are depreciated.

Men for generations have been involved in this complicated problem of attempting to determine the true relationship of each group to business generally, but as yet no universal and practical formula has been evolved. The underlying problem of determining the true relationship, in terms of participation in the financial profits of capital, management and labor, still occupies the center of the industrial stage.

Our business is no exception to the rest of industry, and it is only by attempting to understand the problems of all classes that dissatisfaction can be averted. The incidences or locations where our system of business is out of balance are legion. From a careful study and consideration of the problems, the evident conclusion is that there is never going to be a solution based on general principles, or rules of thumb applied with dictatorial pressure, without changes or variations in all parts of the industry and in all parts of the country. This does not mean that there are no underlying truths which must be acknowledged, accepted and used, as the foundation for specific adjustments and balancing of the interests of all in the motion picture business, whether their interests be financial, administrative, management, labor or service.

I present that which I consider the most fundamental truth which must be accepted by all before any real progress can be made, and this is, *that any and all unprofitable businesses are a social and economic evil.* This applies to the producer, the distributor and the exhibitor. Unprofitable units in this business are very definite liabilities to the *entire* industry, and all effort to keep afloat unhealthy situations by the power of money, mergers, trick bookkeeping, or smart deals is just prolonging the agony, with a finally greater crash and calamity in the end, dragging with it worthy people and perhaps other worthy enterprises.

The bankers who are driving hard deals, demanding maximum security and the lion's share of the profits, if any, are aggravating the difficulties of adjustment. The landlords who are taking 25% to 35% of the gross of a theatre for rent are shortsighted in their policy. The circuit owners who are taking advantage of the unemployment situation to operate with cheap labor are retarding their own progress. And managements who are operating on a percentage of the grosses and bleeding the operation with cheap maintenance and cheap labor and cheap policies are definitely hurting the motion picture industry. Finally, it must be added that when so-called organized labor demands wage scales all out of proportion to the earning power of a particular operation, they are wrong and only retard the arrival of the day when labor will realize its true value and receive its just compensation from industry.

DETERMINING A COST BASIS

IT IS PERHAPS unfortunate that we cannot operate our business with the exactness possible in the manufacture, distribution and sale of, say, automobiles. If such were the case the problem would be very much simplified and there would be background, history and precedent to guide us. But the basic cost of entertainment . . . amusement . . . an intangible thing . . . has no bearing on the ultimate financial expectancy. A motion picture, being neither food nor raiment nor shelter, depends for its value, commercial and otherwise, on its effect upon human emotions. Human emotions cannot be appraised and catalogued completely in advance, at least not sufficiently in advance to enable us to establish reasonable cost figures for a particular production, including distribution and exhibition. This does not mean that it must all be guesswork, as it is quite evident that by analysis of story, shooting script, and supervision of production, from a new point of view, great improvements could be made in the usual type of program picture.

All of this is to emphasize the difficulty of determining just where to start in establishing costs, for costs must be determined before profits can be available for division. Pictures are all we have to sell, and every exhibitor in the land is affected by the producers' inability to determine a right cost because guesses, plus some experience, are all that he can base his possible future income from that picture on, whereas the automobile manufacturer knows the price that he is going to sell his car for before he goes into production.

MARKET UNCERTAINTY

At the very inception of a picture uncertainty thus enters importantly into the situation, and this uncertainty is carried in ever-increasing proportion right down the line to the exhibitor, where it becomes an absolute nightmare. The exhibitor has invested in an elaborate one-purpose building, or he has signed a ten-, fifteen- or twenty-year lease at high rental, basing his plans on selling to the public a product of indefinite quality with intangible appeal to the public.

Furthermore, the exhibitor speculates with his very location. The chances are that before the termination of his lease, or before he has realized on the complete useful period of his theatre, the ebb and flow of population, or the construction of highways, or the re-zoning of the town has made his site to some degree obsolete.

The exhibitor's earnings are always in jeopardy from encroachment by other circuits or independent operators. Again, the attitude of the public is unusual in that they expect their theatres to be maintained better. They expect better appointments than when dealing with the butcher, the baker, the grocer or the general store. And finally, the exhibitor frequently suffers from municipal and State regulation and State and federal tax legislation. All of this in addition to the fact that night baseball, boxing and wrestling matches, night clubs, road houses, and dine-and-dance places cut into his business.

LACK OF STABILITY

Any impartial survey, I believe, will adequately establish that the exhibitor takes a greater chance with his investment than any other element of the business. According to some schools of financial thought this should indicate that the exhibitor should profit most, but does he? My answer is no! Being harrassed in the operation of his business by many uncertainties, while at the same time loaded to the breaking point with very definite fixed charges of substantial proportions, the exhibitor finds himself unable to stabilize his own business operation. Without stabilization in some degree the exhibitor cer-

(Continued on page 32)

NEW THEATRES FROM OLD: AUDITORIUMS

THE FIFTH OF A SERIES ON REMODELING, CONSIDERING IN SUCCESSIVE ISSUES: FRONTS, LOBBIES AND FOYERS, THE AUDITORIUM, AND LOUNGES



Decorative treatment of the Edgewood theatre, Baltimore, which includes ceiling and wall panels laid with Acousti-Celotex.



Panels between plaster-ornamented pilasters in the Hiland theatre, Fort Thomas, Ky., treated with U. S. Gypsum acoustic tiles.

I.—ACOUSTICS in DECORATION

By EUGENE CLUTE

IT IS IMPOSSIBLE to consider the decorative treatment of a motion picture theatre auditorium without keeping in mind the necessity for good acoustics. While good acoustical conditions should be attained, so far as practicable, by designing the shape and proportions of the auditorium to this end, more or less sound-absorbing material is needed and must be taken care of in the decoration.

Most existing theatres seem to have been built with but little knowledge of, or regard for, acoustics, and dependence for good sound in them must be placed largely upon the proper use of acoustical materials.

Sometimes the deliberate desiging of an auditorium of such shape that its acoustics need a great deal of correction with such materials, may be warranted by the pleasing appearance of the room. Often space considerations dictate a shape that is not ideal for hearing reproduced speech and music. Fortunately there are many and various good acoustical materials, some of them moderate in cost.

Just what surfaces need such materials, and just what to use in each instance, are matters that often should be determined with the advice of a competent acoustics engineer. Some of the firms manufacturing sound equipment maintain engineering staffs and advise theatres use their equipment. It is to their interest to see that their apparatus is not blamed for acoustical faults of the theatre. Manufacturers of acoustic treatment material also render such service, and there also are a number of consulting acoustics engineers. General recommendations are of little value except to give a rough idea of the usual requirements and methods of treatment for there are likely to be complicating conditions, while theatres vary widely.

It may be said in general, however, that extremely large, plain ceiling surfaces in the auditorium should be of acoustical plaster. Relief ornament may be of hard plaster, as the irregularities of its surface break up the sound. A ceiling that is deeply coffered in small panels or is otherwise thoroughly broken up, does not need any acoustical material.

The rear wall of the auditorium should, as a rule, be treated with some efficient sound-absorbing material. Often the side walls, for some distance from the rear, need acoustical treatment, which is frequently carried to the front line of the balcony. It is well to cover the balcony facia with sound-absorbing material.

Sometimes it is highly desirable to use acoustic tile, plaster or other sound-absorbing material on the side walls from the front of the balcony to the proscenium. Though the reflection of sound from these walls may seem likely to do no particular harm, it may contribute to unsatisfactory acoustical conditions. Also, much of this sound must be absorbed by the back wall, and it is often felt that it is better to absorb part of it in the first surface it strikes and have less of it to take care of at the back.

A long, narrow and low auditorium should, as a rule, have all of the walls and the ceiling of acoustic material. Tile lends itself readily to decorative needs here. Acoustical plaster covered with a felt blanket that is in turn covered by a decorative fabric, is also a form of treatment for such auditoriums.

Carpet in the aisles of the main floor and of the balconies, and sound-absorbing upholstery, such as a mohair pile fabric, on the seat backs, are needed to absorb sound. The clothing of the people in the audience absorbs sound very satisfactorily, but the vacant seats need to be practically as efficient in this connection. Heavy draperies and such wall hangings as tapestries are highly sound-absorbent.

If street noises are disturbing, owing to a lobby too short to keep them out of the auditorium, a plate glass screen on the top of the standee rail will relieve the trouble to some degree. But the sheets of glass forming it should be set on a zig-zag,

especially if the standee rail is curved, to prevent sound reflected by the glass from having an adverse effect. If sheets of glass 3 feet wide are set 3 inches out of line in rail fence fashion, the reflected sounds will be spread sufficiently and practically lost.

Over-treatment with acoustical materials should be avoided. It is possible to absorb so much sound as to make reproduced speech be unnatural and to ruin utterly orchestra music.

ACOUSTICAL MATERIALS

Acoustical plaster should be of a brand that has known value and should be applied in strict accordance with the manufacturer's directions in order that its efficiency may not be impaired. It should not be painted so as to seal the pores. Tiles with large perforations, which depend on the holes for transmission of the sound to the absorbing areas, may in general be painted with a lead base paint thin enough to prevent filling of the perforations. Acoustic plaster, however, and any non-perforated material, should be coated, if decorative surfacing is necessary, with a non-bridging lacquer, or calcimine may be used.

Perforated J-M Transite board, backed by rock wool, makes a highly efficient sound-absorbing wall treatment. Transite tile units 12x12 inches costs about 60c a square foot installed. J-M rock wool blanket 1 inch thick costs about 55 cents a square foot installed, and about 90 cents a square foot in the 4-inch thickness. It is also made 2 inches thick. The perforated Transite tiles are furnished in a standard finish of cream color paint. They may be painted in place with thin oil paint of any desired color, care being taken not to clog perforations. They are frequently used in back of a decorative fabric.

Rock wool acoustical tile comes in units 12x12 inches. It has beveled edges and a factory finish of light cream color porous lacquer. It should not be painted, but may be decorated with stenciling in oil colors thinned with turpentine, leaving as much of the surface as possible untouched. It can, of course, be used in back of a decorative fabric. It costs about 35c a square foot installed.

Sanacoustic tile comes in units 12x24 inches, scored across the center so as to appear like two 12-inch squares when in place. Each unit consists of a perforated sheet metal case enclosing a pad of rock wool in a cover of porous fabric. The standard finish is white or cream paint. It may be painted with oil colors with proper care, or stenciled, or it can be had pre-decorated in several designs at an additional cost of about 30c a square foot. It may be used in back of fabric. Also, if painted a fairly dark color, the perforations are not noticeable, and the tiles may be used in horizontal or vertical banding with decorative metal strips.

GUIDING THE PATRON

Because there is very little light in motion picture auditoriums, various means are being introduced to make it easier for patrons to find their way and to avoid a misstep. One of these is a small light source 4x12 inches, set flush in the carpet of the aisles at intervals of 15 feet. It is of Catalin 2 inches thick in a metal housing, and contains a tubular incandescent lamp. A new idea is to inlay a light-colored strip in the carpet at the edge of the steppings in the balconies. On the main floor a light strip may be inlaid in the carpet the full length of the aisle, as has been done in the new Trans-Lux theatre on Flatbush Avenue in Brooklyn.



Auritorium of the Regun theatre in New York City, with a decorative scheme incorporating Atlantic Gypsum "Acoustex." The tiles are applied to the side walls and rear wall—there is no acoustical treatment at ceiling. Pilasters, friezes and beams are in ornamental plaster, and the color scheme consists in bronze, gold, silver and green.

II.—EFFICIENT MAINTENANCE

By J. T. KNIGHT, JR.

WHEN REMODELING the theatre auditorium, keep the maintenance problem in mind. The maintenance too often consists in sweeping the floor underneath the seats and vacuum-cleaning the carpet of the aisle every night, and giving the floor a coat of paint once or twice a year. Add to this seat maintenance, and that frequently is the whole story today. There is much more that needs attention.

ORNAMENTATION

If plaster changes are contemplated in the plan, try to have the architect eliminate heavy ornamental plaster that serves to catch much dirt and filth. Reduce, if possible, the number of mouldings and headings that are hard to get to in order to clean. Fabric panels are not the best type of decoration to use from a maintenance point of view because they become dirty shortly after installation. In brushing down fabric panels don't use a wool wall brush, but use a bristle brush.

Eliminate as many draperies as possible —too many draperies is an indication of the age and period of your theatre. It is expensive to have them cleaned, and once they become dirty all the brushing in the world will not restore them to freshness.

LIGHTING

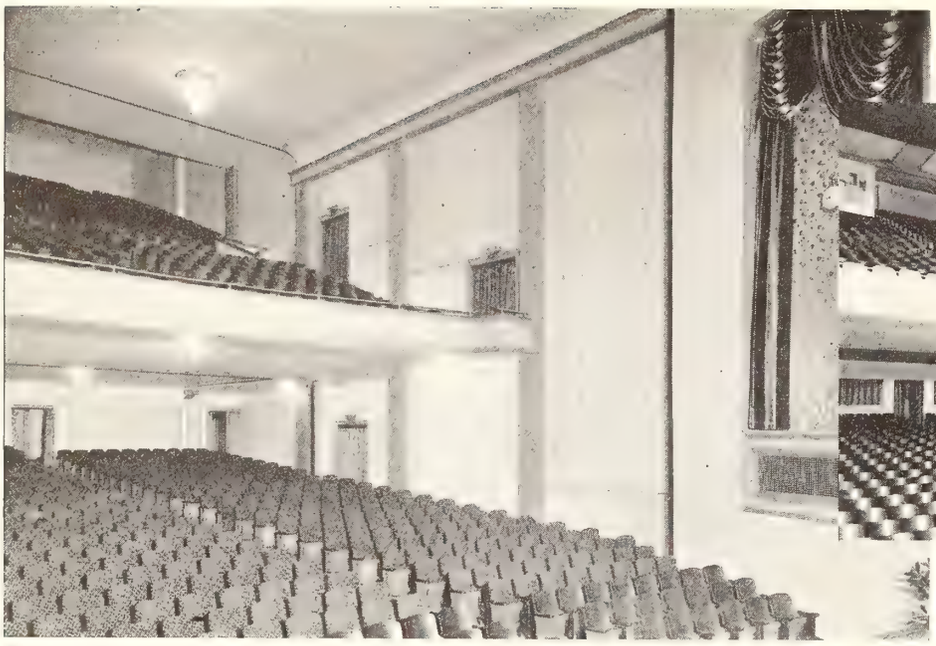
When deciding upon lighting fixtures consider the facilities for reaching them and keeping them clean; also consider the time it takes to relamp them. Plain, simplified fixtures that *create* an effect through illumination are much more practical than fixtures that are in themselves highly ornamental works of art, as well as more in keeping with modern decorative and architectural styles.

Practically every auditorium is cleaned in the dark. True, there is enough light so the cleaners won't fall over the seats, but seldom enough to do a first-class job of cleaning. Provide more electric light outlets so that the cleaners can use shorter extension cords on their lights and thereby move them about with greater facility and less loss of time.

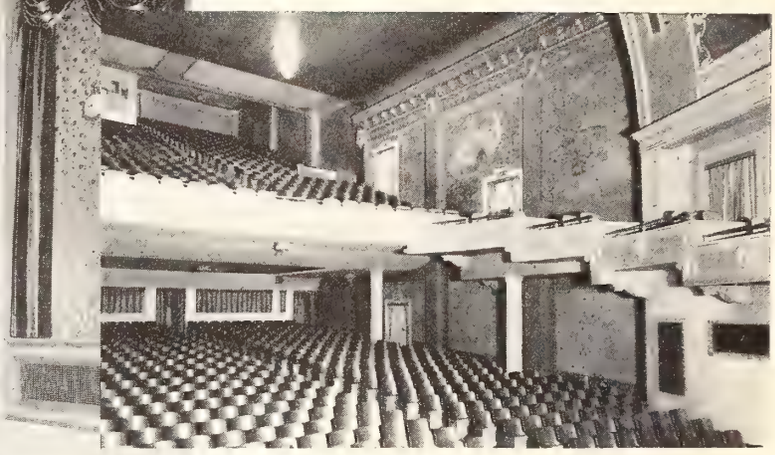
PAINTED FLOORS

In most theatres the management tries to keep painted the floor under and between the rows of seats. The usual colors are a dirty battleship gray or a dark maroon red, both bad colors. The battleship gray used has usually a large amount of blue in it, and this causes it to look very dark under projection lighting. Use a simple gray, or black and white, and the nearer the gray is to white the better. True, some may complain about the appearance, but everyone knows that he is stepping on an uncarpeted floor, and the lighter color will facilitate the movement of people in and out of the row; further, it will make

(Continued on page 21)



auditorium walls



SIMPLICITY FOR ORNATE





left foyer wall

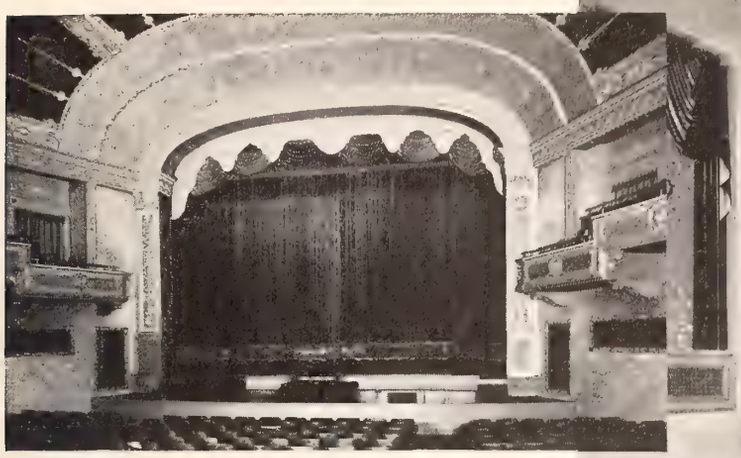
THE REMODELING of the D & R theatre in Aberdeen, Wash., has consisted essentially in transforming the ornate into simplicity. The D & R is the property of the D & R circuit, the president and principal owner of which is Mrs. Grace Dolan. The redecorating was carried out under the direction of Bjarne Moe and R. C. Peacock of the B. F. Chearer Company, from designs by O. T. Taylor, assistant manager of the circuit.

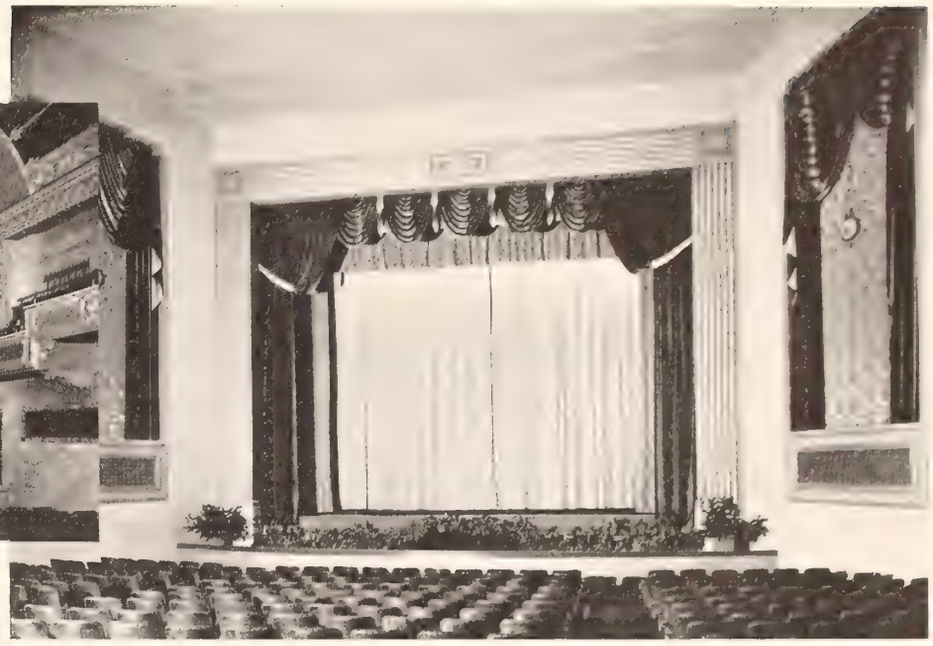
The D & R is the largest theatre in the circuit, with a seating capacity of 1,564. It was built in 1924 and had never been revamped prior to the remodeling recently completed.

The accompanying photographs, showing the house before and after revision, indicate the changes made, particularly in the decorative treatment. Eight old-fashioned boxes were removed, some 48 wicker loge chairs were taken out of the balcony and replaced with 60 modern chairs. Other improvements included modernization of the heating and ventilating plants, and recarpeting of the balcony aisles.

Ornamental details were eliminated from the proscenium arch, which was also structurally transformed into a square opening to make it harmonize with the straight lines characterizing the new treatment at

proscenium arch





SUBSTITUTED DECORATION

the ceiling and walls of the auditorium. The ceiling was repainted in rich tones and lighting fixtures were harmonized with the new design.

The new auditorium walls have panels hung with friar's cloth furred out about 2 inches from the concrete walls. These are stained, rather than painted, so as not to impair their acoustic qualities. The rear wall of the aditorium is treated with Acousti-Celotex. An especially heavy paint was used throughout the rest of the walls and the ceiling.

The foyer was enlarged, and glass standee rail was replaced by a solid wall. All foyer radiators were recessed, and the walls, from which former plaster and stenciled ornamentation had been removed, were painted in pastel shades.

New carpeting was laid in the auditorium, foyer and lounges. It is of Wilton type carrying a small pattern in many colors, with the notable exception of the stairs and balcony, which have rust-colored Wiltons. Draperies were added at the stage, and in the foyer and the box office. The new stage curtain is of gold damask with sides of rust damask. Anti-proscenium drapes are also of rust damask, festooned with over-drapes of green rayoma. On either side are suspended lighting fixtures.



right foyer wall

EQUIPMENT AND SERVICE CONTRACTS

By LEO T. PARKER

Analyzing recent cases and decisions of the higher courts involving the sale of goods to the theatre

THE HIGHER COURTS have consistently held that if the defects in theatre equipment subject of a sale are so radical as to render the equipment absolutely useless, or the use so inconvenient and unsatisfactory that the theatre owner would not knowingly have made the contract of sale, then the theatre operator may rescind the agreement without liability.

On the other hand, if the defects are of such character as only to diminish value of the equipment the buyer may demand a reasonable reduction or return of the contract price. And if the purchase price has *not all* been paid, the purchaser may oppose a suit to compel him to pay the full price and let the court decide the reasonable reduction in consideration of the defects. Moreover, if he *has* paid *all* the price, then he may sue for damages on the expressed or implied warranty if he chooses to retain the merchandise, and recover from the seller the difference between the contract price and the actual value of the equipment; or the purchaser may refuse to keep the equipment and demand return of the full contract price *plus* damages sustained.

However, if the theatre owner chooses to repair the equipment he cannot recover from the seller a greater amount than the latter was informed that the repairs may cost.

CASE

For instance, in Morehouse v Tooke & Reynolds (154 So. 402, Bastrop, La.), it was shown that a seller of certain equipment was notified that it was defective. Later the purchaser wrote to the seller pointing out that the equipment had nine different and distinct defects, and estimated that the cost of making the repairs would amount to about $250. No other communications passed between the parties, and the purchaser began repairing the equipment with the view and purpose of bringing its condition up to what he deemed to be the seller's obligations under the terms of the contract of sale. The total of the labor was $692.60, plus cost of parts, accessories, freight thereon, etc., and the total bills amounted to $1,863.91. It is interesting to observe that the higher court held the seller liable for only $253.74, saying:

DECISION

"Is it not but natural that defendant (seller) assumed, and had the right to assume, that plaintiff's (purchaser's) original estimate of the extent of the repairs necessary to put the plant in 'good, mechanical condition and in a reasonable state of repair,' was within reason. . . . For the reasons herein assigned, the judgment appealed from is amended by reducing the amount thereof in plaintiff's favor to $253.74."

RECOVERY OF OVERPAYMENT

IT IS INTERESTING to observe that one who *voluntarily* pays what he knows to be an overcharge on a contract price, is not entitled to recover this overpayment. So held a higher court in Mississippi Corporation v Williams (143 So. 889, Rolling Fork, Miss.).

In this case it was shown that a company and a purchaser entered into a contract by the terms of which the former agreed to sell to the latter merchandise at a stipulated price.

However, the seller continued to charge the purchaser a higher price for the delivered equipment. Later the purchaser filed suit against the seller to recover the sum of $1,365 alleged to be the difference between the billed price and the contract price, but it is important to observe that the higher court held the purchaser not entitled to recover the amount, and said:

"We hold, therefore, that appellee (purchaser) was not entitled to recover the difference in the price regardless of whether there was any consideration for his agreement to pay the additional price or not. Since appellee has already paid the amount to appellant (seller), he cannot recover it back."

JURY CONSTRUES AMBIGUOUS CONTRACT

IN ALL LEGAL controversies involving contracts it is necessary, in order that the complaining party shall re-

LEGAL AUTHORITY OF AGENTS

By M. MARVIN BERGER
Member New York Bar

THAT important field of law, known as agency, is one which deals with the relationship which arises when a person, known as the principal, appoints another person, known as the agent, to deal with third persons in behalf of the principal. This relationship differs from that of employer and employe in that an employe, unlike an agent, has no dealings with third persons in his principal's behalf.

For example, a theatre manager having the power to make contracts for film rentals with distributors for the benefit of the person or corporation for which he works, is an agent; a projectionist is an employe. It often happens that an agent is also an employe, but a distinguishing line must be drawn between these two capacities.

The relationship of principal and agent comes into existence generally by agreement between them, either written or oral. In certain cases, usually those involving the purchase or sale of real estate, the agent must have written authority. It is not necessary for the establishment of the relationship that the principal pay the agent a salary or money for acting in his behalf.

The agreement of agency is for the most part subject to the same rules applying to any other type of contract. For example, the acts which the agent is authorized to perform for his principal must be legal. Then, too, the principal must be of full age and sound mind.

On the other hand, an agent need not be of full age in order to bind his principal in his dealings with third persons. The reason for this is to be found in the underlying basis of agency: that an agent is a person who may do for his principal anything that the principal may do for himself, yet, since he acts for another, the agent need not be capable of binding himself. Thus an agent may not bind a principal who is under twenty-one years of age, but an agent under twenty-one years of age may bind a principal.

In dealing with an agent, a party is obliged by law to use reasonable effort to

cover full payment, that complete testimony must be presented to the jury who shall decide the exact and intended meaning of the clauses in the contract.

For example, in McAllister v Frost (62 S. W. [2d] 232), it was shown that an employer and an architect entered into a contract by the terms of which the latter agreed to render professional services in construction work. The contract contained a provision that the architect's fee "shall be five per cent of the total cost of the work."

After the project was completed legal controversy arose over the question whether the above-mentioned clause in the contract included the total cost of new improvements, as well as the cost paid for an adjacent building which the employer had purchased and improved in conjunction with the new building. In holding that this question must be decided by the jury the court said:

"While the language of the contract introduced in evidence and relied on by him (architect) was that his copensation should be 'five per cent of the total cost' said issue required the jury to find that the language of such contract was that his compensation should be 'five per cent of the total cost of the new improvements as well as the costs paid for the old.' "

RECOVERY OF PAYMENTS

IN ALL litigations involving the right of a contracting party to recover payment or damages, testimony that the complaining party signed a receipt or waiver of all claims is prima facie evidence that no further payment or damage claim is allowable.

CASE

For instance, in James v. Paramount-Famous-Lasky Corporation (33 P. [2d] 63, Los Angeles), it was disclosed that Jessie Estelle James, the grandchild of Jesse James, sued the Paramount-Famous-Lasky Corporation to recover $100,000 which she alleged was due her in damages and for services rendered. The controversy arose out of the filming of a picture intended to portray the activities of the notorious Jesse James. Jesse's grandchild contended that the Paramount-Famous-Lasky Corporation had breached a contract by which she was induced to leave her position in Kansas City, where she was employed at $110 per month, and to come to California to take part in the filming of the picture referred to. She alleged that she was employed to take the part, as an actress, of Zerelda Samuels in the filming of the picture and also to assist in creating publicity for the picture.

During the trial testimony was introduced proving that in a letter written at Kansas City she said: "I am planning to leave Kansas City for Los Angeles, on June 15th, to join my family, Mr. and Mrs. Jesse James, Jr., and am very anxious to obtain a small part in the picture of my grandfather's life."

A reply to this letter was written by Alfred L. Werker, whose title is "Production Supervisor," and on a letterhead bearing the inscription "Fred Thomson Productions," which reads as follows: "Your father . . . has already spoken to me about a screen test for you when you arrive in Hollywood. We will be very happy to make a test of you and may possibly find something for you to do in the filming of the picture."

Miss James arrived in Los Angeles and a day or two later she first visited the F. B. O. Studios, where the picture was being filmed. She posed either alone or with other members of her family for still pictures and later took a minor part in a courtroom scene. As compensation for her services in the part she took, she was paid $22.50 by the F. B. O. Studios, Inc. Three receipts were signed for different payments, one of which is as follows:

"F. B. O. Studios, Inc. No. 480. Los Angeles. Talent Pay Check, Date: July 30. Pay to Jessie James, $10, exactly ten dollars, only dollars, in full payment for services in pictures No. 370. Approved for payment: Martha Lennan. I hereby acknowledge receipt of the above sum from the F. B. O. Studios, Inc., as payment in full to date for services in posing, and hereby consent to the public exhibition, for the purpose of trade or advertising, of any picture ever posed by me for the F. B. O. Studios, Inc. Signature: Jessie James."

In view of this evidence the court refused to hold the company liable.

CONTRACT OBJECT IS HELD LAWFUL

AS PREVIOUSLY stated, a contract having an illegal object or purpose is void. However, no person or firm may avoid liability on a contract, on the contention that it has an illegal object, unless the complaining party introduces convincing testimony which proves conclusively that the ultimate object of the contract is unlawful.

CASE

For example, in Kagey v. Fox West Coast Theatres Corporation (31 P. [2d] 67, Wichita, Kan., it was disclosed that a firm of lawyers filed suit against the Fox West Coast Theatres Corporation to collect an amount alleged to be due on a contract by which the lawyers were to file suit and test the validity of a law.

It was contended that this contract is void because a valid contract cannot be made to defend any corporation for a violation of the law. However, the court held the lawyers entitled to a verdict, and said:

"The contract pleaded was one where the amount of the fee depended to a certain extent on the outcome of the litigation. Under such circumstances it cannot be said that a contract to pay an attorney to bring an action in court to test the validity of a statute is such a contract that it will be held to be against public policy and therefore void. The object of the contemplated action was not to defend defendants for a contemplated violation of law, but to ascertain whether contemplated acts would be a violation."

find out how far the agent's authority extends, for all acts of an agent which go beyond the authority actually given him by his principal or his apparent authority, will not bind the principal. In brief, an agent, besides his actual authority, has the power to do anything necessary to carry out his actual authority.

For example, a salesman with actual authority to sell his principal's goods, has the authority to make arrangements for delivery. Again, whenever the principal permits the agent to do something outside of his actual authority without disapproval, or whenever the principal puts the agent in a position from which an outsider may fairly assume that the agent has the powers usually possessed by agents in such positions, then the principal will be bound by his agent's acts.

For illustration, the manager of a corporation's branch office, even though he has been instructed not to engage any employes, has been placed in such a position by his principal that it may fairly be assumed by a third person that the manager has such power.

Where to draw the line between the things an agent may or may not do in his principal's behalf, is often puzzling. Yet the application of common sense to the problem is always helpful. For example, a real estate broker engaged to find a buyer for his principal's property is a special agent, limited to doing just that thing, and a third party should know that the broker has no authority to buy an automobile for his principal. Again, a third party should not rely upon the agent's own statement as to how much authority he possesses.

The relationship of principal and agent may come to an end:

(1) When the particular job for which an agent has been hired has been completed, or the period for which he has been engaged has ended.

(2) When the subject matter of the agency has been destroyed (for example, the destruction of a house which the agent has been engaged to sell).

(3) When the conditions of the parties change, as by death, insanity or bankruptcy of the principal or agent.

(4) By act of the parties. A principal or agent may bring the relationship to an end at any time, subject, however, to a right of action on the part of an agent or principal, if the ending of the relationship has been wrongful.

Upon the ending of the agency, the principal should notify all third parties with whom the agent has been dealing to that effect, or he may be held liable for the agent's acts even after the agency has come to an end.

MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

POWER SOURCES FOR THE SUPREX ARC

By HARRY RUBIN

Examining the means of current supply for the efficient operation of Suprex lamps — the third article of a series

THE SUPREX ARC requires a direct current of comparatively low voltage, and high amperage, as has been stated in an earlier article in this series. There are several ways of obtaining the necessary arc supply current—(1) from direct current supply mains, where available; (2) from a motor-generator system; and (3) from a rectifier.

When the theatre happens to be in a district where direct current is the only available supply, there is only one practical choice, that of installing sufficient resistances, or rheostats, to reduce the voltage. Of course, if the direct current supply has higher voltage than 110, as is sometimes the case, it would be advisable to use a motor-generator between the line and the lamps to reduce the operating cost, over what it would be with just rheostats. The electrical energy lost in the rheostats is always *the difference between the line voltage and the arc-voltage multiplied by the arc amperage*. In the case of a line voltage of 115 volts being reduced through the rheostats to an arc voltage of, say, 33 volts, there is the difference of 82 volts being taken up by the rheostat, and this multiplied by the amperage being consumed at the arc of, say, 50 amperes, involves a loss of 4,100 watts in the rheostats to obtain 1,650 watts of useful energy at the arc (an efficiency rating of only about 28%). From the standpoint of operating cost such a system is expensive to operate. If an alternating current power supply line could be obtained in that theatre it would pay big dividends to discontinue the use of the direct current supply and install a rectifier.

The sections where only direct current supply is available are few. In all other locations the power supply is alternating current and will have to be changed or rectified to direct current before it can be used at the arc.

There are two widely adopted means of making this change—either by using an a. c. motor to drive a generator, or by using a rectifier.

MOTOR-GENERATORS

Motor-generators are usually used for low-intensity projection arc of the 80-volt output type, and to try to use these for Suprex arc operation entails rheostat losses almost as great as in the case of the direct current source. There is a great danger also of damage to the motor-generator, as they were never designed for the direct current requirements of Suprex, and the writer would not recommend any such attempt unless fully sanctioned by the generator manufacturer.

Generators designed for Suprex arc operation are either single-unit type, having one motor driving one generator, or of the two-unit type, having one motor driving two generators.

With the single unit type of motor-generator it is necessary to have the output voltage of the generator high enough to allow the use of a ballast resistance for each arc, so that upon striking the second arc the first will not be put out or dimmed to a noticeable extent. Where ballast is used there is, of course, a loss which must be taken into account in figuring the overall efficiency of the device.

The double-unit motor-generator provides one generator for each lamp so that the ballast resistance is not used, but this does not make any appreciable difference in the overall efficiency of the two systems, unless the comparison is made where a larger amount of ballast is used than is necessary for stability at changeover.

RECTIFIERS

Rectifiers as made for the operation of the Suprex arc are of two general types; first, the bulb type; and second, the copper oxide type.

The types for low-intensity arc operation were first made for rectifying single-phase alternating current and have been quite satisfactory for that type of projection arc, but because of the great increase in light obtained from the Suprex arc over that of low-intensity it is imperative that the rectified current be as free from ripple as possible, and also the required amperage for the Suprex is greater than could safely be rectified with one pair of bulbs. By rectifying a polyphase current using four or six bulbs, it is possible to obtain a very smooth direct current at the desired higher amperage.

To obtain a better understanding of the practical working of a polyphase rectifier let us consider, first, a two-phase alternating current supply circuit. This system consists of two single-phase currents, one of which is 90 degrees out of phase with the other. This means that when the current falls to zero in one phase, the current in the other phase is at its maximum value.

Now let us assume that we have two single-phase rectifiers side by side, and we connect the a. c. input wires of one rectifier across one single-phase of the two-phase supply line, and the second rectifier across the other single-phase of this same two-phase supply system.

Next let us connect the positive output wire from each rectifier together, then connect the negative output wire from each rectifier Now each rectifier in itself will give a single-phase rectified current, and the rectified current from each rectifier will have a ripple, but the ripple from one rectifier will overlap the ripple of the second rectifier, because each is supplied with a separate phase of the two-phase system.

Now since the ripple of one rectifier is 90° out of phase with the ripple of the second rectifier, then when the current from one rectifier is at the *crest* of the ripple, the current from the second rectifier is at the *valley* of the ripple. Since the output currents of both rectifiers are tied together, it is apparent that the load, or arc in this case, receives current of even value, or practically without ripple.

THREE-PHASE TYPE

The three-phase rectifier is the same as the above in principle except that it may be considered as three single-phase rectifiers

working on 120° phase difference, instead of two rectifiers on 90° phase difference.

COPPER OXIDE RECTIFIERS

The copper oxide rectifier employs no tubes, but instead uses copper oxide disc type of rectifying elements connected into a three-phase double-wave bridge circuit, which results in an extremely smooth output for the arc.

The efficiency of rectifiers is higher than that of other arc supply devices and therefore effect an operating economy which should not be overlooked, and since the copper oxide elements of the rectifier are not used up in service its maintenance cost should be lower than that of other current conversion methods.

In the next issue I will give some comparative costs obtained from observation.

[*Harry Rubin is supervisor of projection for Paramount Theatres, and also widely known for his activity in the Society of Motion Picture Engineers and projection circles generally.*]

New Theatres from Old: Auditoriums

EFFICIENT MAINTENANCE

(*Continued from page* 15)

it easier for patrons to find articles dropped on the floor.

When good money is spent for floor paint it should be cared for. Frequently the cleaners use a scouring powder for cleaning painted floors. This method removes the paint faster then the traffic over the floor. Don't use hot water or scouring powder to clean painted floors. Use tepid water, and only enough neutral soap to loosen the dirt.

Here is another practice that spoils the paint on concrete floors. Most of the solutions for removing chewing gum also remove paint. After squirting two or three times *too much* gum remover on the spot, the cleaner generally proceeds to *scrape* up the gum with a putty knife. No paint in the world will stand such treatment. When the paint surface breaks in one spot, deterioration from then on is rapid. If you want to preserve the paint on the floor, clean the gum up every night. If this is done the gum is usually still soft and the careful use of a putty knife is all that is needed. When the gum is permitted to harden several days or a week, it is impossible to remove it without damaging the paint on the floor.

There is one other thing that might be considered part of the auditorium—the proscenium grand valance. Rig this on a frame so that it can be lowered from time to time for a thorough cleaning. When this drapery is nailed up solid, long ladders or scaffolds must be used. This is a slow process and a costly one, consequently it is not cleaned as part of the routine, but only when so dirty that it is unsightly.

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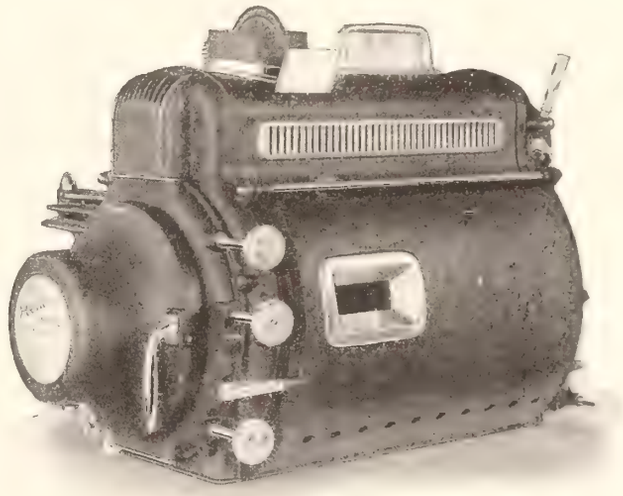
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F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES •





I COUNTED 118 FAULTY SPLICES IN A SINGLE PICTURE

VISITING A MOST excellent theatre, in which everything is of the best, the projectionists are careful, expert men, equipment is kept in first-class condition, and the very best productions are played (though not as first-run), I was astounded to be shown 118 (I myself counted them) faulty splices the projectionists had cut out of one seven-reel production upon its receipt from the Fox exchange in New York City.

I examined many of these splices and do declare that sending out a production in such miserable state to be a plain, unadulterated outrage. I make that declaration regardless of type of theatre or class of service, but it is especially true where the service goes to such a theatre as the one cited.

As I understand the matter, exchanges contract to supply pictures of certain footage—most emphatically pictures (which may and in some cases do arrive barely in time to thread in the first reel and start) that cannot possibly mean anything if they are not films in such state of mechanical repair that they may be safely and effectively projected.

As I have said many, many times, *it most emphatically is not part of the duty of projectionists to make repairs on films received from an exchange.* As above set forth, that is a part of the duty of the exchange inspector. However, some (not all) exchange managers attempt to lower their operating expenses by forcing projectionists to do their repair work. As many as 118 faulty splices in one production! That was truly outrageous.

PROJECTIONISTS' WORKING CONDITIONS

FROM MISSOURI comes this inquiry: "I am about to close for thirty days and remodel my theatre. My manager and projectionist have me on the spot, so, not being myself an expert, I appeal to you, whose sensible advice in the old Moving Picture World, and later in BETTER THEATRES, has given me the right steer very many times. The question is this:

"My present projection room is plenty wide, but is only a scant eight feet deep. Its ceiling is only six feet, two inches above the floor. The sound equipment (amplifier, etc.) is at one end of the room. There is a rather heavy projection angle and the bottom of the holes the projectionist looks through (observation ports, I think they are called) is only 60 inches above the floor.

"Now here is the trouble: The ceiling can be raised. The projectionist demands that it be hoisted to 8 feet. The front wall can be moved forward. He asks that it be done. He say the bottoms of the observation ports are too high and wants them lowered, all of which the manager declares to be entirely unnecessary and, if done, a waste of money. Oh, yes, the projectionist also demands that I have ventilation ducts and a fan installed. There is no vent hole now, and I myself admit there should be, though my manager indignantly directs my attention to the fact that we have gotten along without them for twelve years. May I hear from you without delay, Mr. Richardson? I promise whatever you recommend shall be done, but please give your reasons, so that I may in part appease my manager, who is a good manager, and has made the theatre pay every year, even through the worst of the depression."

He may be a good manager in many ways, but nevertheless your projectionist is right in *all* his contentions—and especially about the ventilation. It is nothing less than outrageous to compel men to work in a room in which electric arcs are giving off unhealthy gases, plus much heat, without ample ventilation, with air taken from outside the theatre. This is particularly obnoxious when the ceiling is but little higher than enough to permit men to stand upright.

Not only this, but if a film fire occurs (as it may, no matter how careful and capable the projectionist), where is the smoke and gas to go except out into the auditorium, with possible panic and death as a result?

That ceiling should be raised to at least 8 feet if at all possible. Ample ventilation should be provided, with an exhaust fan to insure proper air action. As to the front-to-back depth, it will serve as it is, though in a one-man room I believe it is better to have the sound equipment, where possible, immediately in back of the projectors, but with 36 inches of clear space between them and the front of the sound equipment.

I would appreciate comment from projectionists as to best location, from an operating point of view, for sound equipment. There may be some diversity of opinion on that point.

As to the bottom of observation ports, it depends upon conditions just how high they should be. Here is the best rule to follow. The port bottom should be 1 inch below a straight line from the bottom of the screen to a point opposite the light source, and 5 feet, 2 inches above the floor. This will give a man 5 feet, 6 inches tall a clear view from a point opposite the light source, and from right up against a port 12 inches high as well. It will be all right for the six-footer, too, though it perhaps might be better to make such ports 14 inches high. The main idea is to provide a clear view of the screen from any working position beside the projector. Your manager to the contrary notwithstanding, that is essential to good results, and "working position" may be regarded as from a point opposite the light source to the surface of the port itself. Difference in projection angles demand different vertical position for such ports, and variation in the height of men

Other Articles

In addition to the material on this page, Mr. Richardson's columns of this issue also contain:

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Mazda Light Regulators	Page 24
Just Must Have His Own Mark	Page 24
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and in working position demands from 12 to 14 inches of port height.

CLEANING MECHANISM AFTER A FIRE

RICHARD KEUSTER, a New York City projectionist of very real ability and many years of experience, writes: "In rereading some old 'Bluebook School' answers in the HERALD, I note that C. Oldham, answering Question No. 240, recommends peroxide of hydrogen for removing the deposit left on the projector mechanism after a film fire. It is about twelve years since I had a fire. In those days one man had to take care of everything, including two projectors, film rewinding and repairs. Had to go into a separate room to rewind and watch the projectors through an open door.

"One day a repair was imperatively necessary. I called the manager, asked him to stand beside the working projector and went into the rewind room to do the work. A splice opened below the intermittent sprocket and the firm started to bunch up under the lower fire shield. As I sprinted in to take care of things, the wise manager pulled the lower fire shield open, whereupon the film promptly sprayed up into the light beam and—bluey! Lucky it was a single reel.

"A hasty job of cleaning was in order. You had recommended peroxide so I used it, only to discover that while it did the trick all right, all metal cleaned with it promptly acquired a coat of rust. I therefore would suggest that after such cleaning the parts be well rubbed with heavy oil, all surplus being of course wiped off. This is not a criticism. I am only intending to add to the aforesaid answer and your own recommendation."

For which many thanks, Brother Keuster. Readers will kindly take note.

STANDARDS IN SCREENING ROOMS

SOME WHILE since a member of the East Coast Preview Committee wrote describing atrocious projection faults encountered in various screening rooms—one in particular. In view of that article, which might be construed as criticising all alike, and in recognition of those companies and projectionists who do try hard to have their screening room projection above just criticism, I asked the complainant to select what seemed to be the best example of them all and tell us about it. Here is the result.

"Dear Mr. Richardson: Your criticism of my former, perhaps too sweeping, condemnation is justified. In compliance with your request I will tell you of what seems to be the best example.

"Today I previewed a picture in one of the screening rooms at the Fox headquarters, Tenth Avenue and 54th Street, New York City. The room in question is called the "Little Theatre." It seats 200 and is in itself a thing of beauty. The results, both visual and sound, were excellent.

"When the preview was finished I had



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★ *See page 27*

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PHOTO CELLS

a chat with Chief Projectionist Leon J. De Titta, who very courteously offered a tour of inspection into the realms where shadow land and sound are 'made' through re-creation.

"The projection room is about 25 feet long by 15 deep. It contains two Simplex projectors, equipped with Hall & Connolly H. I. lamps. There is a rewind table and a work bench, both conveniently located. Along the rear wall are various sound equipments and panels. The equipments were immaculately clean, though the room was itself not quite as tidy as it might have been. Not too bad, you understand, but I am an old maid and just a bit fussy.

"However, I must voice objection (I've read your stuff for a long while) to the unnecessarily bright illumination of the room, which is (I agree with you) not a good optical condition from the projection viewpoint. This fault was due to a large window (it was daytime), and an entirely too light wall color. When I spoke of this Mr. De Titta assured me they were going to have a darker wall covering applied—it had already been done in a smaller room.

"Just off the projection room was a room housing the motor-generator; under the main room was a men's room.

"I felt it both right and proper to compliment Mr. De Titta upon the excellence of both screen and sound results and the cleanliness and apparently good condition of the various equipments. Here a new production is never projected before an audience, preview or otherwise, until it has been carefully cued throughout. At the start of each projection Mr. De Titta goes into the auditorium to observe the sound.

"The Little Theatre picture is of correct dimensions for a theatre of that size. No outside noises annoy audiences. I cannot remember ever having had my sense of fitness offended by the projection of a film smeared with dirt or oil on the Little Theatre screen, or by a white screen or the sight of a trailer.

"The projection staff consists of five men —Mr. De Titta, Fred Boehringer, James Daisey, George Unstatter and Patsey Puciarielli."

This narrator is indeed well pleased to be able to follow the former "roast" with a genuine boost, especially when I have personally known of the lay-out and know that the praise is justified. I was editor of Movietone Bulletin for a year, as you may remember, and know Fox screening rooms very well indeed. I hope those companies who permit or perhaps force low-grade projection in their screening rooms will have this matter brought to their attention, and that they will put a stop to such sloppy work. I say *force* because it is possible conditions are such as will not permit the production of good work. There is and can be no legitimate reason why any but the very best projection, both visual and sound, should be tolerated in screening rooms. If the productions they screen for preview or otherwise, are not worth proper presentation, then I suggest that they should not be presented at all.

My compliments to the Fox organization in general, and to W. C. Michel, executive vice president, and E. I. Sponable, technical director, in particular, for the conditions deserving the praise contained in this letter.

SOUND-PROOFING OBSERVATION PORTS

FROM W. H. Cooper projectionist of the Liberty theatre, in North Wilkesboro, N. C., comes an order for the new Bluebook and this, "I have finally found a way of sound-proofing the ports of the projection rom. In order to secure badly needed ventilation I removed the glass covers of the ports, only to find too much sound went through. Projectors could be heard and I could not speak above a whisper. I started experimenting. Got some scraps of sound-absorbing material that were around the theatre. Cut four pieces just large enough to slip into the ports, resting upright, of course. In the center I cut an opening large enough to permit a good view of the screen. I find these layers of the material, spaced apart in proportion to thickness of the wall, act as a perfect sound valve. I can converse in ordinary tone of voice without being heard outside. As the sound reaches each piece of the material a portion of it is absorbed, until at the last one it is dead.

"Mr. Richardson, this has done the work for me, with result that the room is much cooler. If it is not an old trick, please pass it along."

MAZDA LIGHT REGULATORS

FROM Michael O'Leary of Glace Point, Nova Scotia, comes this letter:

"Just purchased a second-hand portable projector that uses a 1,000-watt 110-volt Mazda lamp, which latter we do not seem able to make work right. It is in the center of the projector optical system, but does not seem bright enough. Is a regulator necessary to govern the amperage, or are the 110 volts all right? It uses two flat condensers about 2½ inches wide, and a mirror back of the lamp about 2 inches wide. Any information you may be able to supply will be highly appreciated."

Certainly a regulator is necessary. In fact, it is vitally essential. Line voltage cannot be expected to remain at exactly 110 all the time. Any variation from *exactly* the correct amperage is very bad. If too high, the light will raise in brilliancy, but the lamp will not last long. If too low, the light will be poor. Surely the outfit you bought includes a voltage regulator. Also the light (lamp) should each time be burned a short while at low before being raised to full amperage.

JUST MUST HAVE HIS OWN MARK

BOB PITTMAN, projectionist of Fairbury, Ill., writes: "Recently we received a Paramount print having all Standard Release Print cues in place and

in good condition. However, some projectionist had glued, about 3 feet in advance of the first mark and even with the last one, a narrow strip of opaque film on one frame line, reaching from the sprocket holes on one side to the sound track on the other. An instantaneous black mark was visible at the bottom of the screen image as each went through. Curiosity induces me to ask you to advise me as to the why and wherefore of such a stunt."

At first I thought you meant 3 feet in front of the start mark, but concluded you meant at the tail end of the reel. It is just one more case where some "machine operator" who is too shiftless and lazy to watch for the standard cues, must have something he can see without any trouble at all. Those black stickers are *it*.

If the exchange inspector and manager were on their jobs, those markers would have been observed, reported and the theatre asked to pay for replacement of all film beyond the first sticker. But, too many exchange inspectors and managers are aseep at the switch, and the outrages go merrily on.

FOCUSING RCA LIGHT BEAM

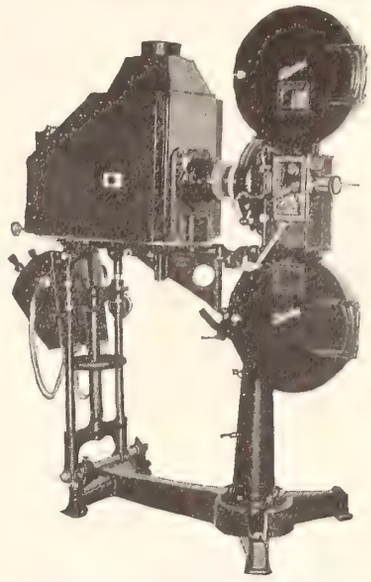
JOHN GIBSON of South Chicago asks, "Will you be good enough to tell me just how I may know when an RCA soundhead is operating at its best? This may be a simple matter, but to us fellows in projection rooms who are trying hard to do the best we can, many things that may seem very simple to engineers and other experts are really not at all simple to us. Please help, Mr. Richardson, as I see you often do when others have failed."

Possibly that is true, Brother Gibson, because I try to make my meaning more clear to projectionists than others do. Here is an example: I quote from the RCA Victor instruction book verbatim:

"Due to the wide frequency range of the high fidelity equipments, the optical system should be focused by means of an output meter or a listening test. An output meter, such as a thermo-galvanometer, across the voice coil circuit, and a 9,000-cycle test film running through the projector, will indicate when the correct adjustment is obtained. Focal adjustment which gives maximum output is sharply defined.

"If an output meter is not available, the optical system may be focused by a listening test. With the 9,000-cycle film running through the projector and soundhead, the optical system should be adjusted until the 9,000-cycle is the loudest. This is the proper focal adjustment, and the optical system should be clamped in this position."

While this is all quite correct and wholly understandable to sound engineers, I am able to pick out several points that might and probably would have the average projectionist more or less guessing as to the exact meaning. One word often makes a lot of difference. This instruction at one point says, "Until the 9,000-cycle is loudest." Now many men would wonder, does that mean the 9,000-cycle tone is to



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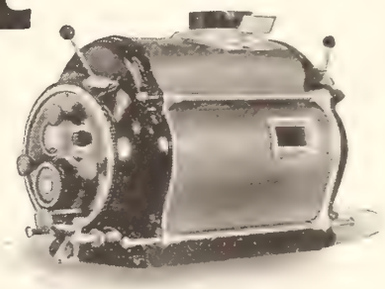
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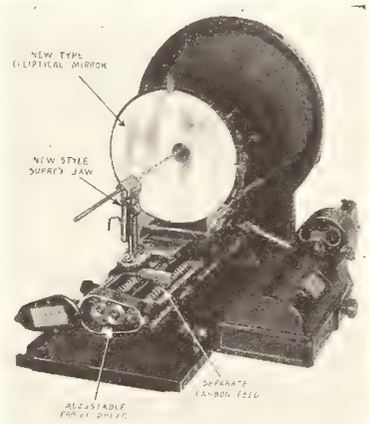
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be louder than all the other cycle tones, or what? Were it worded, *until the* 9,000 *cycle tone is at its loudest,* there could be no possibility of a misunderstanding. I would have worded that instruction somewhat as follows:

Because of the wide frequency range recorded on high fidelity sound tracks, the most reliable test for proper focusing of the RCA optical system light beam at the soundhead aperture is to use a 9,000-cycle test film, which the Society of Motion Picture Engineers has made available to all theatres. Reproduce such test film and so adjust the soundhead optical system that the 9,000-cycle tone is at its loudest, whereupon clamp the optical system in that position. Such a test reel should be stocked by every theatre using sound, unless it may be obtained on rental from a supply house.

As to the thermo-galvanometer, the average projectionist would not be able to obtain one. If he could he would not know whether or not it gave correct readings. Moreover, the instruction does not make it any too clear how the reading is to be used, though probably one that gives the highest reading is the correct one.

However, daily checking of the sound head optical system is not a thing that must be done daily. Once a week, or even once in two weeks, should be quite sufficient. The system is so designed that once it is set correctly, it will remain so indefinitely. No further adjustment should be required, unless the clamping screw has been loosened. A soundhead is comparable to an automobile. If it is operating satisfactorily, no adjustments are required, though periodic examinations should, of course, be made to make certain it *is* operating satisfactorily. It should be given the same attention one would give any good piece of machinery, plus keeping its lenses perfectly clean, of course.

Another thing: Manufacturers' engineers have a full supply of all test apparatus necessary to the making of top-notch adjustments. Such men are trained to make the adjustments required to obtain the very best performance. It is a fact that unless a man knows exactly how to use test apparatus he may do more harm than good by attempting to use them.

It is excellent practice for all theatre managers to stock a sound test reel. Where several theatres are close together, they might combine and purchase one for joint use. Each exchange might stock a test reel, renting it to theatres at a rate merely covering cost of service.

TO A BROTHER BACK ON THE JOB

A LETTER FROM Barney De Vietti, chief projectionist at the Strand theatre in Helper, Utah, which is on the D. & R. G. Railway just below the famous Castle Gate, has pleasantly arrived. Says he:

"It has been quite some while since I wrote you. Some years ago I was working here as assistant projectionist; also, I joined the 'Bluebook School.' Was a subscriber to the HERALD—depression—no job—no coin—no HERALD, no 'Bluebook School.' Well, that's all past. I'm back in harness again. Have subscribed again to the HERALD and—well, here I am with both feet. I'm a regular 'chief' now—the assistant days are past!

"We have Powers projectors, Western Electric on universal base, with wide range sound.

"Have been waiting anxiously for the new Bluebook. Had my order in February 14, on the very first day you announced the fact that the new book was to be published. F. H., I certainly regard the HERALD and BETTER THEATRES as splendid publications. Always they are read from cover to cover, always saving your columns for last because I like to have the best things last.

"In the April 6 issue of BETTER THEATRES, under the title 'An Odd Case of Flicker,' you discuss a flicker problem that is an exact duplicate of one encountered by an Edson, Alberta, projectionist. It was found to be due to an increase in frequency of the a. c. supply, the same being from 60 to 65, which was just enough to synchronize with the openings of the lens. That trouble was met with when using a bulb type rectifier."

Yes, and a single-phase one at that, I think, but the result is not a true flicker, but a waving up-and-down effect in the light. A flicker, as the term is used, is a rapid alternation from full light to considerably less than full light—possibly total darkness.

ON SUPPLYING OPERATNIG DATA

ALEFRE TITSWORTH, projectionist at the Rex theatre in Nowata, Okla., makes what seems to me to be a very reasonable kick. He says, "I have had considerable experience and have tried hard to learn everything possible and give the best service I know how. We just recently changed to wide range. I am now in search of something that will help me with the equipments. Would you advise getting the three-volume set of Bluebooks or just the one now being issued?

"I wrote the Simplex folks for an instruction book, which they sent promptly, also offering to render any possible aid in case I had any trouble. But now comes the punk part. Could you get me or tell me where I could get a wiring diagram or blueprint of same for the sound equipment? I wrote the General Talking Pictures Corporation, who replied that they had no blueprint of this equipment. Their attitude seems to be that I don't need to know anything about the equipments. 'Let our service man take care of it,' is their reaction. All very sweet, F. H., but those gentlemen are a long, long way from here, and their service man calls about once in a coon's age.

"I read all your BETTER THEATRE articles and believe you me I get a lot of good out of them."

Regardless of any arguments advanced,



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says—HARRY BLUMBERG

Manager National Theatre Supply Co., Philadelphia

Gentlemen: Since being appointed distributor for AMIGLAZE, we have sold quite a lot of this material and we have received very favorable comments from our customers — followed by renewal orders for this material. We wish to take this opportunity to congratulate you on the manufacture of such a fine product.

(Signed) HARRY BLUMBERG.

★ *See page* 28

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I hold it to be the very height of folly from any and every viewpoint to refuse or even fail to supply projectionists, especially those in isolated locations such as this, every possible bit of information. Suppose there is a full house and something goes wrong! What possible help could the service man be? I very much doubt there is one closer than 200 miles. Moreover it is the height of nonsense to expect men to handle anything intelligently and well unless they have every possible bit of information concerning it.

No, Friend Titsworth, I cannot tell you where you can obtain blueprints or wiring diagrams of your sound equipment.

As to the Bluebook, the last of the fifth edition has been sold. There are no more anywhere, so far as I know. Get the new book. It does not deal with individual makes of equipments, but with the underlying principles upon which all sound equipments operate.

LIGHT CENTER OF MAZDA LAMPS

FROM Floyd E. Boyer, projectionist at the Victory theatre in Poteau, Ore., comes a complaint that the filament of two mazda projection lamps received were fully ¼-inch different in vertical position. That is to say, if the socket were so placed that the higher filament centered on the axis of the optical train, then the one having the lower filament would lack .25 of an inch of seating properly in the socket. A photograph of each lamp was sent, Brother Boyer having adopted photography as a hobby.

I referred the letter and photos to General Electric, who replied:

"Our 900-watt projection lamps are designed for a light center of 4¾ inches. This distance is measured from the center of the filament to the extremity of the lamp base. We control variations in light center length to within plus or minus ⅛ of an inch, hence all equipments that use this lamp with the mogul-screw base should provide for a vertical adjustment of not less than ⅛ of an inch above and below the 3¾-inch design center.

"While it is not so stated, I assume the lamps in question are G. E. lamps. If so, we would most certainly suggest that they be submitted to the dealer from which they were purchased. If the lamps are found to be incorrect as to light center we are sure there will be no difficulty in effecting satisfactory adjustment."

This is printed for the general information of those using mazda equipment.

QUESTIONS FOR EXAMINATIONS

DEAN N. WALLACE, secretary of Local Union 337, Motion Picture and Sound Projectionists IATSE and MPO, Utica, N. Y., orders one of the new Bluebooks (before he even knows its price) and says, "This is my first letter, but I feel we are not strangers. Back in 1915 my father, James H. Wallace,



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says—JERRY BUCHBINDER
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Gentlemen: The bronze doors of the Majestic Theatre in Perth Amboy were a constant expense to us. The salt air made it necessary to keep two men busy polishing them. We tried different materials to protect the doors, but each failed. Recently we used AMIGLAZE and have found that the doors retain their luster in all kinds of weather. We are now treating all metal and wood work in all our theatres with AMIGLAZE, reducing our maintenance costs considerably. (Signed) JERRY J. BUCHBINDER.

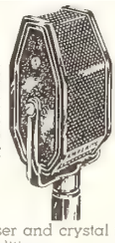


★ *See page* 31

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then secretary of the local, took me to the meeting where you talked to our union men on projection. Later I attended other meetings where you addressed us, so I don't regard you as a stranger.

"Recently I was elected chairman of our local union examining board; also a member of our educational committee. Some while ago you said you had compiled a list of questions and answers that might be useful to examining boards and educational committees. May I have a copy of them? Glad to pay any charge there may be."

Many months ago a projectionist in Jacksonville, Fla., a member of the local there, sent an urgent call for the questions and answers. I sent them, asking that he copy any part required and return the manuscript. He received and kept the mass of material and did not even have the courtesy to write a postcard of thanks.

However, the new Bluebook will supply all of such needs. From its subject index one can quickly compile a complete list of questions and have the answers all indicated in the text.

HISTORICAL FILM DEVICES WANTED

VISITING OUR national capital recently, I paid a visit to the Smithsonian Institution where, in the photographic division, is an excellent, though small display of early-day motion picture apparatus. I had a talk with Mr. A. J. Olmstead, assistant curator in charge of the section, who kindly consented to open the cases and permit an intimate inspection of the various items therein displayed. These included a "Zeotrope," a "Whirligig of Life," and other examples of very early experimental apparatus for transforming still pictures and drawings into an illusion of motion.

I was also privileged to examine several specimens of very early motion picture projectors, some of which moved the film intermittently across the aperture by means of a "beater" movement. Others had movements extremely complex. One framing device, I remember, both Mr. Olmstead and myself puzzled over for several minutes before its action became clear.

But here is the big item: For several years we have been told that further additions to the motion picture historic section could not be made because of lack of space. Mr. Olmstead emphatically declared this to be wholly untrue. Said he, "Worthy exhibits are and always have been welcome. Space will be made for all truly historic apparatus or exhibits offered." He also advised that recently the Society of Motion Picture Engineers has been in touch with him, but that as yet nothing has been accomplished.

Certainly this national museum should have a far more complete exhibit. There should be examples of early photographic experimental work (I do not recollect any at all on display). There certainly ought to be many early pieces of experimental apparatus employed in the development of

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projection. Photographs of early celebrities such as J. Stuart Blackton, "Pop" Rock, E. J. Smith, Mary Pickford, Florence Turner (the very first woman star, known then as the Vitagraph girl), and others.

True, there is what I believe to be an excellent exhibit in a Los Angeles museum, but after all the main historic display should, it seems to me, be located at the Smithsonian Institution museum.

STUDY SUPPLIES THE ANSWERS

FROM DALLAS comes this letter: "I have your Bluebook and regard it as the best thing ever printed on projection. I also am a 'Bluebook School' student. And now I have a question.

"This county recently required all projectionists to take an examination. One of the questions asked was, 'What is the width of the shutter blades?' It did not give the kind or diameter of lens, nor the kind of projectors.

"This question also has been bothering me: 'Why cannot a transformer be used on direct current?' I asked an engineer. His answer was that 'it magnetized the transformer.' Is that right?

Brother, if you own a Bluebook you have *not studied it as you should*. The answer to your first question is contained in general instruction No. 22, page 644, volume 2. The answer to your other question will be found under "Electrical Action," page 596, volume 2. Both answers are thorough and complete. No use getting a Bluebook and not studying it.

There is no need to know kind or diameter of lens, or kind of projector used, to answer the first question. The master blade must be just wide enough to cut all light from the screen while the film is in motion over the aperture, without travel ghost discernible to the eye. Both blades must be of equal, or very nearly equal, width.

As to the second question, a transformer cannot be used on d. c. for the reason that transformers depend upon magnetic action induced therein by alternating current. Such magnetic action is not induced by d. c., except at the instant the switch is opened or closed.

I do not like answering examination questions that can be answered by anyone possessed of basic knowledge of the subjects they deal with. I do so in this case, with apologies to the Dallas examiners, to show how really foolish it is to have a Bluebook and not to study its contents. Too many do exactly that. They buy it, lay it on a shelf ready to grab when trouble comes, but never take it home, sit down and *really study it*. I'm not roasting this brother. I am pointing out a wasteful procedure which too many are guilty of. He writes 2,000 miles to ask questions, the complete answers to which are in his possession.

In my books I try hard to give *basic knowledge*. I give you the basic knowledge that will enable you to set *any* shutter, trim its blades and know just *what* you are doing.



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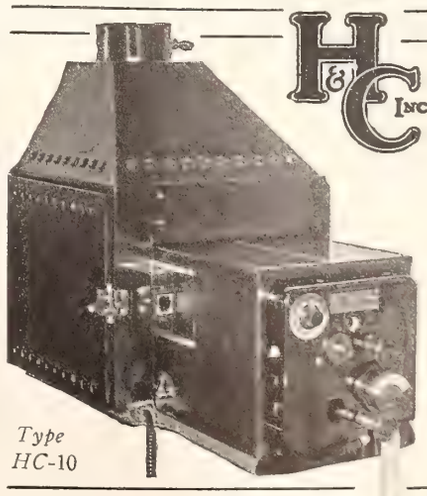
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PLANNING THE THEATRE

A SERVICE CONDUCTED BY PETER M. HULSKEN, A. I. A.

The Question:

WE HAVE a piece of property 50x125 feet on which we are anticipating erecting a new theatre building. Have you, or would it be possible for you to obtain, sketches and floor plans for a theatre building of this size. At the present time we are figuring on either a stadium type house or a so-called one floor proposition. The building is to be constructed of concrete with a full basement. There will be no office rooms above the foyer. Rest rooms will be in the basement. If a stadium type building is erected, we will probably have two small mercantile establishments on each side of the lobby.—A. F. J.

The Answer:

IT IS IMPOSSIBLE for this department to furnish you with sketches or plans drawn specifically for your situation. A publication cannot function as a licensed architect.

I do not see any benefit in building a basement under the entire theatre. All it could be used for is for boiler, coal, and fan room, and toilet and rest rooms.

As you did not mention the seating capacity required, I cannot advise whether a stadium type is desirable in your case. Such a type is more expensive than a one-floor house. At any rate you are safe in planning for two small mercantile establishments on each side of the lobby, whether the building is to be of stadium type or not.

●

The Question:

I AM ENCLOSING a rough draft of a theatre we wish to put in operation, and the condition is as follows:

Ceilings are in bad shape, need repairs. Can buy a paper board about ½-inch thick made up very loosely like Celotex, in a faun color, for 3c a foot. Thought of using this to cover the ceilings, also to recess it some, like a panel. But the most important thing is, I should be pleased to have you give me what help you can in arrangement of colors, design and draping, as we want to make a pleasing job, but money is rather limited.—L. J. T.

The Answer:

THE MATERIALS you mentioned for repairing the ceiling are satisfactory. Your sketch shows that there are beams in the ceiling. Lay up each panel with a square border and lay the field diagonally. This will produce a pleasing effect.

To break the plainness of the side walls, I suggest to install draped panels between the wall pilasters.

Without more information concerning the layout and general conditions of your interior I cannot intelligently suggest certain color schemes and decorative methods. You doubtless have been reading the series in BETTER THEATRES entitled "New Theatres from Old," and I am sure that if you go over these articles carefully, with your own theatre in mind, you will find many practicable suggestions.

NOTE:

IN THIS department Better Theatres will be glad to answer questions pertaining to the preliminary consideration involved in the planning of a new theatre or in the remodeling of an existing one. Only requests for ideas will be answered, since this department cannot assume the practical functions of an architect. All communications intended for this department should be addressed to Better Theatres, 1790 Broadway, New York.

●

The Question:

I TAKE a lot of pleasure in reading your magazine, and I watch your building suggestions very close, as I have been figuring for a year to build my own theatre, and now I have made up my mind to go ahead and build. I want to make the building right up to the minute in new ideas. I figure to use nothing but neon throughout as lights, aisle lights and side lights in the theatre and also in front.

The size of my lot is 25 feet wide by 142 feet. One story, brick walls, concrete floor, fabricated steel joist and concrete roof, fireproofed in every way.

As you will see, this will not be a large place, but it will be ample for my place, but I would like all the new ideas. In fact, a person's business place is never up-to-date, and I want to be just a little ahead of the suggested ideas. Any new ideas on ticket office, lobby, foyer and seating, suggested heights, etc., will be very much appreciated.—D. H.

The Answer:

YOU CERTAINLY are right to plan your theatre up-to-the-minute, with the latest ideas. The construction of your building is as it should be. Your idea of using neon lights all the way through the building is all right, but I have my doubts about using them for aisle lights.

There are no limitations to designing the most modern ticket office. By using phenolic veneers, such as Formica, or architectural glass with stainless steel trimming, very effective designs may be obtained.

For foyer and lobby, concealed lighting will give very desirable effects. As far as the height of the auditorium is concerned, I advise you not to make this less than 17 feet.

Since your lot is only 25 feet wide, I suggest that you use a center bank with wall aisles on each side. Of course, you will be able to get only ten seats in a row if you are figuring on 20- or 21-inch seats.

As for specific suggestions for the decorative treatment of your lobby and foyer, I can do no better without knowing more about dimensions, your tastes, and the amount of money you wish to spend, than to direct your attention to the various articles and illustrations on the subject in recent issues of BETTER THEATRES—particularly the series entitled "New Theatres from Old," in which many suggestions are made for treatment with modern materials.

●

The Question:

I HAVE A LOT of 150 feet in depth and a 40-foot frontage. Would like to know what would be the cost of erecting a building which will inclose two stores of about 15 feet square each, or thereabouts; and an auditorium which will accommodate 300 seats.

Would consider putting three apartments over the entire second floor, about four rooms to each apartment. I would want the material fireproof, and also soundproof as near as possible. Do not know just what this would be unless I use cork walls and floors.

This theatre is for a town of 1,500 and must be erected at a minimum cost.—V. Z.

The Answer:

FOR A THEATRE with a seating capacity of 300 and two stores the floor space required does not have to exceed 40x90. The entrance lobby should be about 15 feet wide, so the width of each store cannot be more than 10 feet, because allowance must be made for a stairway, 3 feet, 6 inches wide leading to the apartments on the second floor. A building of such requirement will contain 126,000 cubic feet. The cost of this type of building would be at about 25 cents per cubic foot, minimum, or approximately $31,500.

This may seem rather high, but the cost

per cubic foot is larger than usual for theatre buildings when there are to be apartments on the second floor. Even for this amount the greatest economy must be exercised.

I doubt if you can use cork for soundproofing. While it is one of the best materials for this purpose, I am afraid it will increase the cost. The least expensive method I know of is to use mineral wool. But why not ask for two different quotations, then judge for yourself?

●

The Question:

WE ARE PLANNING to build a theatre on a lot between 48 and 50 feet wide, which runs out the level of the street about 55 feet and then slopes down to a river about 100 below. How long would the building have to be in order to get in 500 seats? Naturally the shorter it is the cheaper it would be to build, as it would require less filling. We were thinking of building a frame work of steel on concrete bases instead of filling in, but don't know if the State would allow us to do it.

Would also like to know how thick the walls must be and out of what material they must be made, and also if the roof must be of fireproof construction. Would appreciate it very much if you would submit some sort of sketch of the floor plan, and what the approximate cost of the building would be. Also, how much floor slope would be required.—W. L.

The Answer:

A THEATRE building 50 feet wide should be at least 100 feet deep to accommodate 500 seats. I think that reinforced concrete columns to support the building would be cheaper and just as good as steel columns, and they would be allowed by your State code.

Be sure to insulate the floor slab over the incline of the ground. You may just as well build the walls out of concrete. In many parts of this country it is cheaper than brick. For brick walls, 13 inch thickness is required.

For a one-floor house, the roof may be constructed out of composite materials—steel trusses and wood joists.

You may base the cost of such a building at the minimum estimate of 20 cents per cubic foot.

Sorry that this department cannot supply you with any sketches, but you can plan the floor plan as follows: A center bank of 11 seats across with an aisle on each side, and two wall banks of six seats across. The floor slope can total 36 inches.

●

The Question:

I AM PLANNING a new house on a lot 40x112 feet. It already has a good one-story brick building on it, 40x112, with 12-foot ceiling. It's on a corner and has a concrete floor in it, and the back end runs into a hill and only leaves about half of the wall out of the ground. How high would the walls have to be rebuilt, and how many seats could

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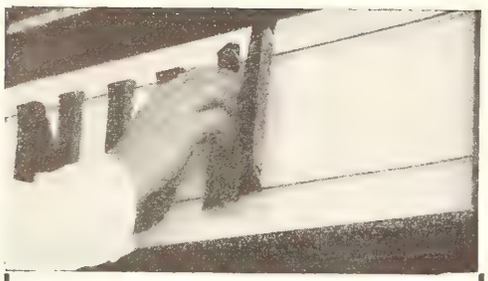


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I have, and how spaced, allowing for a small stage? And what would be the approximate cost of running the walls on up and equipping it in a fair way, say with cushion seats and veneer backs? Also send me some cuts of houses if you have some, showing inside and out.—T. C. K.

The Answer:

A THEATRE with a floor space of 40x112 feet can accommodate a seating capacity of 470 seats. This is based upon a center bank of 11 seats across, with an aisle on each side; and two wall banks of four seats across, each. This is after figuring for stage or platform 15 feet, lobby 12 feet, and foyer or cross-aisle 7 feet, and sufficient space between first row of seats and screen.

The roof should be raised at least 5 feet. Raising the roof, and building up the walls will cost about $1,000. Be sure to waterproof the rear walls that run into a hill.

The cost of equipping such a theatre will be between $8,000 and $10,000, according to the kind of equipment desired.

I do not advise the use of veneer backs for seats. They are detrimental to good acoustics when the house is only partly filled. Use an unholstered back.

I refer you to the past issues of BETTER THEATRES for pictures of interiors and exteriors.

●

The Question:

I AM A SUBSCRIBER and have been for the past four years. I have run into a place where I feel that I might as well get a little benefit out of your space in BETTER THEATRES by asking for some ideas on how and what color paint and materials I should use in repainting and repairing my theatre in a week or so time. I have taken photos of the theatre and they are enclosed. No. 1 is of the outside lobby. The ceiling is white, and the upper walls blue, and base of walls, on the sides, are brown cement. The front of the lobby is painted white about 4 feet above the lights, and the rest of the front and building is redbrick. What colors or altering for the front and lobby?

No. 2 is taken of the inside lobby. The varnish is a reddish color, and the walls are pink. How can I make this look better? No. 3 is taken from the left side after going into the house from the inside lobby. We seat 270 people. The walls are pink and have frames of felt with a piece of Celotex in the corners. The lower part of the walls are of dark-brown cement. How can I make the appearance of the smoky felt look pleasing? What colors should I paint the walls? Should I leave the base as is? No. 4 is a photo of the ceiling. The ceiling is made up of Celotex and squared off with varnished strips of wood. How can I paint this, or should I clean it?—J. J. S.

The Answer:

AS TASTES vary considerably in selection of colors, it is impossible to please everybody. At present one does not have to be afraid to use vivid colors. All that is required to obtain good effects is to have the different colors harmonize. It has been said that the preference of colors for men are in the following order: blue, red, purple, orange, yellow, and green; and for women: red, purple, orange, green and blue. So, for the lobby you may select one of these colors for walls and paint the ceiling and cornice light with the ornamentations highlighted. The cornice should be about two shades darker than the ceiling. For the auditorium walls, you may use apricot, and paint the wainscoting to harmonize with the color of the chair upholstering.

You may be able to spray the felt in the wall panels, otherwise remove it and install sound-absorbing tiles in these panels.

You may be able to clean the Celotex in the ceiling with a rubber sponge and leave it in its natural color. The moulding in the angle of ceiling and wall and the ceiling strips may be gold or silver.

Shortsighted Policies in Operation

(*Continued from page* 13)

tainly cannot assure stabilized employment or long-time program policies for the benefit of the progressive development of his own business, or for the welfare of the community. A business cannot be substantially healthy with the continuous changes of management, personnel and operating policies, including admission prices, advertising, programs, and the resulting classification of theatres as A, B or C houses, with fluctuating, increasing or curtailed operating expense. This all reacts definitely toward a demoralized personnel, which in turn affects detrimentally the box office.

THE EVIL OF CHEAP LABOR

THE VACILLATING policy of operation leads everyone to be more considerate of himself than for the interest of his employer. Hours are frequently long, and periods of duty irregular. The theatre employe must work when his friends are playing, and his period of employment is indefinite. So frequently does one find the itinerant theatre employe just making the best of conditions, that one is led to believe he is the rule, not the exception.

It is quite evident that the conditions mentioned above can be given as the reason for the great growth in strength of the theatrical unions, and they, in some locations, exact as much as they can get out of the operation. They have seen great fortunes grow out of motion pictures and they have known the uncertainties of the employes. Consequently their attitude of taking all they can get is, from their point

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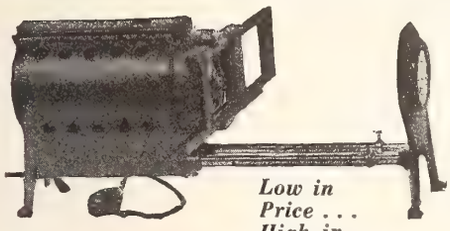
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of view, justified. However, the events of the last two or three years have brought capital and labor much closer together, and it is to be sincerely hoped that both will endeavor to keep alive the mutual understanding that the depression has forced on all.

From the foregoing it is apparent that the exhibitor has a very speculative existence, and many try to protect themselves against the hazards by employing cheap labor. Cheap labor does not pay dividends. Cheap labor is costly in theatre operation. The exhibitor, in the long run, pays as much for cheap labor as he does for competent labor, hence it is hard to understand why it is not paid direct by employing competent help. If we were in the suit and cloak business or novelty manufacturing business there might be the justification that cheap labor increases the margin of profit. But we are not in that type of business. When cheap labor is employed in a theatre, the theatre becomes cheap, and the difference is paid for by rapid deterioration of equipment, building and materials, more accidents to patrons, more interruptions to shows, poorer projection, questionable sound, higher maintenance costs, and greater expenditures for replacements and mechanical repairs. Such conditions will very soon be reflected at the box office, and the competitor will get the profit of your cheap labor policy.

TECHNOLOGY

We sell an intangible service of entertainment and amusement. It becomes a rather personal service when one fully realizes the likes and dislikes of the average audience. Consider the fact that the entertainment comes to the theatre on an impersonal piece of film, is reproduced by impersonal machinery, and the theatre is after all just a building! Our business is absolutely mechanical, electrical, technical, and the life, vitality and personality is breathed into the whole operation by the employes. How, then, can we fail to appreciate the value of high-class labor as against the disadvantages of cheap labor in theatre operation? The stake that this industry has in its 300,000 employes is tremendous, and frequently one wonders whether this is fully appreciated by the bankers, the important executives of production, distribution and exhibition, as well as security holders scattered all over the world. The tremendous earning power of this industry is in the hands of and dependent upon real, live human beings, and without this great army of employes the huge investments would not be worth much. There is every reason to believe that motion pictures have a brilliant future from this point on, but it is not going to be attained by the continuous shifting process of introducing novelty after novelty in order to arouse new interest in the minds of the public; nor will it be attained until the personnel of the industry begins to feel a part of the industry and that in some degree at least they will have some progressive security, regardless of mergers, reorganizations, or personal connections.

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